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Using ASL and English:  
Bringing Literacy to Life Through Drama and Art

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

in

Teaching and Learning: Bilingual Education (ASL-English)

by

Shanna Megan Grossinger

Committee in charge:

Professor Tom Humphries, Chair  
Professor Bobbie M. Allen  
Professor Carol A. Padden

2013

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Chair

University of California, San Diego  
2013

## **DEDICATION**

This thesis is dedicated to the power of each young reader to see life through stories as a magical world full of fascinating possibilities and unlimited imagination.

## EPIGRAPH

*The more that you read, the more things you will know. The more that  
you learn, the more places you'll go.*

Dr. Seuss

*We shouldn't teach great books; we should teach a love of reading.*

B.F. Skinner

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ABSTRACT OF THE THESIS

Using ASL and English:  
Bringing Literacy to Real Life Through Drama and Art

by

Shanna Megan Grossinger

Master of Arts in Teaching and Learning: Bilingual Education  
(ASL-English)

University of California, San Diego 2013

Professor Tom Humphries, Chair

Giving deaf children the power to bring the stories they read to life through drama and art is the core focus of this curriculum. Students learn how to advance their American Sign Language (ASL) through

drama and art as reading strategy to help them to express and demonstrate what they read in the printed English. It also seeks to make their reading experience more meaningful, rich, and collaborative. Through drama and art, they see reading as a source of their imagination. This is only beginning to their journey to become lifelong readers.

## **I. Introduction & Overview**

As teacher I find it helpful to try and to imagine what it is like to be young students trying to learn how to read and visualize the stories in their minds. Young children at their development stage are constantly engaged in physical movement and socialization. Acting out and drawing are the major components of their development stage. Because of their stages, they use different ways of expressing literacy through drama and art. Through this strategy, they develop academic language and strengthen their bilingual connection between ASL and English. As they advance their ability to interpret in different ways from the stories they read.

My inspiration came from research and personal experience. In elementary school I was inspired by the lesson on the story of Three Billy Goats Gruff. In the class my teacher actively integrated drama in reading through different lessons such acting out the characters in the story with each other, to whole class, and to the audience. We first studied the characters by picking words we know in the story that described them. We acted to define these words and then draw the characters that accurately matched the description. We engaged in the plot that involved the characters we studied. With motivation and engagement in the story we actively seek out our innate goal to read

and to understand the story in order to conduct a successful class play and the making of our costumes to portray the characters accurately. The whole process of reading and understanding the story based on doing what we loved to do as young children, we developed our love for reading and regarded it as something we use to help us to imagine the world around us.

Not only did the lesson sequence have significant benefits for my reading comprehension, but also it was there that I learned to love reading and social learning. This curriculum aims to do the same for students. The goals of this curriculum are for students to:

1. Increase student motivation by integrating story text with acting and art.
2. Acquire the reading skills to achieve the learning objectives set forth in state standards.
3. Develop academic language that enables student to express their reading comprehension in both ASL and English.

Although the curriculum goals can be matched with multiple state standards, this implementation is in accordance with the Texas state standards, called the Texas Essential Knowledge and Skills (TEKS),

specifically those for 1st grade. The major standards used in this curriculum that aligned with the goals are:

1. Ask literal questions of text. (TEKS §110.12B)
2. Monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, and re-reading a portion aloud) (TEKS §110.12C)
3. Make inferences about text and use textual evidence to support understanding. (TEKS §110.12D)
4. Retell or act out important events in stories in logical order. (TEKS §110.12E)
5. Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence. (TEKS §110.12F)

The above goals and standards are based on key learning theories and bilingual approaches to education, which will be named below and discussed later in this thesis. These include but are not limited to the following: comprehensible input, metalinguistic awareness, intersubjectivity, and multiple intelligences, all of which will be addressed on later in this thesis. I will also be addressing research that is

the central to my bilingual based curriculum. In short my first graders will be motivated to read because they will get to act out and to draw the stories they read. They will develop their reading strategies based on their own desire to successfully represent the stories accurately. In the process of developing their reading strategies in order to gain their access to text they will subsequently develop their linguistic skills in both ASL and English.

## **II. Rationales for Bilingual Approaches.**

Bilingual education gives Deaf children natural access to two languages, ASL and English, necessary for them to succeed both academically and socially. This approach recognizes the importance of cultural identity and development of knowledge. For Deaf children to develop, they must be made accessible to their languages they can understand best.

Bilingual learning and natural access to languages can be described by Krashen as, "Brains having no choice but to acquire that language, just as the visual system has no choice but to see, and the pancreas has no choice but to operate as pancreas do" (Crawford, 2004). Deaf children have no choice but to develop their academic language through ASL and English. To me, the central tenet of the bilingual education is the one that must be made accessible to students in a way they can understand what is being taught. Bilingual education is an approach for the education of Deaf students, supported by both research and pedagogical arguments, well as the socio-cultural imperatives that reflect upon children's motivation to learn.

The heart of supporting the bilingual approach for Deaf education lies with an undeniable fact that Deaf children are



biologically different than hearing children. They lack full access to spoken language through auditory means. Instead of using an auditory means of processing their surroundings, Deaf children use eyes to internalize the same amount of linguistic input as hearing children do. Both spoken languages and sign languages hold the same linguistic properties each accessible to mind through different routes, either by ears or eyes (Petitto, 1989). When considering the implication of this argument, the bilingual approach would utilize ASL and English as the most favorable access to mind through eyes for Deaf children. They would be provided with the highest comprehensible input that facilitates access to language and content, as supported by Krashen.

The core goal of bilingual approach, as Sue Livingston (1997) writes, is "the acquisition of understanding or the making and sharing the meaning in the various disciplines that co-occurs with, supports, and is supported by the acquisition of American Sign Language (ASL and English)." (Livingston, 1997). Therefore in a bilingual classroom when content is taught, the contexts are embedded in a language and delivered across the linguistic structures and functions to help them to acquire the knowledge. At once when children make connection between acquiring the knowledge and developing their bilingualism, they advance their linguistic and cognitive abilities to tackle an

increasing rigorous demand of academic standards as they move through grades.

Despite what are likely good intentions, Deaf children are historically and continuously marginalized in school. Students become disempowered, as explained by Cummins (2003), rather than being empowered, which can occur largely through using a bilingual approach. This causes Deaf students to be seen as deficient in their struggle to develop their speech abilities with an additional burden of handling academic standards. As a result, learning in both language and content suffer. Not only that, but also through this damaging narrative, Deaf children see themselves not as confident members of learning community and in the society, but as disabled beings in a need of remedy. Students are externally compared to their “abled” counterparts who hold the power of that determination in assigning their disability, which oftentimes becomes internalized. Valenzuela (1999) argues that the stigma associated with disability comes with marginalization and disempowerment experience of each student in school. This is what Valenzuela (1999) call the “subtractive schooling,” and it does not stand to benefit the students of minority.

In a bilingual approach, educators hold a different perspective of Deaf children, one that practices Cummins’ (2003) “additive”

education and truly encourages development across the whole child. They use American Sign Language as the main language of instruction in the school as not only for pedagogical strategies but also as a positive reflection of their identity as one of culture not as disability. It sends Deaf students an important message that they are not disabled and that they should be proud of their uniqueness. In doing so it practices what Cummins describes as students "developing the ability, confidence, and motivation to succeed academically. They participate competently in instruction as a result of developing a confident cultural identity" (Cummins, 1986, p. 23). With understanding of their roles as learners and of their abilities Deaf students are more likely to participate in an active process of learning and developing. For that process to happen it has to be within the theoretical framework of Jim Cummins. According to Cummins (1968), a school has four following categories: linguistic and culture incorporation, community participation, pedagogy and assessment. Through these domains, students are either empowered or disabled. It depends on what kind of perspective the educators have.

#### *Cultural and Linguistic Incorporation*

The educators that disable the students with their dominance over students' linguistic and cultural identities and to replace with their

own, have to some degree varying in a set of objectives that come to serve the interests of the dominant group. In this disabling view teachers who adopt the pedagogical approaches will be based on using different modes of communication derived from spoken English, in a goal of helping students acquire speech skills and to learn English as the primary language. Through this lens, it moves to dismiss any other alternatives that address the biological potentials of Deaf children. This is an objective to help them to adapt to the linguistic and cultural identities of their dominant group instead of coming from their own identity and power.

However with positive empowered thinking, teachers seek to make students feel comfortable exercising what Sue Livingston (1997) describes as, “natural languages that conform to the constraints dictated by neurological and biological capacities for language expression and reception.” Livingston further explains that because of the biology Deaf children use, “the form and function of the eyes and hands” instead of their ears in order to produce a language. With the true potential for producing the complexity of ideas as afforded by unlimited grammatical combination of words and sentences found in American Sign Language; Deaf children move away from the position of disablement that takes its root in limitation and struggles, to the

position where they can understand and express freely using full features of a sign language. When students feel safe, productive, and confident, their level of affective filter decreases as they become comfortable to acquire language and to learn the contents. Krashen claims that, "learners with high motivation, self-confidence, a good self-image, and a low level anxiety are better equipped for success in second language acquisition" (Krashen 1987). Therefore teachers should create the classroom environment that creates the least barriers to their learning. With affective filter lowered and students feel safe to participate in the classroom they will produce optimal results with highest level of comprehensible input possible. Teachers make sure students have an opportunity for a strong linguistic input to process the complexity of information. For an example in print can be made accessible to Deaf children through the foundation and acquisition of first language ASL that affords them to learn second language. In the words of cognitive psychologists Donovan and Bransford (2005, p. 4), "new understandings are constructed on a foundation of existing understandings and experiences" (Cummins 1981). This assertion is further in favor of Cummins' interdependence theory that explains the proficiency in first language will propel the development of second language. He argues that it is possible because of common underlying

proficiency despite the difference in the “languages that are clearly separate, there is an underlying cognitive and academic proficiency that is common across languages,” (Cummins 1981), which supports the transfer of one language to another.

When combining with different factors that make it possible for Deaf children to use American Sign Language to make the transfer of the same set of linguistic and cognitive skills to second language, the model of bilingual approach become successful. Deaf children become empowered, with courage and armed with motivation to learn.

#### *Pedagogy and Assessment*

Cummins emphasizes that to ensure that there is positive implementation of linguistic and cultural in the classroom, it requires broader classroom practices and interactions between teachers and students. It has to be positive reciprocal interaction with empowering assessment. Teachers in bilingual approach encourage students to show what they know and then to give further information to expand their background knowledge. It becomes student centered when students are given an opportunity to take pride and ownership in their own learning.

In an exclusionary dimension Deaf children are confined to a passive role and induces a form of “learned helplessness” (Beers & Beers, 1980; Coles, 1978; Cummins, 1984). In this view it does not support their independence in learning and exploring but instead to marginalize them to rote learning and drilling in English. In this objective teachers hope to achieve their communication skills and their integration with larger society of hearing people. In this exclusionary approach it takes away the power of learners to acquire the knowledge themselves into the hands of their teachers. On other hand when using bilingual approach in the classroom, Deaf children are given an opportunity to learn the world from their own position of power. “In contrast to a pattern of classroom interaction which promotes instructional dependence, teaching that empowers will aim to liberate students from instruction by encouraging them to become active generators of their knowledge” (Cummins 1986). In bilingual classroom teachers and students use ASL interaction as means to develop their cognitive academic language proficiency (CALP) as they gain an access to curriculum and state standards. And Deaf children need to develop to a certain degree of CALP in order to develop academically in second language. What is the better way than to use a full set of linguistics that

American Sign Language possesses to advance their cognitive and linguistic skills through classroom reciprocal interactions?

Following along the line of Cummins' cognitive academic language proficiency and interdependency theory – it becomes the “central tenet of the reciprocal interaction model” which is based on “talking and writing as means to learning’ (Bullock Report, 1975, p. 50). This model requires a genuine dialogue between teachers and students through different modalities, “...guidance and facilitation rather than control of student learning by the teacher, and the encouragement of student to student talk in collaborative learning context” (Cummins, 1986). In Cummins model of interaction students develop a higher level of the cognitive skills that will advance their bilingualism, while empowering them simultaneously.

#### *Community Participation*

To empower minority students using this framework require the participation from their families in the child's education. Deaf children need to have their families to be actively involved in their bilingual development both in the classroom and at home. Teachers need to facilitate that relationship between school and home by providing different avenues for this framework to succeed. “When educators involve minority parents as partners in their children's education,



parents appear to develop a sense of efficacy that communicates itself to children, with positive academic consequences" (Cummins 1986).

Within this empowering framework for educating Deaf students it presents itself as the central argument for using a bilingual, multicultural pedagogical approach. The first and foremost question the proponents of bilingual education ask themselves when they teach Deaf children is not the one with remediation and repair but lies with learnability. In bilingual classroom, teacher combines all the best factors possible to allow a child to develop linguistically and cognitively with least restraints possible all while empowering them as potentials.

### III. Assessment of Need

There is a need for my curriculum project to be implemented in the classroom to support literacy development for Deaf children. They need to be able to develop both language and reading comprehension effectively. My curriculum calls for comprehensive teaching approach that generates the meaning-driven and reciprocal interactions in classroom using visual modality of a language.

Using my experience working with children and teaching them how to read; I have find that by using highly interactive approach that requires a lot of physical movement in the class (giving out short skits based on the stories, for example), children grasp the concepts grounded in the stories faster than they would have if they are to decipher word by word with vocabulary building exercises, for an example. There is a need to foster whole language development by talking about the stories through ASL and to transfer that knowledge to second language in printed English, to appreciate the meaning in whole text. Livingston explains, "What Deaf students must learn is how meaning – one's intent is actualized in written English *directly and wholly*" (12). Through this approach children expand their higher order cognitive and linguistic skills to handle the demands of language processing in reading.

The more Deaf students know, regardless of the fact that this knowledge was created through the use of ASL, the more they bring to and, therefore, are able to use to comprehend their reading and to create their writing. The more Deaf students learn through their reading and writing, the more ideas get recycled back into their use of ASL. Languages, then, transfer at a cognitive, intellectual level – each influencing and enriching the other (Livingston, 1997, p. 16)

Using wholes and holistic approach to reading, children are able to express creatively of their interpretations through drama and art. The importance of creativity in the lives of children cannot be overstated. Sir Ken Robinson (2006) asserted that, "creativity now is as important in education as literacy." Using this assertion, children internalize the opportunity and encouragement to create something that is completely on their own as an important message saying that their participation to their own learning process is valued and meaningful. They develop confidence and individuality well as ownership over their own work produced in literacy. "Participation in text level work through drama activities creates a sense of shared ownership through which children can investigate and develop characters, fill the gaps left in the text, reveal the subtext, and use their imaginations to bridge the divide between writer and read, integrating and encompassing all aspects of literacy" (Baldwin and Fleming 2003). In other words, creativity is

strongly valued in this curriculum that focuses utilizing art and drama in literacy as means to connect the readers to text.

Not only with creativity but also there is an additional need to explicitly develop the strategies to read in order to be able to interpret the text. Deaf children need to be motivated to learn how to read first for the development of reading skills to be efficient. With favorability attitude toward reading, Deaf children develop different reading strategies to enable them to succeed in understanding text in printed English. Hoffmeister (2000) stands by his research citing the connection between ASL knowledge to reading comprehension and, "positively correlates with SAT reading comprehension for the entire participant sample..." (p.158). Through this study, it shows the potential of ASL increases children's reading achievement and to enable the growth of confidence in communicating their ideas derived from reading. Another study of Strong and Prinz (2000) show that because of a theory of common underlying proficiency between ASL and English, Deaf children have strong skill in using the information back and forth across two languages ASL and English and to develop their higher order skills, linguistic and cognitive as whole.

Furthermore, using drama and art in literacy play an important role in the elementary classroom, and to foster the emergent literacy of

Deaf children. There are many research and materials that support the importance of implementing these strategies with young children in the classroom to instill their lifelong love for reading and the means of enjoying the stories. All while making their moments of learning in the classroom meaningful, fun, and enriching experience being part of the community of motivated learners.

#### **IV. Review of Existing Curricula**

In my search for any existing curricula, I found a perfect one that closely correlated to my curriculum that focused in using drama and art to develop the literacy in young children. There are plenty of existing materials and researches that support using drama and art in literacy. Using these materials have helped shape the formation of my curriculum. I turn to Patrice and Baldwin and Kate Fleming's curriculum: "Teaching Literacy through Drama: Creative Approaches" to help me develop my own curriculum. They contend that to teach literacy at elementary level, it is appropriate to use drama as, "a natural developmental stage for children." It also gives an opportunity for teachers to observe and support children's reading in an interactive classroom environment through drama activities. In this way it gives children an opportunity for a rich reciprocal interaction and intersubjectivity with their teachers. In this model illustrated below Baldwin and Fleming (2003) describe the process of reciprocal interaction between child and adult in the drama play.

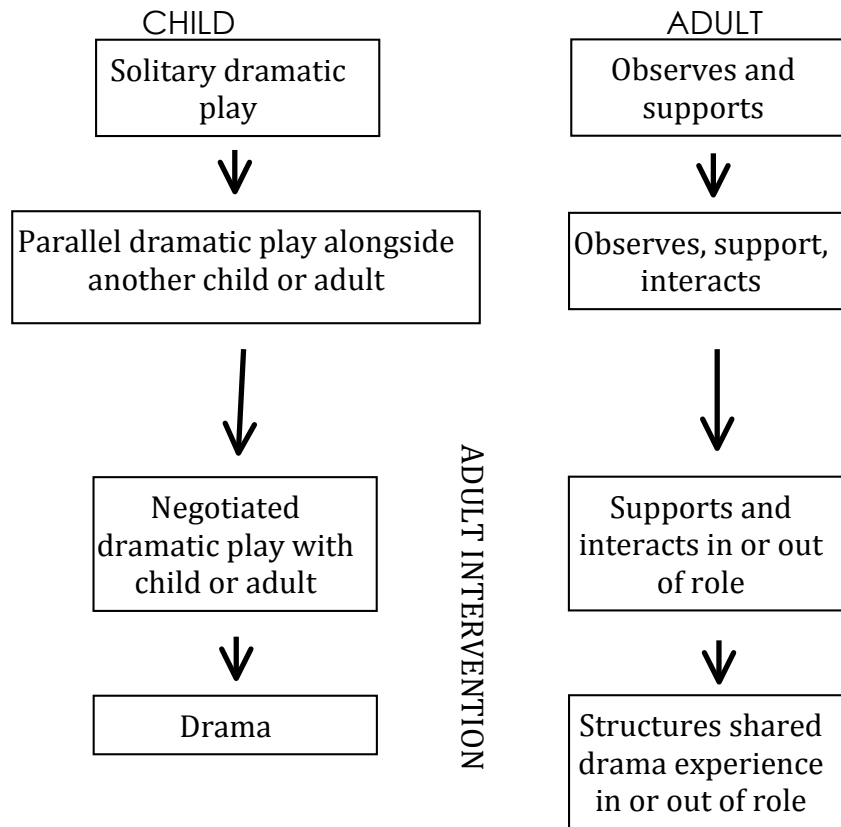


Figure 1: Opportunities for adult intervention in dramatic play

Using this model of interaction gives teachers an advantage of monitoring the development in both ASL narrative skills and literacy skills when engaged in highly socialization activities. It provides for rich structured moments at modeling and reciprocal learning the literacy. Teachers show Deaf children different ways of using their ASL skills and means of organizing their thoughts to help them to deepen their understanding of text. “By helping children, through drama, to enter a

fictional setting actively, take on roles and empathies with characters, they can develop their ability to look beyond the worlds, to access underlying meaning, and to create their own meaning. Structuring activities which focus on key moments enables children to make deductions, relate ideas to their own experience and make connection between new knowledge and what they already know” (Baldwin and Fleming 2003). It gives children time processing in using literacy with their learning in the classroom – all while addressing multiple ways of representing their reading and expressing, learning demands and various skills simultaneously in the curriculum.

To assess how children develop and to meet the goal of my curriculum, Baldwin and Fleming (2003) describe three areas: cognitive and affective understanding, developing drama skills and forms, personal and social development. I use their domains of assessment to look for the growth in children where it concerns their literacy and socialization. In their curriculum they include their own rubrics that I borrowed to use in my curriculum. I include ASL narrative skill and reading rubrics to monitor their linguistic development. When I monitor during the lessons I look for significant verbal contributions, record evidence produced by students themselves, and use that to adjust for future planning.



## V. Key Learning Theories

There are many different learning theories that are used to explain how students learn. In my curriculum they are: comprehensible input, intersubjectivity, and multiple intelligences. To begin the discussion of key learning theories I turn to Krashen's *comprehensible input* as an important theory in embracing the true intention and the spirit of bilingual approach in the classroom. It is the idea that the messages in the second language that make sense to listener (Crawford 2004). Children need to be able to understand the intelligible messages for their brains to be able to acquire and process the information. Krashen explains that when using the principle of an equation  $i+1$  in learning, we "acquire and understand language that contains structure that is 'a little beyond' where we are now." Because of this – Deaf children need to use ASL as a primary language in which they can use to access to printed English. With an access to printed English they advance their ability to read and express the stories using two languages interchangeably.

When they are motivated to read the stories it is because they understand what is going on between the stories they read with their lives through ASL. With concepts being expanded, based on the stories they read, they are then able to transfer back and forth the common

knowledge between ASL and printed English to develop their bilingualism. In this curriculum I use drama and art as a motivating strategy to give Deaf children an access to printed English as means to help them understand the stories. This supports Cummins' common underlying proficiency hypothesis – an idea that the core skills such as literacy are transferrable across languages despite the linguistic differences in both languages. When using drama, it provides children an opportunity to reenact story scene from the printed English and to bring the literacy structure to their play. This will help Deaf children with their literacy development.

Their comprehensible input will be enhanced when using intersubjectivity approach. It is a theory that conceptualizes the educational psychological relation between children and teachers in the classroom. "The students and the teachers have collaboratively shared responsibility and ownership for guidance and learning where the students are responsible for learning how to manage their learning and the teachers has responsibility for guiding the students in the process" (Matusov 2000). In the curriculum I model and then encourage children to act, share, and talk about the stories they read with each other. With guidance and modeling on my part, children then participate in learning tasks I set forth for them. Through this

approach of using intersubjectivity I have children to participate in the process of learning and sharing the focus of attention to the task at hand. They feel they are in this together and it motivates them to learn.

To use drama and art, is to address the multiple intelligences in the students. Gardner (1993) lists all seven domains found in all learners and they are identified as: Visual-Spatial, Musical, Interpersonal, Intrapersonal, Linguistic, Body-Kinesthetic, and Logical-Mathematical. As I have mentioned many times in this curriculum that motivation is an essential strategy to get students connected to their reading and to acquire the information from text. Because of the motivation the students need to have to be engaged in activities that correspond to their various strengths and attributes. In this curriculum children are given an opportunity to dramatize and to draw – as it converges many of their intelligences. Partrice Baldwin and Kate Fleming use Gardner's multiple intelligences in their drama curriculum as means to develop variety of intelligences in children. "When planning drama it is worth considering whether the range of strategies, materials and resources used in a lesson or series of lessons are spanning multi-sensory and multi-intelligence learning" (Baldwin and Fleming 2003).

When children feel confident and powerful in successfully producing something from the stories they read using their own

intelligences; there is no telling how far they will have gone in advancing their literacy development. When children dramatize they use various intelligences as described by Baldwin and Fleming 2003:

<b>Intelligence</b>	<b>Means by which it might be used and developed</b>
Linguistic intelligence	Use of text, teacher in role, role-play, thought-tracking,
Logical/mathematical intelligence	improvisation
Visual and spatial intelligence	Structuring movement activities and presenting logical image sequences
Bodily and kinesthetic intelligence	Creating and changing images, staging, movement, tableau
Musical intelligence	Movement, dance-drama, improvisation, enactment, mime
Interpersonal intelligence	Using and linking music and emotion within the drama context, creating soundtracks, sound collages
Intrapersonal intelligence	Teacher in role, improvisation, group play-making, tableau, performance  Empathizing and reflecting whilst working in role

Figure 2: Using different intelligences through drama

In my curriculum Deaf children use their intelligences to gain an access to text through many domains: Logical/mathematical (using chronological order in the story to structure their movements), Visual-Spatial (physical movements in the classroom and on the stage to mimic characters and to use tableau and images through art), Body-Kinesthetic (making predictions before and during reading through improvisation in acting and drawing), Interpersonal (teacher becoming the role in the play as model and group play-making) and intrapersonal (using rubrics and verbal discussions to help students to reflect their roles in play). Most important among the intelligences is linguistic aspect of their development and their ability to process reading the printed English. With many different intelligences used in the curriculum – Deaf children feel empowered to shape any kind of learning that make sense to them.

## **VI. The Curriculum**

The curriculum: "Using ASL to Bring Literacy to Life Through Drama and Art," is divided in three units that support each other through scaffolding and modeling toward the creation of class play in third unit. Each unit contained different activities with purpose of achieving the goals of this curriculum. The lesson order within both First and Second Units are flexible and can be used interchangeably depending on their reading level and what kind of stories used. All of three units are aligned with California and Texas state standards.

First unit is to get students motivated to read through different activities they enjoy doing using their multiple intelligences through drama and art. There are several lessons within the first unit that provides different acting and drawing activities to portray stories through different interpretations and to make various predictions.

Second unit is to develop children's reading strategies. Both first and second units interchange and converge, supporting each other, to maintain both the motivation to read and using the reading strategies. Children develop strategies through application of the activities rooted in drama and art, provided in second unit to help them develop their literacy.

Third unit is the creation of class play and heavily focuses on children's socialization and collaborative learning as they teamed up in order to produce successful class play based on selected story they watch from the video and read. In third unit – it focuses on scaffolding the lessons according to The Reader's Theater – to help children memorize their script lines, movements on the stage, taking cues, and to name few more.

## **VII. The Evaluation Plan**

To assess the effectiveness of this curriculum, I used three methods of evaluating student progress: field notes, rubrics, and student-produced artifacts.

I used extensively with field notes to observe how children rationalize, explain, and dramatize the stories they read. This helped me to make some changes to the curriculum to benefit and to support student access to printed English. It also helped me to model different reading strategies with various children by observing how they interpret the stories they read. When students dramatized the stories, I took a note of how closely they paralleled their ASL narrative skills with reading skills to be able to express appropriate concepts in the stories and its structures. I took notes after each lesson to reflect and seek for any possible changes and/or needing to work with specific child to bring him on the same level as his classmates for next activity. I also used it to help me to provide further modification if needed. I also used field notes to assess their socialization – which is to record how they work with each other – and then to use that note to evaluate their teamwork and their collaborative learning in the classroom.

Rubrics were used to measure student progress in meeting the specific goals and objectives in the lessons. When using rubrics, I looked



for competency in various domains within and across lessons. When I evaluated students this way, I shared rubrics with students to discuss progress to increase confidence and have students take ownership over their education. This especially happened when students helped me complete rubrics in the domain of socialization. I also involved children' inputs to make assessment where it concerned their socialization, as I wanted them to see how they conducted themselves when they worked with each other.

Lastly, I use student work samples as valuable assessment and evidence of their progress in addressing the goals and objectives of the curriculum. One of two key components in my curriculum is the production of their artworks to convey the meanings from the stories they read and their written works to describe, to interpret, and to make connection with the reading. It helped me to see where they stand in their own development by evaluating their final products after each lesson is completed. Using these helped me to make further modification to support students by assessing the quality and appropriateness of their work representing the stories.

## **VIII. Implementation**

### *Description of Implementation Site*

I implemented the curriculum in Spring 2012 at a large residential school for the deaf. The school actively practices ASL/English bilingual approach. I was placed in 1<sup>st</sup> grade classroom with six students, ages between 7 and 8. There were eleven students split in two classes with two teachers working together as co-teachers. My cooperating teacher is hearing and had taught for more than thirty years. The instruction is based on thematic approach that integrates all basic disciplines into a theme each week. Each morning I teach Language Arts which is composed of spelling, guided reading, and writing with literacy centers that is consistent with a theme. There was a routine set up for each morning when students enter the classroom; they do their calendar folder and their jobs posted on the wall such as recycling the bin, place the date on the calendar, day of the week (yesterday, today, tomorrow), and place the wood counter in the tin cans. After they did their routine, I would begin teach them and they would do their literacy activities.

The classroom has technology available such as Smart Board connected with iMac laptop and Doc Cam, three desktop computers, and one iMac laptop. There was a television as well.

Towards the end of my internship one student was absent for a week due to his school suspension, another was absent for a week due to a funeral and one went out of the state. Because of weeklong absences, it was challenging to catch them up on what they had been missing. In the course of implementing my curriculum with my intuition required that I change the sequencing of my curriculum, removed some lesson plans and created some new ones. For example after daily morning literacy instruction, my students went to Art class with other class, where I had found that it was only time I could do whole class play that included other five students. I found myself teaching both Unit I and II at the same time with Unit III.

*Individual Student Notes:*

All six 1<sup>st</sup> grade students are native ASL signers with at least one Deaf parent each.

1. JC is seven years old athletic boy. He comes from a large deaf family and his two siblings are in same elementary school. However he struggled with his behavior and often missed out in the class due to frequent in-school suspensions. Despite his temperance, he had a strong writing skill and able to achieve ASL-English equivalency well when reading aloud the stories.

2. VG is eight years old with such a strong personality and is a very curious girl, who is an only child in a deaf family. Her mother is very involved in her daily schooling activities. She often showed up whenever she could to help her daughter out. VG had a strong reading comprehension and was able to retain the information what is being said on the text but struggled to let go of signing English aloud when reading and instead to express it in ASL.
3. TH is eight years old sweet and attentive student who would just do anything what anyone told him to do. He has a deaf mother and they commune daily from rural countryside nearby. TH is very talented at word recognition when reading texts after being taught new words, his writing and narrative skills were strong.
4. MF is seven years old shy and sweet boy who has a deaf mother as school counselor in same elementary department. His mother always drops him off each morning and inquires the teachers about how he is doing in the school. He comes from deaf family. Very shy student who dislikes to act out with the class and poses challenging task for me to get him to be involved with my curriculum implementation. However he is the strongest reader in the class with highest vocabulary knowledge.

5. TG is very energetic seven years old boy from deaf family. His sister is in kindergarten and his mother teaches fourth grade down the hallway. He loved to participate in the class and to act out whenever he can each time I asked the class to. However he struggled to spell the words and to remember the meaning of some words. He has strongest narrative skill in the class.
6. GA is very hyperactive eight years old boy from small deaf family. He has short attention span and would bother other students as he loves to talk and talk. I had no problem with him acting out except that often at times he would make off point statements. He is well developed at writing, narrative, and reading skills.

During this implementation I often use whole group to help each other out whenever they struggled with their abilities to given learning skills. Because six students are on similar level I provide the modification for the all. For example when I frontload the words from various stories and they would help each other to get through the learning task. At times I spilt the groups in pairs or small groups to observe each other how they act so that either group or in pair would improve theirs to achieve better acting to portray the story they read.

*The Implementation*

## UNIT ONE AND UNIT TWO

I integrated three main lesson plans in both Units because my curriculum goals focused on motivation and reading strategies. They overlap each other by using students' motivation to read as their starting point and a path to acquire reading strategies to propel their development in bilingual and creativity through drama and art. These lessons seek to include the expansion of their vocabulary growth, collaborative learning, and to enrich their knowledge of the world and themselves to the stories. In these Units, I used the story "The Beavers" as based on their field trip to lake and the dam and "Me on the Map!" as part of Social Studies – all with purpose of eliciting their interest, prior knowledge, and motivation.

**Lesson 1: Story Prediction**

This lesson was to have the students to make some prediction to the story they read. I wanted them to be curious about what was going on with the beavers in the story when we read the story titled "The Beavers" after discussing and engaging in this lesson.

When students came in the classroom during the morning. I started with something they already knew to make a connection to the story we were going to read. Because they went on the field trip a day before to see a big dam, I started with asking them what was fascinating about dam we saw yesterday and whether if they could make something like that themselves and to block the flow of water in the river. They exclaimed, "Yes!" As one student explained he did that before with small tube as he stuffed with a lot of towel paper but it did not work because water was too strong. His comment led to excited discussion about their various experiences playing with water.

I redirected them to topic at hand where I wanted them to make prediction to the story we were going to read. I told them we were going to read about this fascinating animal that was "PRO" at building dam. I asked them if they knew what this animal was. I did not show them the book yet. Few of their faces twisted in puzzlement as they looked at each other to see whoever gave out a correct answer they could copy off on each other to give me same correct answer. One student TH shot up his hand wanting to beat anyone to right answer and signed, "BEAVERS!" Suddenly after he signed it – others copied him in frenzied manner wanting to beat each other out to get my attention.

I told them they got it right! “Now we are going to make some guesses as to how beavers live, eat, and build their home and dam!”

I showed them the book cover of beavers huddled together under DOC CAM. VG and JC signed same time, “They lived in lake!” MF cried out, “I saw one!” I was pleased to see their excitement once they made the connection between what they saw yesterday and the beavers building their own dam. I went ahead frontloading vocabulary from the story using the key words written on the index cards. First I modeled a word by holding an index card in my hand and showing them before acting out. I asked them what do they think this word meant. They gave out various answers. “This is what I want you to do. Show each other what we know the words!” I had them to act aloud each word to define. TH and GA were excited to act, as they loved to be in the center of the attention while MF was quiet and shy. I put few words in together and had them act. When I showed two words written on separate index cards: OVER DAM. A student VG got up and signed WATER OVER WALL and explained confidently “That was what we saw yesterday when we went on field trip to see dam.” She made the connection between words with a field trip day previously. GA got up and acted like a baby beaver when I showed them KITS. After some



encouragement a student who was shy acted like a beaver dragging sticks when I showed him STICKS.

I observed how motivated and excited the students were, when given an opportunity to move physically around the classroom as they participated in acting aloud the words we would be reading when we tackle text. After acting the words aloud we returned back to a brief discussion where at same time I can assess whether if they picked up on vocabulary from acting we did together to make prediction. I observed how they incorporate vocabulary in their ASL to explain their prediction during the discussion. Only few students used some words in their ASL. Most of them formed the connection between key words to the story, thus making predictions before doing an actual reading; I said, "You all are great actors and you made me laugh! Now I am ever more curious about the story we are going to read!" We returned back to the book cover clearly showing picture of the beavers floating on the water placed under DOC CAM and I traced title and author. Few examples I wrote down from earlier discussion making predictions after the lesson was completed: VG guessed the beavers were building with logs. MF pointed that KITS were helping their mom and dad just like us. JC noticed long front teeth from observing a picture on the front cover. Several other students made observation comments. Only few of them

incorporated words in their ASL to make prediction. I told them we were doing a great job making some predictions and it helped because we acted the words we will be seeing when we read the book together.

To start reading, I opened first page of the book and traced the sentences in printed English and then signed aloud in ASL. At various times throughout shared reading aloud, I asked them to sign aloud some words and sentences. GA came up to the board and signed aloud few sentences and then spontaneously acted to portray what beaver was doing after he signed aloud. This made some students laugh and others did the same thing. GA was clearly leader of a group in this lesson. I stopped and asked them for their reading comprehension by asking them few questions such as "What was beaver doing?" "Why is it doing that?" "For what?" I asked them to use the key words to incorporate in their explanation. When we came to part where KITS ROMP and rest in the LODGE and then they got big and came out to watch their mom and dad cut the STICKS with their big teeth; I had them to act out the scene together. I got involved and I knell down on the floor acting like mom beaver and VG acted like DAD while JC and TG each acted like KIT, romping and resting inside LODGE. GA and I were pretending we were cutting the sticks. I told GA and TH that they now have gotten big and then what happened after? At first

they were not certain and asked me. I told them to look at the board and read what beavers were doing. They spun around and used their hands to trace the sentences as they read. Both students got out of the pretend LODGE and watched their mom and dad cutting the STICKS to portray a scene from the story.

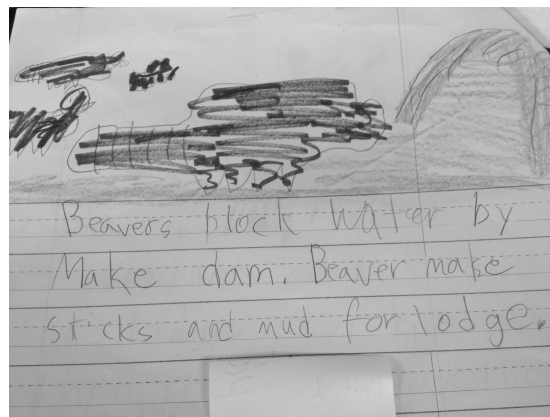


Figure 3: Sample of student drawing and writing

Toward the end of the lesson I asked them to draw what beavers were doing based on the story we went through together. They drew some but time ran out before they could begin to write two sentences. When they returned back in the afternoon they completed the drawing and wrote their sentences. In the afternoon students successfully wrote down two sentences about what beavers are doing after brief encouragement and reminding them, "What are the beavers doing?" For some students I gave some index cards to help them with their spelling and ideas to pick two things beavers were doing.

After this lesson was implemented I reflected on few things I wished I had done with this activity. When students were making predictions I should have record their responses on some kind of poster or chart so that I can use them as we read through together to confirm whether if their guesses were appropriate. It would have helped with their reading and writing. Another thing I should have been doing toward the end of lesson was to put away the story and have them to recap what beavers are doing and then type the verb words on the smart board before letting them draw and make at least two sentences that reflect their comprehension of the story. Apart from few things I should have done with this lesson – overall students made a progress toward one of curriculum goals, which is to get them motivated toward reading through drama and art. Many of them need to incorporate more learned words in their ASL to make connection with printed English. I also noticed that by including acting in first lesson of many subsequent lessons, they retained the information better by being involved in acting and participated in shared storytelling, well as knowing the words. Their drawing and writing is the evidence of their comprehension and knowledge of beavers well as using the key words in their writing.

## **Lesson 2: More story predictions**

After assessing the performance my students did using their drawing and writing, well as my observation notes, I feel that they need to continue making predictions. I wanted students to take in vocabulary from printed English to ASL through acting.

When lesson begun in the morning, I used the reading software on the smart board to show them the typed passage from a book (but not directly word for word from the book but using similar words and phrases from the same story). I highlighted some key words and phrases as I signed aloud and stopped to ask them some reading comprehension questions ahead of reading to help them to read further without my help to highlighted phrases and to be able to answer to my questions. I highlighted "cut down the trees" and I signed aloud "Beavers make lodge by..." and then I asked, "How did they make their home?" VG shot her hand up and signed GNAT WOOD! We continued to go through the passage and at various times I stopped before completing the sentences and discussed the meaning and checking for their reading connection to printed English. I want to make sure their eyes are on text well as on our ASL signing to reinforce their bilingual skill in reading and expressing. I showed them two illustrated

pictures of beavers' lodge home and dam to give them an imagery they can imagine in their heads from reading.

After that I put three students with other three students to do shared reading in pairs. However before we did this activity – I frontloaded the class with same key words written on the index cards and let students have an opportunity to act aloud. After all they were fidgety children and needed constant physical movement to keep motivated reading and expressing. After reviewing the words, I instructed them to read the story together in pairs. We discussed different ways we could read the sentences like the good readers that we already were! MG said, “We should read with our eyes and” I asked them “Should we play around the class while we read? What should we do when we read? Show me!” To which students replied that we should read quietly. To shower them with positive reinforcement, I said, “Wow! You all are so smart and well behaved like good students that you already are! I love it when you read quietly.” My favorite part of this lesson was seeing students' reaction when I suggested that they read with their “magic finger” and when I said MAGIC, the students' eyes popped open and excitedly asked to see magic! I told them our magic finger is our index finger we use to touch and drag across each sentence as we read. Our magic fingers help us become smarter and

better readers. Some students laughed and some rolled their eyes, expecting to see some real magic coming out of my finger. Using humor with an excitement is an essential to keep students motivated to read.

After brief review on how to read well, I told them I want them to act like the beavers making the lodge and dam after they read to whole class. They must use the words they learned while they act to describe what they are doing. So it is important for them to read carefully so that they can act well.

I paired strong reader with struggling reader and let them read together. As they read and discuss I observed. I watched JC and TG read together. I told TG that he is going to be a teacher now and JC will learn from him because he was not here yesterday. With my guidance, TG frontloaded JC with some words from the story, which JC defined and acted aloud. After guiding, they began to read together silently on their own using "magic finger" to track the sentences. JC looked to me when he didn't understand few words like "DRAG the sticks," I told him to ask TG to act aloud for him. He got up and pretended to drag the stick. JC laughed and copied him by dragging the stick. This distracted MF and GA from their pair reading. GA looked over and asked JC what they were doing. JC told him they were

dragging and fingerspell D-R-A-G. I loved what I saw. They were working together and using words in their ASL based on what they learned from reading printed English. I loved how JC recognized a word he did not know instead of reading past it.

I encouraged them to work together finish reading the story. After everybody finished reading the story in the pairs, I wanted to make sure they actually read the story I asked them to act much as they could and what they learned in pairs using characters in the story. Before they begun demonstrating what they read – I modeled by acting like mom beaver cajoling a kit to help me build dam. Everybody laughed at me either because I was funny or I was bad with acting. I hoped it was former not the latter. I let them go and acted in pairs to each other. They acted well and actually used the words they learned and explained them well. Some of them acted like KITS sleeping and playing in the lodge. To guide them I asked them, “What happened when you both KITS (spelling the word aloud) get big?” They got out of the lodge and helped mom and dad CUT STICKS and MUD to build LODGE. I inquired them about DAM. They immediately turned around their backs on me and pretend to build the dam. JC turned around and told me it is to block the water from going over. TG added it is to keep their home safe!



After the activity I evaluated them using rubric based on how well they use key words and sentences they have learned from frontloading, acting, and reading activities, to describe what beavers are doing in the story. I used my observation notes to look for any incorporation of words in ASL – to which many students succeeded second time around! Writing and drawing as the final evidence artifact to demonstrate the overall knowledge of the story.

When I reflect, I noticed that when using a passage based on the story from the book, students respond well to comprehension related questions because they already recognized the key words and phrases when I help them track the sentences as we read through before they read again with their partners on their own. I also made the connection for students to form mental images from the printed text when I added few pictures. They got excited and elaborated more than what I asked of them and more than from the passage. I realized what I should have known to never undermine the power of children imagination when seeing pictures. I was especially glad to think of adding few pictures to this passage I made.

During this discussion TH responded to my inquiry as to how the beavers protected the dam, by signing THEY BUILD DAM STICKS AND MUD PROTECT THEIR HOME! VG added IF NOT WATER WILL DESTROY!

They are among many noted in my observation notes as an example of how they were using their critical thinking that reflected their broader understanding of “what” and “if-then” scenarios with beavers.

There is another thing to be noted when it came to reading in pairs, students seemed to be very motivated given the fact that they had an opportunity to be “teachers” and helped each other. I took an advantage on the premise that they loved to be teachers and were very helpful to each other. They also were excited to have participated in acting especially when I was involved with them. They loved to show what they already knew! The more I let them take over with minimal guidance, the more they become motivated. It was another aspect to consider the importance of motivation as a way to get them “pulled” in reading by doing something they see it as fun!

### **Lesson 3: Simple role drama**

Using different story “Me on the Map!” I started the lesson with playing a game before we did anything with the story. I asked students to sit down in circle and they got excited as they rushed to the floor to immediately sit down in the circle. I joined in the circle and I explained that I would start with a number and a student next to me would give out next number in sequential order. I held up ONE and next student

said TWO and so on until it reached a full circle. That was easy so I started again with alphabetical order and we again reached to the full circle. We tried different such as classifying things we knew such as animals, for example. After we played the game, I explained that we would be using the same game to the story we are going to read after. I showed the illustrated book cover and author on the smart board and I asked students, using from the story prediction lessons previously, "What do you see on the illustrated cover?" "What do you think you will learn about the map?" When students saw fantastic and beautifully illustrated book cover on big smart board screen, they immediately became very excited and wanted to tell me what they think.

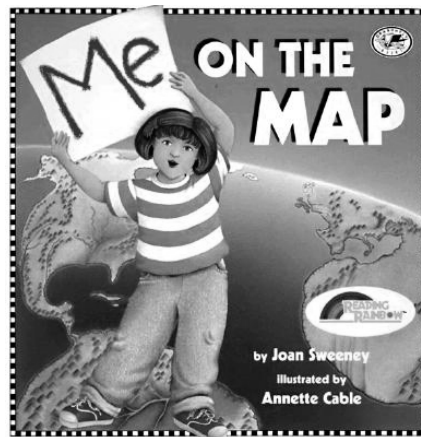


Figure 4: Me on the Map

JC declared, "This is a map! We are going to study map!" TH said, "I love map! My dad gave me this compass." He excitedly showed the class his fake compass he kept under his desk. I was glad to learn that at least one student in the class loves geography. This would be a great

motivation for him to be curious about this story we were going to cover in this lesson. VG was very observant when she said, "There is a girl standing on the Earth. We are going to learn about the world." It prompted me to ask her, "There are many things to learn about the world! What about a word, MAP?" I pointed to a word MAP on the title cover. "Does that word help us predict what the story would be about?" TH literally jumped out of his chair and ran to me wanting to be the first person to give me this answer. He knew the rule of raising his hand so I shook my head and he returned back to his chair. I picked another student to explain what the word means. We discussed the meaning of MAP and what we think the story would be about. After brief discussion I showed them the words they would be seeing on the text as they read. I exposed the vocabulary using the PowerPoint slides and they dramatized some words they knew. I provided some acting of my own to help them explain what they think these words they didn't know its meaning.

After frontloading, we returned back to the book, and I introduced the sequencing, which was clearly shown in the story. To give an example of sequencing, I wrote the word: sequence, and asked anyone if they knew what it means. No one knew so I wrote on the board an example of number sequencing such as 1...2...3...4...5

and then asked students what do they notice about that. I asked, "Are the numbers written on the board in wrong or right order?" Everybody signed RIGHT ORDER and I pointed to the word: sequence and explained that like the numbers, in the story there would be some kind of order and they would have to figure out what as we read. In that I gave them purpose, in knowing what to look for in the story.

We briefly go over the illustrated book cover and title before starting to do shared reading where each student took a turn reading aloud as we go through the pages. I encouraged each of them to express the same meaning from printed English to ASL. To do so I modeled my reading aloud by quietly reading the sentence with my finger tracing it. I talked to myself when I came across the word that was used in frontloading activity earlier. I said, "I remember that word! Do you remember that word?" Everybody said YES. When I was finished reading, I turned to students and signed in ASL. One example I observed was that students tended to sign THIS IS... so I asked them what would this look like in ASL. TG said THAT. I told them this was a great example to compare between English and ASL. Then I let them take their turns. Some of them still signed some phrases in English and some in ASL. Only two students out of six fully signed in ASL after they read. It was only halfway through when time ran out. We didn't have a

chance to finish reading together and take up a simple role drama to complete this lesson. I asked them if they enjoyed the story and they said YES. They wanted to stay in the class to finish the story and to be given an opportunity to act as guide like a girl from the story who guided the readers through the world.

So next day we picked up where we left off but only this time I decided to do something different. I blacked out each next page on the smart board so that they can make a prediction from bedroom to house, street to town, state to country, and to the world. I did this to instill the skill of making a prediction and to make a connection from something that is small like a map of bedroom to something that is big like a map of our world. It also helps them to remember the key words from the spelling lesson in relation to studying the map.

There were two pictures on two pages that showed a room but each page contained one illustrated picture of a room and a map of a room shown from bird eye. At first, students were unsure the difference between both illustrated picture and map of bedroom. I had students to give out things they noticed the difference each time we moved from room to house to street and so on. They were able to distinguish the difference after we move on to bigger map, after they make enough comparisons. After we finished reading, we started to do a

simple role drama. I had students to recall simple role game we did earlier and I explained that now we are going to do the same, using this story, only it would be slightly different. I wrote GUIDE on the board and signed GUIDE. I started by saying “I am now a guide like a girl in the story, carrying a torch (I used one foot thick pencil and a thick horn rimmed glasses without lens), and I will guide you through my room. Then I will give this torch to next student to take us to next place, okay?” “We have to be good guides by reading first so that everybody can be properly guided! We don’t want to get lost, do we?” Everybody nodded in excitement. They were instantly transported to their own imagined world where they pretended to be guides, helping each other. I funnily acted like a dorky guide wearing thick horn rimmed glasses, explained that it was my room. THAT as I pointed to illustrated picture, MY PICTURE and I pointed to next page, BIRD EYE MAP MY ROOM. I passed on to next student and I gave my props to him. We continued this fun activity until we reached to the ending of the story. Everybody loved this activity and I could truly see how they incorporated the words such as ROOM, MAP, BIRD EYE, STREET, PICTURE, STATE, and so on, in their ASL when they acted like guides.

After drama activity was implemented in this reading lesson, students produced art related artifacts so that I can evaluate for their

comprehension and vocabulary development. This was taken place the day after this lesson. After I reviewed the same vocabulary that I frontloaded them with and after I modeled my artwork, each student cut six circles from sized from small to big. In each circle there was each word labeled in it. MY HOUSE, MY STREET, MY CITY, MY STATE, MY COUNTRY, and MY WORLD. They had to place it in the sequencing order starting with smallest to biggest (to show that they comprehend the vocabulary by placing them in order) and then they had to draw a picture inside circle matching each word before they staple it together and share with each other.

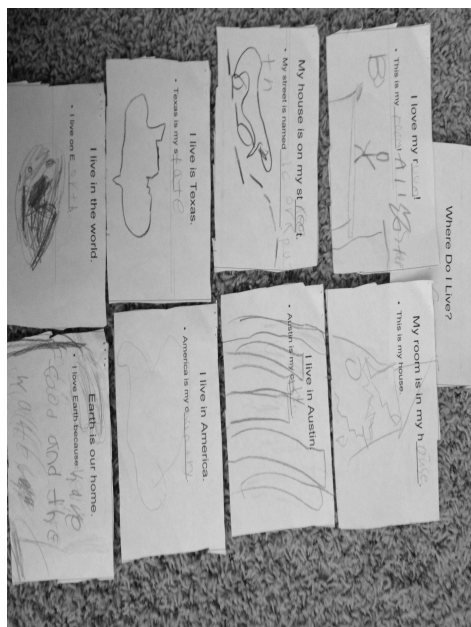


Figure 5: Where do I live?

**Creative Writing**

**Places**  
Complete the sentences below.

- The city where I live is Austin
- The state where I live is Texas
- The country where I live is USA
- My favorite place to go on vacation is Boston  
because I will move there
- The warmest place I've ever visited is Florida
- The coldest place I've ever visited is Boston
- If I could travel anywhere in the world I would go to China  
because I like to learn about it

Figure 6: Creative writing of places

Another worksheet was used to take home for homework where they had to draw a map of their roomsticki from bird eye. I used these



artifacts well as my observation notes, to assess their progress in meeting curriculum goals. Their work samples have clearly reflected their application of vocabulary and comprehension they acquired from reading grade level text to their ASL narrative, drama, and to their artworks, almost independently, after I modeled them how to.

### UNIT THREE

At the site where I started to implement third unit, as it happened during that time that coincided with Brazilian event. All grades from Kindergarten to fifth grade participated in celebrating Brazilian culture for a month. Everybody studied food, culture, language, country (flag), festivals, and sports. All culminated to the “end of school year” play and festival in one full day provided by each grade based on different Brazilian folklores. Using this occasion as an opportunity for my 1<sup>st</sup> grade to watch, to listen, to read, and then to use the lines from text as their script to rehearse. They were to provide a fantastic play to everybody they knew in the audience consisting of parents, friends, and teachers. For a month I implemented and revised lessons to help them tackle multiple modalities of literacy: watching, listening, reading, and expressing; all leading to their finale of class play.

In my search for Brazilian folklore on the Internet, I came across this excellent educational website called Book Box. It is intended for bilingual children around the world learning different languages. In there it contained many different stories, each shown through video clip embedded with foreign language subtitle. So it happened there were Brazilian folklores subtitled in English. I used one of their stories called "Turtle's Flute" and it was because there were live turtles in my cooperating teacher's classroom. I thought it would be a great way for students to make a connection between live turtles in the classroom with a story about them. It also happened to be from Brazil. Students couldn't be more excited, motivated, and fascinated with this Brazilian story.

### **Lesson 1: Building background and watching a story**

I wanted students to learn about people and their country behind the story I was about to introduce them. They need to build their knowledge of Brazil before they could appreciate the cultural element in folklore. I introduced Brazil using computer monitor connected to television monitor. There were eight 1<sup>st</sup> grade students (other students from different class joined us) seated in several rows and I showed them a map of Brazil in South America. I explained that we would enjoy a

story that is famous in Brazil. I asked them what do they know about that country, which no one knew. We discussed briefly about Brazil located in South America. It is a continent that is in the south from North America where we live. Using Internet in the computer connected to television monitor, I showed them pictures of Brazilian food, sports, people, geography, and festivals. National Geographic site also included a video showing Brazil. I asked them for their observation and to make connection from Brazilian life to their lives. For an example, when I showed a picture of Brazilians playing soccer, which is prominent in their culture, I asked, "Have any of you ever played soccer before?" Some students shot up their hands in excitement and exclaimed, "YES!" I told them that while there are many things in Brazil that is different from our lives here in America, there are also some things that are similar, such as soccer. I had students to observe for things in Brazil that are both different and similar to their lives. In my mind I wanted students to recognize that despite our differences, we are same. For several examples I wrote down in my observational notes; AJ exclaimed, "We don't have jungle!" and to which another responded, "But we have huge river like in Brazil!"

After briefly showing and discussing Brazil itself – I moved on to discussing our own folklores we knew as children. First I told them that

Brazil also have its own folklore stories, just like ours. I asked them what kind of traditional stories we all know. No one was certain what I meant so I gave out an example of "The Boy Who Cried Wolf." In an instant they knew the story and gave out few other examples such as "Three Pigs and a Wolf." Once they have established that the stories they knew are the ones that are famous to where we come from and the Brazilian story I was about to show them originated in a different country.

First I discussed with them what a good audience looks like. They replied various things such as pay attention and sit still so that we do not disturb others. I asked them what a bad audience might look like. Many students decided to give out some examples and I almost regretted asking this question because some students got out of the control in their attempt to give out examples and behaved exactly what I don't want them to behave. After considerable time trying to calm them down and getting them to sit down, I started the story with them.

To tell a story about the turtle with flute, I went to Book Box website and clicked on the video animation and turned on the subtitle in English. Students sat quietly and avidly watched back and forth between the video and me signing aloud. I used my "magic finger" to trace the subtitle on television as I signed aloud to make sure they are

being exposed to printed English, well as to watching the video animation. I tried my best to dramatize with my signing keeping up with subtitle. During the watching the video, the students became very involved with the story and actually paid an attention to everything within seven minutes of the video. When the video was finished I asked students what do they think of the story. Many said they loved it and that it is now their favorite story! I asked them the basic comprehension to the story to make sure they are on the same page. For example, I asked, "Why is turtle clever?"

A student said, "Turtle is clever because he convinced children to let him out of the cage." Another student replied, "If I was them, I would never let the turtle get out of the cage because I can't hear the music." I thought that was a quite clever response coming from a student who is deaf herself. She is making a connection between herself with the story. Another one angrily said "I WANT TURTLE TO ESCAPE!" Some students argued among themselves whether if it is good or bad that a turtle escaped. I thought it was funny but I had to redirect their lively debate that was starting to get out of the control back to the task at its hand, which was to make sure they understood what is happening in the story.

We continued this line of discussion until they were dismissed to lunch. Before they line up and marched to cafeteria, I wrapped up with asking them what was their favorite scene. One student said, "My favorite part is when an old man ran away with turtle." Another replied, "I liked how turtle danced in the movie." Few others gave me their responses and I wrapped up explaining that next time we will be doing reading same story now that we are finished with watching video.

As I reflect upon the completion of this lesson, I was pleased with how things went. As demonstrated by my observation notes and their responses, students were engaged in the story after familiarizing with Brazilian life and culture. I felt that it was an incredibly important to expose them the background of this story so that they can appreciate it more. Only downside to this was that I should have wrapped up by bridging the story with Brazilian folklore again as I did beautifully in the beginning. I reflected that when the story was finished, we focused on discussing the story, which was good but without getting back to discussing Brazilian folklore itself. I could have asked students what are things they noticed in the story that has Brazilian element in it. But it is something I can easily revisit this again next lesson. In overall students were engaged in the story and accomplished one of several modalities of literacy: watching the story in video.

## **Lesson 2: Reading the story**

There was a PDF file that can be downloaded for free from Book Box website, which contained reading text of the same story the students have watched on the video. Reading was going to be second of several modalities that came after watching [listening] the story for this second lesson. Before I start with reading I showed them the video again but only this time I did not sign aloud, paralleling with subtitle, as I told them I wanted them to read the subtitle themselves. The purpose of showing them this video again was to help them to make a connection with Brazilian folklore itself. After watching the video we discussed the elements of Brazil we noticed as we watched the story. One student who remembered a picture of Brazilian jungle and replied, "JUNGLE?" I asked him what did he mean by JUNGLE. While knowing what he meant I wanted him to be clear for others. He said in the story it has jungle just like in Brazil. One student guessed, "There are many turtles in Brazil." Another student agreed, "Turtles live in the classroom too!" We discussed things we learned about Brazil through pictures and video from National Geographic site to the story we watched in the video. I was pleased to see that they connected Brazilian folklore with the elements of Brazil in the story

Then students read the story in printed text and I showed them the copies of it. Before they read, I showed the words from the story on the PowerPoint to frontload them before they read the story quietly and independently. We discussed behavioral expectations and I explained, "I expect you to raise your hands for me to pick you and then you can take the floor and act the words. Any of you feel that it is wrong you can raise your hands to correct it." I modeled few words by acting out the meaning just like I had done in the first unit with drama. After modeling I picked students randomly to take the floor and act the words aloud. When some students got it wrong, others corrected them by raising their hands to take the floor and to demonstrate a correct definition. After I felt they have sufficiently reviewed the words and phrases they would be seeing in printed English as they read. I told them they were doing a great job and now they are going to read quietly and to circle anything they still do not understand. To model, I placed text under DOC CAM and showed them how I think as I read. I said, "Hmm, this word I am not sure," and I circled it. After modeling and recapping what I wanted them to do with behavioral expectations, I let students go and read the story quietly. When they read I walked around observing students and pointing out some words to make sure they do not miss. Some students independently circled



words and phrases. Few of them asked me for definition and I told them to circle words first. We would get to that after they finished reading.

After reading, we discuss the basic elements of literacy. At first most students were overwhelmed with the task of reading the passage. Many of them exclaimed, "I DON'T KNOW!" or "I DON'T UNDERSTAND!" I can see and feel their frustration so I moved to simplify their reading by breaking down the passage to beginning, middle, and ending of the story. First I asked, "What is going on in the beginning of the story?" Nobody replied so I grabbed plain white paper to cover the rest, only showing the beginning of the story under DOC CAM. I asked them if there are any words they knew. Many students waved their hands in the air wanting to be first to tell. A student pointed, "Flute!" and acted like turtle using flute. Another said, "River," and so on. They began to see the beginning of the story clearly by stringing the words together, thus giving them the mental representation to text. I told them to remember the video we watched. We went through discussing and acting aloud on different words they identified. Within the discussion of beginning, middle, and end in the story, I also discussed the characters in the story with them. Using video to help them understand the text, I had students to watch out for words that describe the characters' traits and actions: *old man*, *angry*, *hungry*, *singing*, and to name few more.

Using DOC CAM and students with their each copy, we underlined more words. At some point I randomly encouraged students to act out like the characters and to copy their expression and such. All students loved to act out and copied each other. I gave them many words we circled and underlined to work with and they responded well by acting more. They kept on acting out based on what they read in the text with much clarity after I simplified their reading with beginning, middle, and end with words they knew and reminded them of the video we watched.

Overall they understood the story as whole as connected by watching video and reading, but to read independently, that was another thing. After they read on their own, they get overwhelmed and I worked with them using guided reading structure. With this structure they felt better and became motivated again, using acting as strategy. If it was one thing that was the most consistent with this curriculum was their motivation to participate in literacy if they get to act aloud, using words and phrases they get from reading. Watching video had greatly enhanced their overall story comprehension but they still need to work more on developing reading strategies in order to be able to tackle reading text independently. To assess their reading performance after this lesson, I used Fiction Retelling Scoring form, after I had an

opportunity to pull out each student in the afternoon to evaluate their reading comprehension of this story. I had each student to retell the story and to answer few questions. Five students out of eight students did well on my reading assessment.

### **Lesson 3: The anatomy of acting**

When students came in all ready to act, I had them to read again, only this time, using their partners to help each other. I put strongest reader with weakest reader to balance each other. I wanted to give them an opportunity to tackle text through different ways. To start I explained that I want them to read again so that they can be confident to act the characters for upcoming class play. Everybody literally jumped out of their chairs wanting various roles. To calm them down I had to tell them that they would do an “audition” for the roles they want to have. It depended on how well they portray the characters. They needed to understand characters and the story first.

Students sat on the floor with their assigned partners and read together. Most of them read together, signing word for word in English and inquiring each other the words they were not certain. Because I balanced their partners out, one helped other.

Quickly after reading students ran to sit down in a long bended row (half circle) facing me. *They cooperated and behaved well because they wanted to have their desired roles to act in the class play.* Before I started with acting, I asked them few comprehension questions to make sure we all were on the same page. Students responded much better than yesterday when given an opportunity to read again with their partners. I can see that they were becoming familiar with words and phrases in printed text.

After students read, I dived in the anatomy of acting to prepare them for class play. To begin, I showered them with series of question such as, "What makes an actor great? What makes a play good?" "Should I do this...?" as I acted with blank expression, my back turned on them, and few bad examples of acting. Students giggled and fidgeted in their chairs, wanting to join me. Few examples of what students said – VG replied, "Add something on your face! It is boring!" to my blank expression as I acted and TH said, "I can't see you!" and pushed other student who sat next to him, to get a better look at me when I turned my back on them.

I modeled them different ways to act using different animals and their traits, each creature printed in the flip cards. The students were very excited and wanted to participate. Everyone laughed and

guessed what kind of animal I acted. It was a fun game meant to teach them the basic fundamental of acting in preparation for class play. I asked them "What did I do that make you so excited?" "Did I do this..." as I stood there still with no facial expression but conveying body movements like an animal. I asked them, "Is that exciting?" They promptly responded, "No!" So I asked them what's missing from my acting. One student said, "You didn't use face expression." So I acted again but this time with face expression in addition to body movement. "Is that better?" I asked them and they nodded in agreement, some yelled, "Yes!"

After few modeling I pointed randomly to each student to take the floor and act like an animal of his and her own choosing without showing the picture to others. They had to guess what kind of animal he and she were acting. Some students were painfully shy and stood there unsure what to do. Others gave an actor with encouragement and feedback. One student CH was so shy that he couldn't do it. I tried to encourage him but he still refused to act. I decided to leave him alone as I couldn't force him. Maybe on some good days he would eventually come out of his shell and act. During this activity – many diverse personalities amazingly unfolded before my own eyes. VG, who loved to be in the center of the attention, proudly strutted to take the

floor to act. But another student who is very sweet, tried to be ferocious like a lion, but he kept on smiling shyly. Other students like GA who is a very hyperactive, signed too fast. I gave encouragement and feedback by modeling better way of acting for clarification purposes, but the rest, it's their own acting style that reflect their colorful personalities that I do not dare to change.

After we took each turn acting out, I had students to recap what makes a good actor, in order to successfully portray the story we have been watching and reading for the upcoming class play. Various responses from students varied: "Think about character and be like it," "Use face expression," and "Be sure the audience can see you." I wrapped this lesson by explaining that we are going to study the lines in preparation for our audition when they come in the following day.

My favorite lesson out of all lessons was specifically this lesson. It was fun teaching students the basics of drama. I saw how students express themselves creatively with guidance. I was, during the implementation, very excited to see how class play turned out in upcoming days. I used checklist to include things students need to be mindful when acting on the stage, such as signing clear, using facial expression, body movements, maintaining the visibility to the audience,

and to name few more. It helped me greatly with keeping track of students who accomplished effortlessly and who needed more work.

#### **Lesson 4: Developing the script**

This lesson was the most challenging of the lessons in this unit. It took me few tries, figuring out the best way to develop and introduce the lines from the story in the script with diverse readers. Instead of reading and signing aloud the lines, sitting in the circle, I decided to put it on the PowerPoint slides for everybody to see and read the lines together at the same time and to have students to pick any characters they want to act as we go through the lines on the slides. This way I can assess how comfortable they are with reading the lines in printed English to ASL. I observed that some of them have made the habit of signing 'word for word' in English instead of expressing the equivalency of the meaning in ASL. For that I used ASL rubric to gauge where they stand in their bilingual development.

To start this activity I have students to recap many things they learned so far. I asked them, "Who can share with me what do you remember from Turtle's Flute story?" Many students gave out sundry answers. Interestingly only few of them gave out the complete summation of an entire story in a short explanation. Most of students

focused on one or two scenes in the story, giving out many details about it. For an example, MF explained, "Turtle was stuck in the cage but he got out and danced around," and he got up to demonstrate turtle dancing. Another student TH said, "Turtle was signing with flute and all animals came to him," and another added, "on the river!" One student said, "He was captured by an old man because he was hungry and wanted to eat him." After recalling the story I explained, "We are going to run through the lines. I want you to raise your hands if you want to take a role you see on the PowerPoint slides and act." Again like almost often with young children I have to discuss what kind of behavior that is good and what is not, with them.

When students take on the stage and act the characters, many of their heads were glued to the television monitor that connected to the computer and signed the lines 'word for word' instead of expressing in ASL. I intervened and reminded them what constituted good acting. I showed them the pictures of animals printed on the flash cards to remind them what we learned that day. All of them bounced in their chairs, wanting to be picked and to play the game all over again. They forgot all about the lines the moment I showed them the animals on the cards. I asked them, "Remember this game? What did you learn about acting?" There were different responses to my inquiry ranged from,



“Sign big and clear!” “Stand where audience can see you,” and “Use facial expression.” I realized that the game we were playing other day did not include signing lines, but focused on body movements, eye contacts, facial expressions, and to name few more. This lesson had to be the one where they learned how to read and retain the meaning that was in the printed English to express it in ASL.

I modeled how I acted in a character using the lines. I stood next to television monitor where my line is on the slide. I turned my head away from the audience as I explained them what I was doing, “I am reading the line right now. Watch me.” I read and read again using my “magic finger” to drag my index finger across the line from left to right on the monitor. I turned to the audience and signed the line aloud. Then I asked them, “Which words I did not include in my signing?” Students asked me to sign the line aloud again and I did. GA shot up his hand and said, “You didn’t say THE.” I replied back, “That is right, why is that?” He was quiet so did others, so I asked him, “Did you see anyone use THE when they use ASL?” Most except for few, exclaimed, “NO!”

I used special marker that can be used on television monitor and circled the words I used to sign in ASL. I turned to them and said, “See the words I circled? They are strong words that help me remember them when I sign my lines.” I explained that I know these words and

asked them if they do. Most of them do, leaving few students puzzled until I asked others to explain them. They all caught on quickly. The words on lines are simple and age appropriate. I already frontloaded them and we acted aloud together on the lessons previously. These words were already familiar to them.

I let students take the floor again and still, many of them were shaky with keeping up the equivalency of the meaning between two languages. I helped them by giving them the marker to circle the words before they signed their lines. With this, they fared much better signing the words after they circled on the monitor. I saw great change in their level of confidence as they stood there signing the words they recognized and knew the meaning to the audience of giggling children. All they have to do is to practice and memorize their lines. They have yet to audition for their roles. We went through lines and again as students tried out different lines. They became more confident in reading the lines and used "strong" words in ASL. At the end of this lesson I told them they were doing a great job signing the lines in ASL rather than using 'word for word' in English. I explained, "Both ASL and English are two different languages. We don't use words that belonged to English in ASL. We read and understand the meaning then we sign it in ASL. It was just like what we have been doing!" I asked, "Why not we

sign 'word for word' instead?" and to demonstrate, I signed one line in English. Many students jumped and exclaimed, "NO! Boring!" A student JC said, "I like using marker to help me remember!" Some nodded in agreement.

When I reflect, I realized their biggest challenge was to distinguish between signing the lines from a story and to act in the role. Many of them simply stood on the floor and signed the sentences aloud, some of them were picking up in expressing the meaning from printed English to ASL but they were not acting in role, incorporating the facial expression and such. They had to juggle the tasks of memorizing the lines, signing in ASL, and acting. After observing this lesson I appreciated how challenging task it was for them to accomplish. At same time they were learning how to read, given their age and grade level. They still need more guidance and support, well as repeated exposure to printed English and motivation to keep them going. Apart from that, they seemed to be involved and excited *when* they were called to the floor. Naturally, some of them were having hard time paying attention when they are not called to the floor. It was also hard to have them to practice acting and memorizing the lines independently on their own because they were emergent readers, let alone acting without being silly and playing around.

To assess their progress I used to ASL rubric and observation notes for this lesson. This rubric included few categories in practicing bilingualism: level of confidence, the amount of meaning retained, recognizing the words, and to name few. I used this to help me understand where they stand in their bilingual skill when signing the lines and acting.

Out of eight students I assessed, three students did well on scoring rubric and it matched with what I observed. They stood right there, at first, not sure what to do so I told them to read the lines first and slowly, and circle the words they knew and want to use to sign aloud. They read and circled the words, then signed the lines aloud; they did well, as measured by rubric. They were able to retain the meaning in printed English when they signed ASL. They accomplished because they recognized words and knew what it meant, in order to be able to express the same concept in ASL. For example MF read a line, "Now I am going to eat you!" on the slide and he circled the words: **Now I** am going to **eat you!** He, then, signed the words he circled aloud, incorporated with facial expression. MF: **NOW I EAT YOU**. Another student read a line; "Turtle closed his eyes, holding on to his flute for good luck." He then circled the words: TURTLE, CLOSED, EYES, HOLD, FLUTE, FOR GOOD LUCK, and then he signed in ASL. They did well as

compared to other students who performed with a lot of room need to be improved. Many other students need to develop more reading strategies to tackle the semantics behind the words and to connect it to ASL. Few of them were not in my class when I implemented both units 1 and 2, that teach them how to use words in their acting as strategy to visualize the meaning in printed English.

### **Revising the lessons for practice: Class Play**

I implemented the lessons I used with them previously once again for this week before show time on the Brazilian day. Before this week of practice, they familiarized with the story by watching the video with subtitle, reading text individually and in pairs. They learned how to carry over the meaning from the lines in printed English to ASL. They also learnt how to act using "Guess which animal" game. So I went ahead with audition and they got their assigned roles. I modeled the basic fundamentals of drama: body movement, facial expression, taking position and cues. I used Teamwork Rubric and Readers Theater Rubric, for both reading, expressing lines and for their teamwork. They had to work together to pull off a successful play. When I used Readers Theater Rubric, it was to evaluate them using few categories: Delivery, Cooperation with group, and On-task participation. We discussed the

rubrics and they knew what I expected of them. Afterward I shared my rubrics with them to help them to do better next time. I also used checklist for the class play. It helped a lot with completing things they needed to accomplish. As for the preparation of their costumes, their art teacher was preparing all grades from Kindergarten to fifth grade with their costumes for the upcoming Brazilian day.

On Monday, I told the group that Brazilian festival is rapidly approaching so it is important to start practicing for our class play. "We will be doing an audition for the roles you want to act in the front of your parents and everybody else." I showed them a list of the characters on the PowerPoint slide and we briefly discussed each character on the list and their roles in the story. I wanted to make sure they were on same page.

I asked students to pick characters they wanted to try out for Brazilian festival day, as there would be many parents and visitors attending. Everybody participated in this activity wanting different roles in the play. Next slide showed Narrator (opening to the story). Nobody but VG excitedly got up off her chair to try for that role. I observed her taking her time to read her lines, which made up of just few sentences, before trying to integrate the meaning from printed English with ASL. At first she awkwardly signed aloud 'word for word' with her head turned

away from audience, reading her lines. I stopped her and encouraged her to read it to herself with no rush. We read together as I pointed to key words [high frequency words] she knew. This way I could assess how students processed in reading and decoding the lines. She also acted. It showed me that while she carried the meaning derived from printed English to ASL and at same time, she advanced complex way of expressing herself creatively. I observed the same for others. Some progressing slowly, while others at faster pace. However what was great about young children was the fact that they loved to help each other. Whoever lagged behind, there would be somebody rushing in to help, as everybody wanted perform a great play. It required teamwork and they knew it.

It was an obvious perfect role for VG so I went outside with another teacher to briefly discuss before coming in to announce who got the role. To make things fun, we let students guess their classmates who competed for the role best suited with. It gave the competitors an incentive to do their best and it worked. Everybody had fun and there were no hurt feelings when they didn't get the role they wanted because I made sure there would be a role for each student.

We went through the script on the PowerPoint slides and every student happily got their roles. I observed that only few students were

able to achieve that task quickly and to incorporate the meaning in their ASL skill. Most of them took some time with more guidance and support; such as shared reading and helping student to make a connection to printed English. Just like what I have done with VG. Students went through similar exercises in their previous lessons; but they needed more practice.

At the end of this lesson in audition for the class play, there were six out of eleven students that were able to decode and to express the meaning in ASL while others still needed more practice. They would have plenty of practice during this week with additional tasks.

With enough time left, I had students to run through the script with their newly assigned roles. I modeled how to watch each other and to pay attention, in order to be able to understand what others were saying, to maintain the flow of the story. We ran through the lines with students not paying an attention to take the floor when it was their turn. I had to get their attention almost each time it was their turn but when they said their lines, most of them encountered with minimal challenges. They needed learn how to take their cues. This would be included in later lessons. We wrapped up with brief discussion about how they were feeling and I asked them, "What are things that you feel you need to work on?"



HJ said, "I need to remember my lines!" MJ said, "I did not pay attention when it was my turn," and few others nodded their heads in agreement, some exclaimed, "YES!" Another student GA said, "I didn't see other [pointing to others] using their FACES," and I had to tell him it was not nice to point others. I explained that they would share with the class themselves what they needed to improve. We continued this line of discussion and I wrote down things they felt they needed to work on. I wrote down in my note for next time: pay attention, use facial expression, sign in ASL, stand where people can see, and cooperate.

This lesson went well and students were making significant progress with their lines and acting. However there were some things they need to improve and things they needed to learn. I turned to rubric to see how they were doing. As for delivery more than half of the group have some kind of confidence in expressing the lines but they have yet to memorize it. They have used eye contact with the audience but not independently. Most of them looked at me as they said their lines. I reminded them to look at the audience. There were few students who are among the confident ones, looked at the audience. A student, who was very shy, kept on looking at the floor as he signed his lines. His classmates and I kept on encouraging him and it did help him little. As for other domains in the rubric, I have marked high

on cooperation with group. They worked together pretty well and there was no bullying. They were very helpful that it actually stand to benefit others who needed it. However at the same time I shouldn't mark it so high because they weren't taking heed to each other quite enough to promptly take turns when others finished their lines. They needed more reinforcement to help them to be more attentive to everybody around them. Using this rubric has greatly helped me to adjust my future lessons to meet their needs.

Another challenging task has arisen during this lesson on Tuesday that focused on putting the actors in their positions on the stage and to take the cues as they move around. I started the lesson with quick review of the story and their roles in it. I asked them to tell me what story was about. I joked to empower the students into helping me by saying, "I am an old woman and I forget things. I need you to help me remember the story and your roles in it." Students felt empowered into helping me remember by recapping the story and their roles. I took their turns explaining to me in their own words and I observed how other students who forgot the story and their roles, picked on what others were saying, to help them too. They were not just helping me but they were helping themselves and to each other.

I explained that I would show them the videotape from last year's class play to give them an idea of what they can do to the audience. I used VCR that connected to the television monitor and showed them the recording of class play. We watched the production together. After that I asked them, "What do you noticed about that play?" "Anything that you liked?" "Anything you need to include in our practice?" There were only few students that shared their inputs; HK said, "I like their costumes!" VG explained, "They knew what to do! They didn't need help!" I prodded further on what VG said, "How did they know what to do?" MF said, "They had a lot of practice. We need to practice!" I wanted to continue this discussion to have them to discover that not only they had to practice but also to take cues, know where to stand, and such; but also there was not enough time. I went ahead and explained that we would practice where we stand and move on the stage. I said, "Like the children from videotape we watched, they knew where to move and to pay attention, in order to take next turn. We need to do that." Before we started, I showed them Teamwork rubric under the DOC CAM, to discuss what constitute a good teamwork. I signed aloud from the rubric while using my "magic finger" and modeling my reading as I trace the sentences through, and asked, "Can we do it? Can we get high points for teamwork?" Finally I had

students to recap what we must do as team. Various students said things like, “We need to watch each other” “Pay attention to the director” “Say our lines and act” and such. After students demonstrated their readiness to engage in practice moving the stage and to run through the play, we begun.

In my checklist of what needed to be accomplished during this drama sequence, was to bring the concept of story into their physical environment. All students were seated around the room as I started the opening to the story by saying, “Who is the narrator?” and VG knew her cue, jumped out her chair and approached to me to take the stage and signed her lines aloud proudly. I told her that was a great act and encouraged other students to sign clearly their lines in ASL. I turned my head to other students who acted like animals to take their positions on the stage next. JC, TG, and GJ were not watching so I stared at them silently until others prompted them to take their cues. They ran to the stage and awkwardly acted like animals. I gently reminded them to remember what we did with the game using the pictures of animals on the flash cards. I modeled by acting like an animal myself and explained that I used my face and my body. I encouraged them to copy me. They did much better after that and took their seats after that.

Half of the group independently used what they have learned while others needs more modeling. For example, when GR ran to the stage, he simply signed his lines aloud, without acting like a character in the story. I reminded him of his character and asked him, "Does lion act like that?" "Just standing right there?" GR tried to act again as other students who watched, started to give out different helpful suggestions and few of them got up to model the acting.

As we ran through the play, few other students fooled around out of impatient while waiting for their turns and fidgeted in their chairs. I realized they were bored. To distract them and to keep them busy after they took their turns, I gave them back their copies of script to practice with each other. Two students who acted like brothers; had to work together to form a dialogue, were struggling to get along. They bickered over who get to say that or this line. I told them to follow their characters on the script. I modeled their lines and movements on the floor. AP picked up on what I modeled but other student AF struggled to follow. It was daunting task to get them along. I observed that they had no problem moving around on the stage but they struggled to get along each other. I kept in the mind to talk with them after the class to get bottom of their conflict. I moved on to next actors taking their positions on the stage. Toward the end of the lesson, I gave out positive

reinforcement, as it was necessary to do often as possible for young students. I told them they worked hard and I was proud of them. We accomplished movements on the stage and acting. I asked them, "Do you think you are ready to give play to your parents and friends?" Many disagreed and wanted more practice. I showed them Teamwork rubric again under DOC Cam and asked them for their inputs to their teamwork in this lesson. AJ said, "I didn't get along with him," and pointed to AF. Other student said, "Some of us didn't pay attention" and I let students decide which points I should gave them. I asked them, "Do you think you all can improve next day?" and many said, "YES!"

In retrospective, it was challenging lesson, having young students to cooperate and to move around the stage. I was glad to find a videotape of last year's production to give them an idea of what a class play should look like and it was very helpful to include Teamwork rubric to help them to know what I expect from them. I checked off few things in the list that I have covered with them; taking the positions on the stage, taking the cues, reading and signing the lines, using facial expression, and acting with body. Using the checklist has helped me a lot with keeping track of what we have learned and practiced thus so far.

On Wednesday I focused on practicing more by reviewing what we have accomplished last two days. I told students that we have auditioned for the roles and practiced the lines, well as moving around the stage and taking the cues. I asked students, "What is the most important thing to remember when we act in the front of everybody?" KL signed NO SIGNING ENGLISH, MORE ASL. A student HJ added KNOW WHERE TO STAND. After many students gave out things they learned last two days with my modeling, discussing, and practicing; they were ready to run through the play once again.

As expected, students needed a lot of support and guidance as they took on additional learning tasks and to integrate in acting. They needed to think about where they stand and move, using body movement, facial expressions, and signing the lines in ASL while maintaining the equivalence of the same meaning interchangeably between two languages. It was daunting task for 1<sup>st</sup> graders to intertwine different things they need to accomplish when considering their maturity level, the degree of their attention span, and the development of their bilingual skill.

I used checklist to evaluate what they have learned so far and to track what they have yet to accomplish. They practiced and have progressed well in their acting. They started to memorize their lines and

when they forgot, instead of telling them, I handed their scripts back to read. They would have to read printed English with an intent purpose and to use ASL to express the same meaning. I continue to provide positive reinforcement and to support their ASL skill by using myself to model and to give feedback, also from other students who watched and waited to take their cues. I noticed that they kept on signing the lines to each other with their backs on the audience and I had to constantly remind them to be aware of who was watching and to be mindful of where they stood. Many students (seven out of eleven) still had their backs on audience. Other students, who watched, got up from their chairs to walk up to actors and told them that they can't see. I noticed that when coming from their own classmates, they incorporated the feedback faster, than coming from me.

On Thursday, I had students to tell me what things they have to think about when they act on the stage. Many of them included in the discussion, saying things like taking the positions on the stage and to taking turns (knowing when to go next). After a brief discussion, I let students start the play and they practiced few times. The more students practiced their class play, the more they started to remember their cues and they improved with their attention on each other. But they still struggled with memorizing their lines. It was good because they had to



read the lines again and again. I observed the more they read the lines, the further they strengthened the meaning from printed English by reading it again and again; trying to figure out how to act, best expressed in ASL. They gave each other feedback on how to make adjustment in their choices of using the words to express more attractively. They started to play with their signing when they became more comfortable with their roles and saying the lines.

I asked students in the middle of our rehearsal today as I was not satisfied with what I have observed, "Do we want to make our class play fascinating to our audience?" I gave students two different models of acting. First, I signed a student's line without facial expression and body movement, and then asked students if they liked what they saw. Many disliked and wanted me to act better so I acted with facial expression and body movement, to which everybody loved. I made it funny by acting overly. They laughed and became engaged in wanting to do it themselves. I explained, "It is what you should act when it is your turn." Students seem to understand after seeing the difference in acting.

That day we ran through the play and students improved more with their acting. I spent less time telling them to watch and take their cues, but more on their ASL narrative skill.

Students begin to make their props and costumes on Friday in their art class. I used construction color papers to make their animal faces and provide some costumes stored in the closet. Before letting them go around the room with materials set up – we discussed what they should make that matched with their characters and the rules to behave around art materials. Then I showed them Art rubric and I read aloud under DOC CAM. I explained that they would evaluate their work after they complete and then I would evaluate theirs. We would do this together.

Knowledge and Skills	Rate your own work	Teacher Rating
<b>Creativity</b> Work shows creativity. Work is imaginative and original.	☆☆☆☆	☆☆☆☆
<b>Design</b> Work shows application of art principles and elements.	☆☆☆☆	☆☆☆☆
<b>Technique</b> Shows skillful use of tools, techniques, and media.	☆☆☆☆	☆☆☆☆
<b>Following Directions</b> Stays on task. Completes activity as directed.	☆☆☆☆	☆☆☆☆
<b>Work Habits</b> Applies self to activity. Shows safe and proper use of tools.	☆☆☆☆	☆☆☆☆
Excellent ☆☆☆☆	Above Average ☆☆☆☆	Satisfactory ☆☆☆☆
		Unsatisfactory ☆☆
Comments	Great job	

Figure 7: Art Rubric

I called two students who have conjoined role of two brothers, to explain their roles. One student said, “As an old mean brother,” from the story they watched on video and from reading. Another student acted using his facial expression to portray an old man and he was realistic that it made me and others laugh.

I modeled different ways they can use construction papers to cut up and use it as consumes. I held up the folded gray paper to show everybody. I cut in a thick strip and wrapped around my wrist for measurement before staple it together. It became a bracelet representing the cloth cuff. I prompted two students who acted like two brothers to task of making their own bracelets. Another student cut up already drawn trace on the paper to resemble like the butterfly mask.



Figure 8: Student creates costume of Butterfly



Figure 9: The back of his Butterfly

After assigning everybody to their task of making their own props, I walked around and supervised students. It took the most of an entire class time. Many students completed or almost finished with their costumes and props; few other students were halfway through. It meant we would have time to complete everything on Monday. I wrapped up the lesson with asking everybody on his or her progress and asked the group if we need more time to complete. Everybody

said YES! I told them that we would have some time tomorrow on Friday to work on costumes and to practice our class play.

There was a very short class time due to other school related events and standardized tests, on Monday and throughout the week. On that day when students entered art class and took their seats, I showed them my checklist and I read aloud things we have learned and completed. I stopped reading the unchecked part of making their props and asked students, "What did we haven't finished?" Few students got up and ran to the screen where I placed my list under and pointed to unchecked task of making their props. I asked them to take their seats and asked others to sign aloud what it said on the list. AJ signed MAKE PROPS AND COSTUMES. Some students, who finished making theirs, protested that they have finished theirs. However I explained that there were others who haven't finished theirs and so I assigned students to their unfinished props and some to practicing their lines in pairs. When some students finished their props, I turn off and on the lights to get everybody's attention, and I checked off this task from my checklist. Everybody cheered. After everybody finished his or her work, there was ample time left to run through the play as whole group, before they gave out their final performance at the end of the week on Friday.



Figure 10: Students practice the class play



Figure 11: Student waits for his cue

As they practiced using their newly made props and costumes, they had more confidence in doing so, more than before, as they became secured in knowing when to go next, what to say and to act, where to stand, and using their facial expression. As narrator, VG took to the stage and signed her line. Other students, who had roles of animals, promptly ran to the stage and danced to Turtle's flute. A student who acted as Turtle sat down on the floor pretending to sing with his newly made flute as prop as other students in their animal outfits danced around. Two students, who posed as brothers, came in and said their lines and moved along the straight line toward sitting Turtle and beckoned him to them. TE as Turtle warily walked slowly to them as they snatched him and tossed him in the cage. The play went smoothly without any hitch toward the ending. I was proud of them working together with their props and costumes on. As the implementation of Unit III was nearly completed, I looked through my checklist and I see

that my students have accomplished everything and they have learned and practiced during this Unit. I was happy to see that they did well on several culminating rubrics that assessed my curriculum goals: socialization, bilingual development, and motivation.

For the rest of that week before this Friday they didn't have a chance to practice their play due to other events. On Friday there was a festival day and everybody came!

### **The Final Lesson: Class Play**

All day there was different fantastic features of Brazilian culture and life displayed through posters, made by students, and on the booths, which were filled with art crafts for younger students to create their own art that represented Brazilian flag, soccer, and national festival necklaces and masks. All morning the department halls were filled with parents, friends, staff, teachers, and children milling around. Each group from each grade was assigned to their roles. Fifth graders took turns, giving presentation about Brazil country to younger students seated on the floor, in computer lab. Fourth graders took other graders outside to play Brazilian game and so on. It was fun filled activities all morning that involved all students. In the afternoon the play started outside with youngest students from Kindergarten. Adorable as they

were, marched up to the stage, and acted their Brazilian story, in the front of everybody who took pictures of them. Next group was my 1<sup>st</sup> graders. They got up from their seats on the ground and marched behind the tree where I packed the box of their props and costumes. They scrambled and got on their costumes. I had to calm them down so that they wouldn't rip their fragile materials. Before they went on the stage. I called them and huddled in the group where I told them to go at it slow and enjoy the play. I wished them good luck.



Figure 12: Students wait before they act



Figure 13: Showtime! Students acting

They went on the stage and acted the story beautifully, in the front of a huge crowd. They regained the confidence and cooperated with each other wonderfully. Paid attention to take cues, knew their positions and movements on the stage, signed big and clearly with facial expressions, and used their props. They really took in what I taught them on the stage. Occasionally there were moments where they were not sure but there were always another to help them with

what to say. It was really very cute and I was glad to see such a growth in them. They grew in a way that they were empowered to express Brazilian story they learned from beginning of this Unit, their confidence level grew, so did their development in ASL narrative derived from watching and reading in printed English, all while using bilingual strategy to facilitate their language growth. The best of the all they enjoyed and they were very empowered to produce something that was on their own to the audience. In the end they collaborated to successfully and proudly produced a great class play!



## **IX. Report on the Results of My Evaluation Plan**

The curriculum goals were:

1. Demonstrate their comprehension of story with acting and art.
2. Acquire the reading skills to achieve the learning objectives set forth in state standards.
3. Develop academic language that enables student to express their reading comprehension in both ASL and English.

This curriculum is effective when considering the data that confirm the students' viable progress toward achieving the curriculum's stated learning goals. I used several assessment tools to evaluate and they were: observation notes (field notes), rubrics, and artifacts.

Analyzing the data helped me to ascertain whether if the goals were accomplished or not.

There are two overlapping goals of this curriculum for students to *increase their motivation in reading and to integrate the stories they read to their imagination through drama and art and to apply the reading skills and strategies to achieve the learning tasks set forth in state standards.* When using data, I am able to determine that all six students succeed. They cooperated and engaged in the lessons implemented with a high level of motivation as their behavior indicated in the classroom. Their learning affective filter was greatly reduced

when I make students feel more comfortable and motivated to be involved in literacy activities. In the beginning, their affective filter was high, partly because they don't know who I was and it took a while for them to be comfortable enough to trust me. Many of them were also shy with their acting and some weren't shy. It gave others an opportunity and time to observe how others have done. It made them to be more comfortable coming out of their shells and joined their classmates.

When their affective filter was lowered, they easily acquired reading strategies such as making predictions, interpretations, using context clues and inferences. These are essential reading strategies they needed to have in order to participate in the literacy related activities. My lessons were highly incentive and fun for them to be involved and it was designed to be age appropriate for their development.

I modeled what I wanted them to do and I showed the strategies they would need to use, in order to read and to decode the stories in printed English, so that they could play games using drama and art. They wanted to play with fun props and to draw but to get what they want, they have to scrutinize closely to my modeling and reading strategies, so that they can engage in the activities, afterwards. When I

looked through the notes after I implemented each lesson, they often wanted to have their opinions to be heard and valued by each other and by their teacher. They gave out different creative inputs to me and to each other, as we engaged in the acting and drawing activities. They moved around the classroom acting like the characters and their traits in the story and they were creative with their use of language to express what they imagined. In doing so, they integrated reading with their own imagination to produce something that was entirely new through drama and art. According to Bloom's taxonomy, synthesis is a higher level thinking skill that students use to creatively tackle learning tasks, designed to advance their bilingual skills, in order to accomplish the task.

When I assessed their bilingual development in reading and expressing, I turned to rubrics to guide me and to set the standard of achievements. Evaluating their artifacts and by observing their discussions, have reflected their improvement in using the equivalency of two languages, interchangeably between printed English and ASL. With one of many instances, they were able to put themselves in the roles of the characters in the story using simple role drama discussed in implementation section. To do this, they have to express complex concept through ASL and in written English. I modeled strategies such

as character tracking where they put down things they noticed about characters as they read, and creating their own characters incorporated in same story. They also took the stage to reenact the stories told. By accomplishing all of these, they have to decode the text and to integrate the meaning, bilingually. They facilitated the information they acquired from reading through ASL and printed English with an increased capacity for reading comprehension and ASL skill. They do so at much faster pace, when they were highly motivated. For an instance, in beginning when I first implemented the lesson plans, it took them a while to accomplish one of many reading strategies; making a prediction. They faced a challenging bilingual task of expressing both ASL and English through sharing and writing aloud their predictions before reading next page to confirm. In this activity of making prediction, they were given several thinking processes. One of the processes was to build their conceptual knowledge that came from ASL and reading comprehension to help them stay on track with the story. Then, they created their own interpretations and made inferences to predict and then read with purpose of confirming their prediction.

In earlier lessons, I had students to share their predictions in ASL then record their thoughts in few sentences on their paper before moving on to next page to confirm. I evaluated students' predictions

based on several things. They have to make predictions that are logically consistent with the sequence of events in a story and the motives of characters. Therefore, in order to be consistent with their predictions, they have to comprehend the story. In rubric, I included students' explanation of why they make their predictions based on characters and their actions in both ASL and written English, their comprehension of the story plot, their interpretations and making inferences.

Initially the data geared from this activity showed few students have successfully produced appropriate predictions. For example, few students who performed well have clearly identified characters' traits that influence action and event in the story through ASL. Not only they were able to describe characters, they also were able to interpret and/or to make an inference, in order to make an educated prediction. For example, in later lesson plans, I used a story "Me on the Map" discussed in an implementation section, a student VG was able to explain how a girl, as a tour guide, took the readers to different places starting with small place, a room, to biggest place ever. Along the line of explanation, she logically deduced that since the story is about our world and it first started with room, it should end with Earth.

More students were able to show this kind of skill in later lessons, than in the beginning. When I first introduced the lesson, the rest of students were signing word for word from reading text and trying to comprehend the whole concept of story. They had a hard time making prediction because they struggled to comprehend the story in the first place. Because of their struggle to meet an objective of making prediction, I modified next lesson and continue to make predictions with them. This time I made reading more accessible to them than before. In previous lesson they did more acting with group guided reading. In previous book, students looked at the illustrated pictures more than reading text. Many of them need to spend more time reading and building information from text enough to make a better prediction than what they have produced at the end of the lesson previously. Many of their artifacts showed illogical and off-point predictions.

Therefore, for next lesson plan, I included visual access to printed text using reading software on the smart board, to force them to comprehend the information in the printed English. This time we did guided reading and we identified patterns in the story before making predictions. With my modeling on how to interpret important information in text to predict, students took turn with their predictions,

on next page. The outcome was more detailed and their explanation through written and ASL showed consistency with the story.

Their work samples from this lesson focusing on making predictions and inferences were the direct evidence of their quick acquisition in vocabulary and reading comprehension (For examples, see Figures 1.5 and 1.6,). In Figure 1.5, students produced their own sequence of the events similar to "Me on the Map" using cut out worksheet and having them to write (label the key words learned from reading) and draw their places from small to big. They were able to show the evidence of their acquired academic vocabulary by labeling the key words from reading to identify which place they are drawing. As for Figure 1.6, they further their vocabulary and grammar acquisition with naming the places using Proper Nouns.

Not only in reading development, but they also developed socialization through collaborative learning such as accomplishing a set of learning tasks to complete the class play as a group or partner reading to help each other accomplish team tasks. I included socialization in my evaluation. I observed how students help each other as they concentrate on their learning tasks and by their discussion. For example, in the beginning, JC and GR played with markers instead of taking turns signing aloud from reading. When it was their turn to share

they were unable to do so. Nearing the end of the class, I circled “frown face” on their partner rubric and showed it to them for feedback. I modeled with my cooperative teacher how to work with a partner and explained that they, too, needed to work together just like what I showed them. Next time they performed better with their respective partners. This was one of many examples of how I use socialization to develop their ASL discourse and to promote collaborative learning. With different kind of collaborative learning activities, they use different modalities of literacy (listening, reading, expression, and writing). When measuring using artifacts and performance rubrics collected after curriculum was implemented, they showed an increased writing skill by incorporating vocabulary and grammar from reading. I compared it with their written work in the beginning with their work at the end of curriculum. It showed their incorporation of vocabulary in their writing and drawing. They also developed ASL linguistic needed to convey the meaning from reading to acting as discussed below.

At end of the curriculum, all of the students used more key vocabulary in their writing as evidenced by their deepen comprehension of the story and they were able to refer to and/or to use information from text as their explanation or discussion, to



accomplish the objectives. All of their developments are being integrated in this curriculum to help them produce their artifacts with a great result..

Third goal was closely tied with third unit, as students were to *advance their linguistic abilities to express what they read in both ASL and English*. My rubrics have showed that students were able to accomplish reading their lines in the printed English and signing aloud in ASL, using same meaning in both languages, clearly. All students were able to accomplish all learning tasks in the checklist as we progressed through the sequencing lessons in third units. Both rubrics and checklist focused on their linguistic development and led them to produce a class play based on the story they watched and read. They were able to accomplish facial expression, body movement, and role shifting, well as acting in their characters and saying their lines in ASL based on reading script. They coordinated all of the tasks included above to compliment the overall knowledge of story (chronological order, characters and their traits, climax, resolution, tone in language, and to name few more). All of their accomplishment has contributed to their linguistic growth, their level of confidence, and socialization.

The implementation of this curriculum was however severely cut down by many school related events, field trips, and standardized tests.

There were also students' absences that forced my lesson plans to be postponed because it required many participants. While setting all the shortcomings aside, I believed all the goals of the curriculum have met with great results. However I would like to have more time with my curriculum to make use of all the lesson plans I included in Appendix below to deepen their linguistic and socialization development.

## **X. Conclusion**

The curriculum came from what I have learned past two years in bilingual education. I applied my knowledge of bilingual education including pedagogical theories and integrated what I have learned with my experience in various classrooms and from the students themselves. This curriculum also helped me in both personal and professional reflection that goes toward in my teaching profession. The result of this implement was more than what I have bargained for as I truly have witness remarkable growth among the students I worked with. They gained far valuable experience with literacy and creativity. I hoped I have instilled their lifelong love for reading.

In reflection, I feel that my curriculum has benefitted students in many ways. Lesson plans were designed to be applicable across content areas, enable students to make personal connections and be beneficial beyond itself. It created an environment where students felt comfortable and safe to participate in literacy-based curriculum. With favorable conditions, they felt compelled to experiment with their language and creativity toward literacy and to use each other in collaborative and empowering classroom. Students felt empowered to take charge of their own learning process and artifacts they produced by themselves. Although I suggest any teachers to start with Unit One

and Two to build their reading strategies and their motivation before they can tackle Unit Three.

This experience has contributed hugely to my development as a bilingual teacher in many ways. I learned much as equally as did my students from this curriculum. While my students were learning how to read and write through drama and art, I learned a lot by observing them and seeing how they learn in their own ways. They came in the classroom each uniquely to its own needs and temperaments. It left entirely up to me as a teacher to recognize each of their needs as individuals and as a group, in order to create safe, fun and productive classroom environment. I made lesson plans to be accessible to their learning needs and to provide different avenues to help with their bilingual growth. I reflected a lot on different teaching strategies to make sure each student is included in learning process and language growth. Not only with teaching strategies and differentiation instruction but also by evaluating the outcomes of each lesson taught.

I reflected on what students struggled or accomplished, and why. It helped me to take a look at my next lesson plan and ask myself how will this help students learn better. This experience of constantly reflecting shapes my abilities and skills as teacher in future bilingual classroom.

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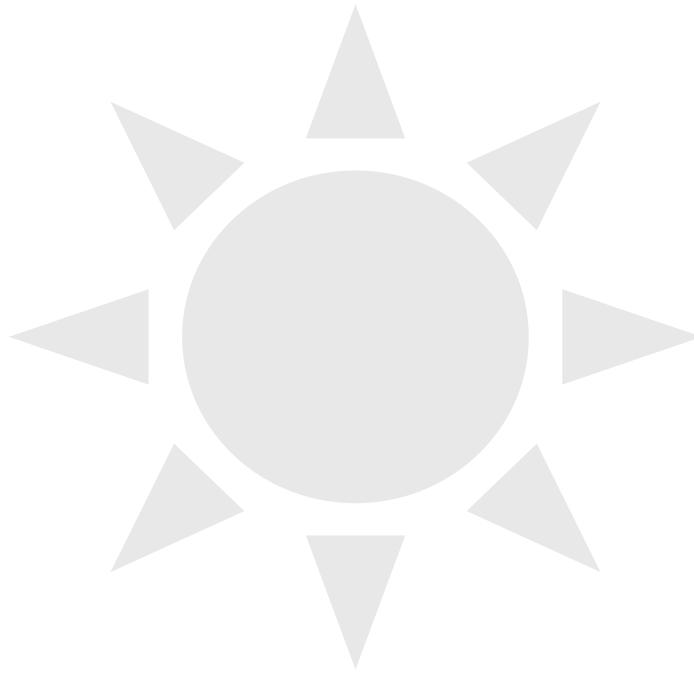
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## **Appendix A.**

The following pages include the curriculum: *Using ASL to Bring Literacy to Life Through Drama and Art.*

**Using ASL and English**  
**Bringing Literacy to Life Through**  
**Drama and Art**



**Curriculum**

**by**

**Shanna Grossinger**



## **Introduction**

In this curriculum you will find plenty of fun filled lesson plans that are valuable with purpose of developing the literacy in the young children and to instill the love of reading. It is designed to get children motivated to read. With motivation and modeling, children will apply and use the reading strategies to decode printed English, in order to bring the stories to life through drama and art.

The lesson plans are divided in three units throughout the curriculum. First and second units can be used interchangeably and in fact; I encourage you to use them in any order you feel necessary to fit with your students. However I suggest that it is used before starting out with third unit, as students will feel comfortable and confident in their acting from the stories they read. You can think of first and second units as “practice” before starting out third unit.

Third unit focuses on helping children create their own class play. It consists of the lesson plans in sequence, leading up to class play as the final lesson.

Have fun!

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## **Unit I & II**

# **Drama and Art**

# Unit 1

Building motivation and  
imagination in literacy

## Lesson: Story predictions

### Common state standards

Students describe characters and settings in a story and the reasons for their actions and feelings

Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence. (TEKS §110.12F)

### Objectives

Given copies of the story to each group, students will look at the illustrations of a picture book and dramatize their own story, as measured by their compilation of sentence frames and acting aloud.

### Materials

- Copies of book to each group
- Sentence frames
- Story props (costumes and objects)

### Introduction

1. Show the class a book, but not reading the words.

*If a book is familiar, it is probably better to go ahead and read the words, so that the whole class is on the same page, but if it is unfamiliar to everyone, don't read aloud.*

2. Help students brainstorm what might be happening on each page. Model how you observe the picture and brainstorm your idea.
3. Explain that they will be divided into small groups. They will be given copies from the book and each group must come up with a story and dramatize using whatever props and costume pieces you have available for them. They will fill out sentence frames

describing their own stories Show them the sentence frames worksheet and word bank they can use to fill out the blanks.

4. They will have chance to rehearse their scenes (with you side-coaching as needed) and they will share their stories with the class.

### Activity

5. Divide your students in small groups (3-4 students each group) and pass out the copies of the story, and sentence frames with word bank.
6. Walk around and ask questions to stimulate their ideas and interpretations from observing the illustrations in the story.
7. Start reminding them to start writing down the words in the sentence banks to create their own stories.
8. Students act and rehearse with their groups before sharing with the class.

### Wrap up

9. Get everybody to sit down on the floor and pick first group to act out their interpretation of illustrations. (5 minutes each group)
10. After each group has their opportunity to act out, you can read the original story and discuss how it is similar and different to their own stories.

### Assessment

Student work sample

Rubric (Appendix B)

# Unit I

Building motivation and imagination in literacy

## Lesson: Simple role drama

### Common state standards

Students retell a main event from a story read aloud; and describe characters in a story and the reasons for their actions.

Retell or act out important events in stories in logical order. (TEKS §110.12E)

### Objectives

Given read aloud first part of the story, students will be involved in reenacting the story as whole class as measured by students' artifacts produced as result of keeping up with acting the story.

### Materials

- A story book
- Art materials: construction papers, pencils, markers, pens
- Story props (costumes and objects)

### Introduction

1. Begin with playing a game. You sit down in the circle with your students and explain that you will quickly give out any number and student sitting next to you will give out a number in an increasing order. Next student sitting will continue to increase that number in order until the circle reached the end with you.
2. You explain that we will be doing the same thing with the story. After you read aloud first part of the story, students will continue carrying on with the rest by reenacting the story with whole class in the circle.



3. However not without reviewing behavior expectations and what kind of students you want to see in them and what you expect them to accomplish this activity.
4. Have students to summarize what you said.

### Activity

5. Read aloud the story and be sure to sign big and clearly. Use facial expressions to capture the emotions in characters with excessively descriptive of the settings.
6. Show them the pictures as you tell the story.
7. Halfway through, stop and say we are now going to pretend we are all characters in this story right now. *Quickly assign them the roles and let them carry on the rest of the story. Give them the props (clothes, hats, etc).*
8. Using yourself as lead character or as a narrator in that role, make sure you get them to stay on the track acting out the story. *Repeat some parts of the story if needed for clarification purposes.*
9. Guide students as you ask them questions while maintaining in your role and at same time deciding their roles to act as story progresses on. You and your students reenact the story by playing as whole in the story. Let the process take its course and see where students take you to, using what they know from the story.

### Wrap up

10. At the end of the story, shift yourself in the role as the news reporter and ask for questions to summarize what is happening and to have students to describe the characters, problems, and to name few more.
11. Begin first as a teacher introducing the invisible reporter and then you turn around your back to put on clothes and turn facing the class as the news reporter and act like the one!
12. Ask students what is going on and to summarize it. Ask students to draw describing the characters and what happened for the viewers out there!

## Assessment

Student artwork sample

# Unit II



Acquire reading skills

## Lesson: Narrative pantomime

### Common state standards

Students describe characters and settings in a story and the reasons for their actions and feelings. Students retell a main event from a story read aloud.

Ask literal questions of text (TEKS §110.12B)

Retell or act out important events in stories in logical order. (TEKS §110.12E)

### Objectives

Given read aloud the story, students will act out like the characters in the story, as measured by their writing on the index cards describing the characters act out and by their ASL expression and comprehension of the story.

### Materials

- A story book
- Index cards
- Key words on the board (things describing the characters)

### Introduction

1. Start your lesson by saying, "Sometimes when I read a really good book I imagine what it is like to be this character in the story" and ask "Have you ever read a story and imagined yourself possessed of the powers? Being as superhero?"
2. Ask students to act out their classmates' personalities. Ask them to do the same thing for the characters we will read about. It is important for them to *think* about the characters' personalities and identity.

3. You explain that we will have chance to pretend like we are our own protagonist when I tell a story. Model reading aloud and act as the protagonist. Model by describing a character and what she looks like and her personality.
4. Explain to students that they will find their own personal space in the classroom and to be mindful of their surrounding
5. Have students to summarize what you said.

### Activity

6. You read aloud a simple story and each person “acts it out” when you stop periodically.
7. Pick a student randomly and ask her to act out again for others.
8. Students put down the names of the characters they already have acted out and words to describe their personalities and appearances on the index cards. *Key words will be written on the board to help students chose words.*

### Wrap up

9. After reading aloud and acting, students come back together as class and share what they have put down on their index cards describing the characters from the story you have read aloud to them.
10. Ask students why and how is it that their description of characters is similar and/or dissimilar to/from the story and to each other?

### Assessment

Students' index cards (to look for how well they describe their characters)

# Unit II

Acquire reading skills

## Lesson: Reconstructing the storyline

### Common state standards

Students use titles and illustrations to make predictions about text.

Make inferences about text and use textual evidence to support understanding (TEKS §110.12D)

### Objectives

Given sequential illustrated pictures and the posters as story order, students will interpret and act out from the pictures. With their partners, they will determine the logical order of the story using their bodies, as measured by their complete story order and by rearranging the pictures itself.

### Materials

- Six posters (three of them labeled with beginning, middle, and end)
- Illustrated pictures
- Teamwork rubric

### Introduction

1. Ask students what did we do the first thing in the morning? *Wake up. Brush the teeth.* In midmorning? Lunchtime? Ask students to summarize the chronological order in a day of their lives to help them recognize that, like their lives, the story has its own beginning, middle and end.
2. Explain that we will decide the order of the story. Ask students to share what they know about the beginning, middle, and end of the story in any book they read before.

3. For this activity you will print out sequential illustrated pictures that will be mixed and will not be in the order like their lives are. They will be with their partners and pick one illustrated picture.
4. They will decide who will be the actor and to act out their chosen picture. Another student will assume the role as a writer deciding the order of the story.
5. Have students to summarize what you said. Explain that each of them will have "Teamwork" rubric evaluating how well they work together with their partners. Quickly go over the rubric and discuss together what you expect them to demonstrate what good teamwork looks like.

### Activity

6. Decide who will pair up with whom.
7. Tell students to make sure they take time to study their picture before acting out. Pass out the pictures and they pick one.
8. Walk around making sure they take their time to study and decide on what movement will represent their picture the best.
9. When everybody line up and assume their "actor" positions, their partners will take a step back and observe their actor counterparts in order.
10. Place six large posters on the floor. Three of six posters will be labeled with beginning, middle, and end. Three blank posters will be placed in between each labeled posters.
11. The writers discuss amongst each other and decide on the best to order the story by placing frozen partners (actors) and stand on the sequential posters.
12. When the actors are in the proper order. Start with the first student to act out and carry on from first student acting to next student acting and so on until the story comes to the complete ending.

### Wrap up

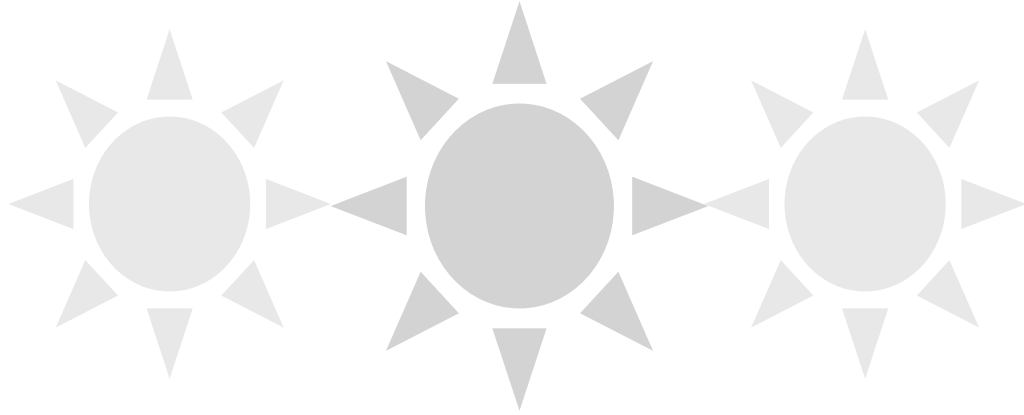
13. Students come back together and you will have students to place their pictures on the floor and have them reorder the pictures to fit in together with beginning, middle, and end of the story.

14. Discuss what we have learned about the order in a story. Have students to summarize their definition of beginning, middle, and end of the story.

### Assessment

Teamwork rubric (Appendix B)

Field note from classroom observation (their use of ASL to describe the pictures and how they use their reasoning as they place the order of story)



## **Unit III**

# **The Class Play**



# Unit III

Develop academic language to express reading comprehension in ASL and English

## Lesson: Class play

### **Activity #1:** Act out the story read as a group

#### Common state standards

Students will retell a main event from a story read aloud.

Retell or act out important events in stories in logical order. (TEKS §110.12E)

#### Objectives

Given shared reading aloud students will read and act from each part as measured by using Fiction Retelling Scoring form.

#### Materials

- Script
- Props (costumes and objects)
- Fiction Retelling Scoring form

#### Introduction

1. Begin discussing what we have learned about the stories. Show them their work (story elements, different books we have worked previously, and their artifacts) to help them remember what we have been learning.
2. Write down the key words on the board: beginning, middle, ending, characters, settings (place), and key events.
3. Ask students to share their favorite characters, places, and events. Let students observe their work first before replying.

4. Explain students that we will create our own class play. Show them old video of yourself in your class play when you were younger or show them the pictures of children doing their class plays from different countries. *It is to help students to visualize what they will do and what it looks like.*
5. Ask students how can we create our own class play? What should our play include? Record what they said on the board.
6. Show them the story you will read aloud and explain that I will read aloud first two pages and they each will have to take over and to use "teacher hat" and take a turn reading aloud around the circle.
7. Have students to summarize what you said.

### Activity

8. Begin reading aloud first two pages and pass over the book to student sitting next to you and give him your hat so that he may continue reading and telling the story. He may stand up and act out the story while you hold the book. Next student may stand up and have the former student to hold it just like the way you modeled.
9. After each student finished and the book has reached to you. The circle is complete. *You record their retelling skill in the form while student retell their story parts.*
10. Have students to summarize the story elements. And tell you what and which parts did they like the most in the story.
11. Begin discussing about script and ask students to tell you what a script looks like. Ask how did the actors they see in the movies know their lines? How do they know what to say? Did they memorize the entire thing?
12. For next activity explain that we will have to break down the story into script.

### Wrap up

13. Students chose any props to put on and have them to describe their favorite character from the story we read together. They can also have each other to guess who and which characters they chose by wearing costume and acting.

14. Explain that good actors act in a way that they can convince the audience into believing them. It is what we will do!

## Assessment

Fiction retelling scoring form (Appendix B)

# Unit III

Develop academic language  
to express reading  
comprehension in ASL and  
English

## Lesson: Class play

### **Activity #2:** Breaking down the story into script

#### Common state standards

Students will retell a main event from a story read aloud.

Make inferences about text and use textual evidence to support understanding. (TEKS §110.12D)

#### Objectives

Given the same story students will identify the speaking parts and narrators as measured by their breakdown of a story into the class play script.

#### Materials

- Copies of the story
- Sentence frames
- Highlighted pens and pencils

#### Introduction

1. Pick a simple story (different from the one you use with the class for Unit III Activity #1) to model how you identify speaking parts, narrators, and characters.
2. Begin by explaining that we will learn how to identify who is talking, who is involved in the story and whom is the narrator.

When describing what narrator is to your students, you can use another adult in the room to model as narrator describing what I'm acting. Ex: You act as if you are trying to cut down the tree but you don't say anything. The narrator will explain what you are doing. An aide can pin "Narrator" written on the index card to her shirt and "Character" on your shirt.

3. Ask students: "What is a character in the story?" "What is narrator?" "How do you know who is speaking?" and "What symbol do we tend to see in the text that will identify who is speaking right now?" *These questions are a great way to observe how much students know in this regard.*
4. Show the cartoon and place it under overhead projector or doc cam, ask students: Where can we identify in the picture that show the characters are speaking or thinking? What about in the texts?
5. If students are unsure, that is fine. You can model them by starting with a simple story and place it under projector or doc cam. Trace each line until you arrive at quotation symbol "... " and ask students what does this symbol mean? Who is saying this line? Pull your finger backwards and let students see the names of the characters.
6. Ask students how do they know the names of characters? They could be just a word for all we know. *Students should say they identify names based on capitalization.*
7. Explain that we will create our own script from the story we worked on from Activity #1.
8. Instruct each student to highlight the lines from their assigned parts of the story to identify the names of characters and what they are saying. If possible, identify the narrator.
9. Then we will come back together and put in together the speaking lines we uncovered in the text.
10. Have students to repeat what you said to check for their comprehension. You can ask them to tell you how they know and recognize the names of the characters in the story and whom is speaking.

## Activity

- 11.** Pass out each copy of the story to each student and highlight pens. Instruct students to write down their names on their copy of the story.
- 12.** Walk around observing students identifying the speakers using their highlighted pen.
- 13.** After everybody is finished, ask students to sit down on the floor and you arrange where they sit in the order from a student who is assigned to the beginning part of the story to end.
- 14.** Open Microsoft Word program and connect the program to the screen on the board. Begin with first student who is assigned to first part of the story to sign aloud few lines. You type first student's line in both printed English (from already prepared script) and in ASL gloss.
- 15.** After you have gone through typing the lines from each student's assigned parts on the Word program for everybody to see, print them out in the copies and pass them out.

## Wrap up

- 16.** Have students to read through our newly created script and share their favorite characters and let students choose whom they want to act out.

## Assessment

Student work sample: highlighting the story and identifying the speakers

Students responses

Reader's Theater rubric

# Unit III

Develop academic language to express reading comprehension in ASL and English

## Lesson: Class play

**Activity #3:** Assigning parts and equivalencing the lines in ASL and English

### Common state standards

Students will retell a main event from a story read aloud.

Make inferences about text and use textual evidence to support understanding. (TEKS §110.12D)

### Objectives

Given script and two-person dialogue script, students will practice the equivalency of both ASL and English as measured by students anecdotal and by their drawing and writing describing their characters they will act.

### Materials

- Two person dialogue script
- Class play script
- Copies of script
- Highlight pens and pencils
- Story book
- Props (Costumes and objects)

## Introduction

1. Show students the script we have created from an activity previously and have students to recall what they remember learning about the scripts.
2. Using another adult in the class to help you model how to act from script. Using projector overhead or the DOC CAM, place two-person dialogue script, and clearly explain which character you and your aide will act.
3. You and your aide act, using emphasized facial expressions and big gestures in ASL from the lines.
4. Ask students what would happen if you copy each word from a line in signed English? Model yourself signing word for word and ask students which they prefer you to sign word for word or in ASL.
5. Explain you want students to do the same thing you just modeled to them with their partners. They need to practice expressing from reading the lines in printed English to ASL.
6. Ask students to summarize what you just have modeled and what you hope them to accomplish.

## Activity

7. Have students to practice the lines using simple two persons dialogue script. Focusing on reading the lines and then signing it aloud in ASL with their partners. Walk around helping them.
8. After they practice their lines, stop and explain that they will have plenty of time to practice with a real script for our class play! You will pass out their scripts and decide which roles they will play in their characters. Write down characters' names on the index cards and pin it to their clothes.
9. With each student and their assigned roles, instruct students to write down their name on their scripts so that they will know who belong to whom. Instruct students to highlight their character's lines.

## Wrap up

10. Have students to write and/or draw their character they will act out.



11. Explain that good actors act in a way that they can convince the audience into believing them. It is what we will do!

### Assessment

Student work sample: describing their characters they will act out

Students' responses recorded

ASL rubric (Appendix B)

# Unit III

Develop academic language to express reading comprehension in ASL and English

## Lesson: Class play

### **Activity #4:** Practice and practice until perfect!

#### Common state standards

Students will retell a main event from a story read aloud.

Monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, and re-reading a portion aloud). (TEKS §110.12C)

#### Objectives

Given each copy of script with highlight pen and an object for taking cue, students will practice their lines as measured by ASL rubric and their individual artwork describing the setting for the class play.

#### Materials

- An object for taking cue
- Copies of script
- Materials from Activities #1 and #2
- Index cards
- Highlight pens

#### Introduction

1. Have students to recap what we have been doing with the story turning into the script. Discuss what we have learned. *Identifying*

*characters, speakers, and narrators by looking at the symbols and words like "said" for example.*

2. Ask students "What does a class play look like?" Show them pictures and videos of other students with their class plays. *Use same materials from Activity #1 and scripts from Activity #2 to show.*
3. Discuss and model how we practice memorizing our lines and the cues (knowing when to go next). Review what we learned about doing transliteration.
4. Play the game: Start with you saying, "I saw that...!" and throw an object to next student to continue the story and so on. Explain that an object thrown is our cues we use to know who is next. Instead of using an object, discuss other possible cues we can use in our play to know who goes next.
5. Explain that we will sit down in the circle and I will assign each role to each student so that everybody will have his or her own roles to act out. We will take turns reading and signing aloud the script, knowing our lines.

## Activity

6. Pin a role written on index card on their shirts and ask them to take a moment to think about their roles.
7. Ask students to highlight their own lines matching their roles in the script. Introduce your role as narrator and point your role as *Narrator* on the script. Say: "This is where I will highlight these lines for my role" and show them you highlighting your lines.
8. Ask students to do the same thing with their own roles.
9. Practice our lines by taking turns just like with the game from step #4 above. First use an object thrown from Student A to B. Each time a student catches an object, he or she has to say the line in the order. Continue until everybody feel confident; encourage replacing an object with facial expression or sudden body movement.
10. Continue practicing by taking turns using their copies of class script.

## Wrap up

- 11.** Be sure to mention how proud you are of them working hard transforming from a story into class play! We are closer to making the story real and alive!
- 12.** Ask students: Can we give a class play by sitting down in the circle signing aloud our lines? What can we do instead? Ask students to remember what you just showed them in the beginning of this activity with other students from their different classrooms.
- 13.** Have each student to draw the setting as background for our class play. We will together vote and pick one background we can decorate into the stage.

## Assessment

Student work sample: setting (place) describing the class play

Students' responses recorded

Drama checklist – to check what things needed to be completed (Appendix B)

ASL rubric (Appendix B)

# Unit III

Develop academic language to express reading comprehension in ASL and English

## Lesson: Class play

### **Activity #5:** Showtime!

#### Common state standards

Students will retell a main event from a story read aloud.

Retell or act out important events in stories in logical order. (TEKS §110.12E)

#### Objectives

Given a class play using props and assigned roles name tag, students will reenact the story as whole class as measured by using class play rubric.

#### Materials

- A script
- A story book
- Props (costumes and objects)
- Reader's Theater and Self-Evaluation rubric

#### Introduction

1. Begin by telling them that we have practiced for past few activities and now it is SHOWTIME! Time for them to act out the fascinating story we read together to our audience (parents, teachers, and younger students).

2. Briefly discuss how audience can see them clearly and recap the ways they can sign clearly and big.
3. Start with giving out the props and have students help you set up the stage.
4. Run through play one more time.

### Activity

5. Before the show begins, tell students it is OK to make mistakes and do their best. Ask them to think about the story they are acting. Think about their characters.
6. Students act out their roles as class play.
7. You help to guide them if needed.

### Wrap up

8. When the play is finished. Give them a big round of applause and tell them to bow before the audience.
9. Have students to share how they feel after acting out the story.

### Assessment

Students' responses recorded

Reader's Theater Rubric and Self-Evaluation (Appendix B)

## **Appendix B.**

### **Rubrics and checklist**

## Fiction Retelling Scoring Form

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Book Title \_\_\_\_\_ Score \_\_\_\_\_

Rubric for Scoring Individual Story Elements	
Complete, detailed	3 points
Partial	2 points
Fragmentary (sketchy)	1 points
Inaccurate or not included	0 points


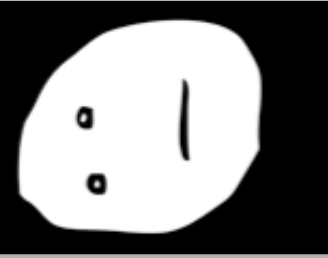
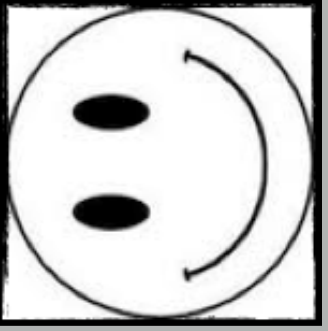
Total points: \_\_\_\_\_

Key Elements		Prompts				0	1	2	3
Beginning	How does the story begin?								
Setting	Where does the story occur?								
Characters	Who are the main characters? Which was most important? Why?								
Problem	What is one important problem in the story?								
Sequence	What important things happened in the story?								
Resolution	How is the problem solved? How does the story end?								
Level of prompting: high (1), medium (2), none (3)									

Interpreting the Points Totals	
Level	Total Points
Skilled	15-21
Developing	8-14
Needs work	0-7













# Self-Evaluation Team work Rubric

		
<b>As a team member, I:</b>	<b>As a team member, I:</b>	<b>As a team member, I:</b>
___ let my partners do all of my work	___ let my partners do some of my work	___ did all of my work
___ did not help my partners	___ only helped my partner when they asked me	___ helped my partners
___ did not listen to my partners' ideas	___ had trouble quietly listening to ideas	___ listened to my partners' ideas
___ did not share my ideas	___ shared one idea	___ shared my ideas
___ did not help the group solve problems	___ waited for my group to solve most problems	___ helped my group solve problems

# Art Rubric

Artist \_\_\_\_\_ Artwork \_\_\_\_\_

Teacher \_\_\_\_\_ Date \_\_\_\_\_

Knowledge and Skills	Rate your own work.	Teacher Rating
<p><b>Creativity</b></p> <p>Work shows creativity.</p> <p>Work is imaginative and original.</p>		
<p><b>Design</b></p> <p>Work shows application and art principles and elements.</p>		
<p><b>Technique</b></p> <p>Shows skillful use of tools, techniques, and media.</p>		
<p><b>Following Directions</b></p> <p>Stays on task.</p> <p>Completes activity as directed.</p>		
<p><b>Work Habits</b></p> <p>Applies self to activity.</p> <p>Shows safe and proper use of tools</p>		

Excellent



Above Average



Satisfactory



Unsatisfactory



Name: \_\_\_\_\_ Date: \_\_\_\_\_

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## Readers Theater Rubric

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Name: \_\_\_\_\_

Individual Scores	4–Excellent	3–Good	2–Fair	1–Needs Improvement
Delivery	Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance	Student read the script with some expression, gestures, eye contact, and use of props	Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately	Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately
Cooperation with group	Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well	Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas	Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time	Student did not work cooperatively together with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time

Group Members: \_\_\_\_\_

Group Scores	4–Excellent	3–Good	2–Fair	1–Needs Improvement
On-task participation	High level of active, on-task participation from all group members	Majority of group members on-task and actively participating	Moderate level of on-task work or few of the group members actively participating	Low level of active participation from majority of group members

# Readers Theater Self-Evaluation

Student Name \_\_\_\_\_ Date \_\_\_\_\_

*Directions:* After performing a Readers Theater, self-evaluate your performance using the checklist below. An additional copy of this form may also be used to provide information to another student about his/her performance.

<b>Readers Theater Checklist</b>	<b>√Met</b>	<b>√Not Yet Met</b>	<b>I Noticed...</b>
I held my script below my chin so I could see the audience and they could see me.			
I read loud enough for all to hear.			
I read the words accurately and like the character might have said it.			
I changed my voice to show such emotions as excitement, wonder, love, or shock.			
In some parts I read slowly, or hesitantly, or quickly and in other parts I read at a normal rate.			
In some parts I read louder or softer or at a conversational level depending on what I wanted to show about the character.			

*Directions:* After listening to groups perform, self-evaluate your listening skills using the checklist below.

<b>Listening Checklist</b>	<b>√Met</b>	<b>√Not Yet Met</b>	<b>I Noticed...</b>
I sat quietly and listened respectfully and responsively.			
I looked at the presenter.			
I pictured what the presenter was reading or saying.			
I looked for ways to praise the presenter.			
I thought about questions I might like to ask the presenter.			
I waited for my turn to speak.			

# Drama Checklist

## Acting on the stage

- Body movement
- Taking cues
- Sign clearly and big
- Facing to audience
- Eye contact
- Memorize the lines

## Props and costumes

- Masks
- Clothes
- Props

# ASL Rubric

	4	3	2	1
<b>Sign Accuracy</b> Handshape Palm orientation Location movement	Signs are clear and accurate during most or the entire play	Signs are accurate and clear about 80% of the time	Sign placement and direction are correct 50% of the time	Signs are difficult to read
<b>Facial Expression</b> Grammatical and Emotive Facial Grammar (Use of Eyebrows and mouth morphemes)	Uses appropriate facial expression during entire play to indicate grammar and stress	Uses good facial expression during most of play	Uses some facial expression only when making an emphasis	No facial expression noted
<b>Fluency</b>	Student moves comfortably from one sign to the next and incorporates natural pauses. Signing is smooth without hesitation.	Student has some unnecessary pauses. There are very few errors, which causes hesitations.	Student has some of the lines memorized, but has frequent pauses that are not necessary. There are frequent hesitations.	Student obviously doesn't have the lines memorized.  There are too many pauses and the student moves nervously from one sign to the next.
<b>Body Language</b> Eye gaze Body movements (Head nod, shake, or tilt) Role shift	Body language is appropriate during entire play	Body language supports material presented but isn't consistent	Some Body language is used	Student does not use any body language
<b>Equivalency of the Meaning</b> Between two languages: ASL and printed English	Entire play is ASL and ideas are presented with appropriate conceptual sign	Students mixes some concepts with English sign but corrects self	Some concepts are signed in ASL.	Play is conducted in English literal language