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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Literacy: Accessing Deaf Community Cultural Wealth through Students' Creation of
Children's Literature

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

Michelle Lee Meyer

Committee in charge:

Gabrielle Jones, Chair
Bobbie Allen
Tom Humphries

2017

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The Thesis of Michelle Lee Meyer is approved and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2017

DEDICATION

To my daddy, Tom Meyer, who always encouraged me to reach for my dreams, no matter how long it may take to achieve them. I love you. I miss you – 1953-2017. This is for you.

To my momma, Gerri Meyer, who has been my support through all of this. You are the best friend a girl could have. Love you, Lorelai.

To Bobbie Allen who has been understanding during a difficult time in my life as I have struggled to complete all of my work on time and in a fashion that holds to the standards of a University of California, San Diego graduate student. Thank you! I appreciate it more than you know.

Gabrielle Jones, thank you for all the support you have given me in the editing process. Your suggestions and assistance have been greatly appreciated.

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ABSTRACT OF THE THESIS

Literacy: Accessing Deaf Community Cultural Wealth through Students' Creation of
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by

Michelle Lee Meyer

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

University of California, San Diego, 2017

Gabrielle Jones, Chair

Fifty percent of deaf students graduate high school with a 4th grade reading level (Traxler, 2000) and representations of deaf characters in children's literature are typically modeled after the medical communities' view of deafness (Golos & Moses, 2011), Deaf children are not given an opportunity to identify themselves as cultural and linguistic beings who belong to a larger Deaf community within standard children's literature. My curriculum addresses these problems by allowing deaf children to create a representation that matches their experiences. By utilizing rubrics, pre and post surveys, teacher

observation, exit tasks, and student guided learning, I collected evidence to suggest an increase in students' understanding of Deaf Community Cultural Wealth (DCCW, a term coined by Dr. Flavia Fleischer) and deafhood would enable students to actively challenge and change those models. Students created an ASL historical fiction story that more accurately represents their life experiences, to eradicate the detrimental effects of negative representation in children's literature. Evidence from this curriculum suggests that, after analyzing differences in representation from both the hearing and deaf perspective, Deaf students understood the need to represent deaf people in a cultural way, focusing on what deaf people can do instead of what they cannot do.

I: Introduction and Overview

The purpose of this designed curriculum is to provide a solution for two problems that I have witnessed and researched in deaf education. The first problem is illiteracy in deaf children. Thirty percent of deaf children leave school functionally illiterate (Marschark, Lang, & Albertini, 2002) and 50% leave with a 4th grade reading level (Traxler, 2000). Reading research demonstrates that it is language that predicts reading (Mayberry et al., 2011) and with parents who do not know sign language, issues of language deprivation come into play when helping deaf students learn to read (see Humphries, 2013). The second problem addresses the lack of cultural and linguistic representations of deaf characters in children's literature. Most of the literature is typically modeled after the medical communities' view (called the pathological view) of deafness (Golos & Moses, 2011). Work done by Ayala (1999) and Golos and Moses (2011), found that even children's books which were supposed to be centered on multicultural inclusion, portrayed deafness as a disability. Not everyone in the Deaf community believes deafness is a disability. Portraying a negative view of one's disability can influence perceptions of self. According to Golos and Moses, "children begin to develop a sense of self between the ages of 3 and 5 years... and by the age of 3 they may be influenced by biases and stereotypes about gender, race, culture, physical abilities, and other aspects of individual identity...", it stands to reason that providing a cultural model for children would encourage higher academic achievement (Golos & Moses, 2011). This supposition is supported by research done by Roslyn Arlin Mickelson (1990). While Mickelson (1990) focused primarily on the

African American community, the gist of her research could be expanded to include any culturally and linguistically oppressed group who hold an “accurate perception that for people like them, educational efforts and credentials are not rewarded in the opportunity structure...” (Mickelson, 1990). If we consider both of these research articles, it is possible to draw the conclusion that, since children acquire a sense of self by the time they are 3 years old, it is important that they are exposed to images that allow them to believe that they will not be limited in their opportunities.

My curriculum addressed this by first focusing on creating a work of children’s literature that would not label the characters as disabled but rather show the notion of deafhood from a cultural perspective. My curriculum utilized the Common Core State Standards (CCSS) found in the English Language Arts (ELA) domain – specifically, those that focus on determining fact and objectively comparing differing points of view. To empower Deaf students, I emphasized the cultural perspective in a way that fit into current teaching criteria. The results were enlightening. My students created a historical fiction story for children that held true to their own personal experience in the deaf community as opposed to a pathological view of deafness.

While my curriculum can be applied across any grade level (with minor alterations), this thesis focused on middle school and high school. Some of the specific standards are as follows:

1. CCSS.ELA-LITERACY.RH.6-8.8, Distinguish among fact, opinion, and reasoned judgment in a text

2. CCSS.ELA-LITERACY.RH.9-10.6, Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts
3. CCSS.ELA-LITERACY.WHST.6-8.5, With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

The curriculum I proposed was a student driven creation of a literary piece of fiction in which the students would plan and develop a children's book. That is, students would develop a fictional children's story in a style of their choosing. The only teacher guideline would be that the main character/s would be deaf. How the story developed, what the story centered on, what kind of genre would be left up to the students. As a teacher, my job would be to guide them through the process.

We would begin by spending a few days reading and discussing one portrayal of deafness in a children's book. I intended to guide the discussion, where necessary, using guiding questions such as what kind of portrayal did the story show, how did it match up to their own experiences, how would they change the portrayal to meet their cultural and linguistic experiences.

Students would then create a story in ASL as a class group. Once the task was completed, they would do a theatrical ASL retelling (this could be either done in traditional theatre style or by using any ASL storytelling method). Students would then choose responsibilities for the next stage of the project: actors, artists, and authors. This story would be recorded and used for the next stage of development in which students would

create an eBook. Students who are more comfortable with a paper art medium would create a picture book that they feel adequately tells the story without the use of words. During this time, other students would create an English version of the ASL story.

Much of the curriculum work came from an ASL Literature class at California State University Northridge where I saw the need to implement the social justice motivation of Flavia Fleischer's Deaf Community Cultural Wealth (DCW, 2013) as well as Vygotsky's Collaborative Learning (1978). My research led me to uncover a need that had yet to be met. Namely, the need to empower students to create appropriate cultural representations utilizing their experiences in the deaf community.

II: My Approach to Teaching Deaf Students

In order to meet the cultural and linguistic needs of their students teachers must first have an intimate knowledge of the goals they have for their students. I believe it is the teacher's responsibility to empower students to advocate for themselves and be a force for change and growth. Creating a multilingual and multicultural classroom environment is vital to learning. Jim Cummins' (1986) emphasizes classroom cultural goals and provides in his article, "Empowering minority students: A framework for intervention an overlying societal construct as to why minority students statistically do not perform as well as those of the dominant culture – namely, "cognitive/academic and identity" (p. 23). Cummins highlighted the incorrect belief that "individuals are responsible for their own failure and... they have failed because of their own inferiority" (p. 24). As a society, we have internalized this construct, and the general population is not aware of its pervasiveness. The danger as teachers, is that we often perpetuate this social construct without realizing its detrimental effects.

As a classroom teacher, it is important to actively combat this type of belief system. Cummins' (1986) provides a pedagogical framework which consists of four distinct elements: cultural/linguistic incorporation, community participation, critical pedagogy, and proper assessment practices. Using this four-part framework enables us to become advocates for our students. According to Campos & Keatinge (1984), Cummins (1983), and Rosier & Helm (1980) incorporating students' language and culture in school programs predicts academic success. In his 1986 paper, Cummins consolidated research from these previous works. He found that: "Considerable research data suggest that, for dominated

minorities, the extent to which students' language and culture are incorporated into the school program constitutes a significant predictor of academic success". Unfortunately, according to research from Burns, Matthews, and Nolan-Conroy (2001) "popular evidence from the media, and academic surveys of language attitudes, tend to reveal the same underlying and recurrent patterns of values and value judgments". As such, it is important to foster a classroom culture that values a multicultural perspective where all languages, cultures, and traditions represented by my students are equally valued. I will teach my students how to undo some of the cultural biases that have been internalized, by creating a new culture in my classroom that allows for each student to feel confident in their respective cultures while learning the cultures of others. And, since language is a carrier of culture, this means that I will also value all languages represented by my students.

Most signing Deaf and Hard of Hearing (D/HH) classrooms promote a bilingual atmosphere where communication and content instruction are in American Sign Language (ASL) and reading and writing are done in English. Students are encouraged to recognize that both languages are equally important and can be used freely to communicate. While this fosters a strong foundation in their first language to transition into a second, a great start, I concur with Cummins (1986) that just believing in an idea to create a truly bilingual classroom is not enough, it requires a full integration of both languages and cultures throughout the literacy curriculum. James A. Banks, in his book *The Routledge International Companion to Multicultural Education* (2009), advocates for multicultural education which is: "to provide students with educational experiences that enable them to maintain commitments to their community cultures as well as acquire the knowledge... needed to function in the national civic culture and community". As a teacher, this has

serious implications for how I teach. Even among the students who come from similar cultural or linguistic background, differences within family culture and personal experiences exist, making it necessary for me to adapt my teaching style to meet their individual needs while still fostering a classroom community in which all experiences are cherished.

The involvement of parents in sharing their cultural and linguistic funds of knowledge with their own children and with the teachers is an important and healthy way of building a sense of community in the pursuit of academic excellence. As Cummins (1986) puts it, “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”. To support this, Cummins (1986) quotes a study which found that children who read to their parents – *regardless of the level of literacy the parents held in the language used* – learned to read better than those who did not read to their parents (Tizard, Schofield, & Hewison, 1982). Further, they did better than students who worked with a specialized language instructor. The results of this study support that we cannot discount how large a role parental and community involvement play in contributing toward a child’s successful academic progress. Community involvement is an important aspect in this curriculum. I not only extend this involvement to all parents but also to the Deaf community. By inviting members of the deaf community to interact with our deaf students, we engage in a cultural exchange that will benefit the students I teach. Statistically, the majority of my students will not have deaf parents (Marschark, Schick & Spencer, 2006) and often do not have Deaf role models and therefore my responsibility is to introduce them to real world examples of Deaf individuals who embody the notion of

deafhood. Deafhood, as coined by Paddy Ladd – DEAF-INSTINCT (gut knowledge of what it means to be deaf) – is the life, experiences and knowledge that Deaf members inherit and share from being surrounded by their own kind. Deaf children are often molded to fit the expectations of a hearing society, when according to Ladd, Deaf children, by nature belong to the deaf community and share a Deaf identity. Ladd believes deaf individuals need to actively search out members of the deaf community to develop their own deaf identity. Deafhood, according to Ladd (2005) replaces “deafness” where deafness is described as a clinical and pathological model as opposed to describing the culturally motivated model where lived experiences of “deafhood” are recognized as part of the human experience. One way to understand this distinction is to reference Dr. Flavia Fleischer’s (2013) work in Deaf Community Cultural Wealth (DCCW). DCCW is based on Yosso’s (2005) work where she addresses Critical Race Theory (CRT) discussing the rightful place of power and capital in marginalized cultural and linguistic communities (i.e. people of color) within a dominant culture. “CRT research begins with the perspective that “Communities of Color are places with multiple strengths” (Yosso, p. 82, 2005). Fleisher borrows the categories of strength (social, linguistic, familial, resistant, navigational, and aspirational) that Yosso uses with marginalized communities and identifies different types of strengths and shared knowledge in the Deaf community; she labels these strengths as cultural capital. According to Fleischer (2013) Linguistic Capital is defined as “the intellectual and social skills attained through communication experiences in more than one language and/or style”; Social Capital is “the network of people and community resources that provide instrumental and emotional support to navigate through society’s instructions”; Familial Capital is “the cultural knowledges nurtured among *familia* (kin)

that carry a sense of community history, memory, and cultural intuition that engages a commitment to community wellbeing and expands the concept of family to include a more broad understanding of kinship”; Navigational Capital is the “skills of maneuvering through social institutions, namely the ability to maneuver through spaces not designed for Deaf people”; Aspirational Capital is “the ability to maintain hopes and dreams for the future, even in the face of real and perceived barriers”; and Resistant Capital is “the knowledge and skills fostered through oppositional behavior that challenges inequality”. The sum of and innate knowledge of deafhood needs to be passed on from generation to generation. Thus, my intention is to involve the Deaf Community in my curriculum and share the teaching with those who are marginalized.

As a hearing white female teacher, I do not know everything and therefore critical pedagogy will be vital to my growth and commitment in the field of profession education. “Critical... means to see deeply what is below the surface – think, critique, or analyze... Pedagogy does not only mean how a teacher teaches. It is also about the visible and hidden human interaction between a teacher and a learner” (Wink, p. 1, 2011). The three-step process in critical pedagogy involves naming, reflecting and acting on those reflections. This process is not linear, but rather circular. I, as a teacher, must consistently question what I know about my students, about teaching, about knowledge, about everything to see what is working and what is not. Then I can reflect: is it something I did or did not do correctly? Finally, I must act. But then I must question again – did it work? This is important in the classroom because things change. How I work with Johnny who is deaf/blind should not be how I work with Jenny (also deaf/blind) 10 years down the road.

Not only are they both individuals (which is true of every child), but there will also be more research and information that I should be able to use to full effect.

Finally, assessments are to be culturally sensitive. According to Cummins (1986) assessments have historically “been used to locate the ‘problem’ within the minority student, thereby screening from critical scrutiny the subtractive nature of the school program, the exclusionary orientation of teachers towards minority communities, and transmission of models of teaching that inhibit students from active participation in learning” (p.29). Cummins here makes the point that current assessments can continue the systemic oppression of minority students if teachers do not recognize the role they play in administering those assessments. As a teacher, my assessments need to be culturally sensitive. Assessments are developed to meet the norms of a white middle class population which does not match the actual diverse population of the United States. I recognize that with regards to state tests, we may not have much control but it is my responsibility to clarify for all students the cultural and linguistic differences they may encounter when taking the test by utilizing explicit instruction. For the formative and summative assessments that I do have control over, I will provide fair and culturally sensitive materials based on my students’ needs and feedback.

I believe Cummins’ (1986) framework is a relevant starting point because of how well it addresses all of these concepts. In the next section, I will indicate why this curriculum is necessary and why using it will elevate the education of deaf students.

III: Assessment of Need

The low reading achievements among deaf students has been an ongoing truth that I have been taught throughout my student career in Deaf Studies. This troubling notion niggled at the back of my mind and I did not find a substantive outlet until I read a study in my ASL Literature course by Golos and Moses (2011). As Golos and Moses summarized, children “begin to develop a sense of self between the ages of 3 and 5 years (Bowles, 1993) and by the age of 3 they may be influenced by biases and stereotypes about gender, race, culture, physical abilities, and other aspects of individual identity (Derman-Sparks & Edwards, 2010). The authors surveyed 20 children’s books, which had a deaf character, and analyzed what type of representation was used, a pathological model or a cultural one. A pathological model is characterized by a focus on fixing the ear with hearing aids or surgery to make the deaf child “whole” while a cultural model is identified by the ideology that “Deaf culture embodies the existence of a community of people with their own values, beliefs and traditions...” and “that Deaf people can and do lead rich and full lives as they are” (Golos & Moses, 2011). When I looked at this study in light of Cullinan’s (1989) suggestion that children’s literature can be likened to a mirror, in that it reflects a child’s own experiences, and a window, which allows others a glimpse into new and different experiences, I began to make a connection between the literacy numbers I was learning, the lack of deaf character representation in children’s literature, and my personal love of reading as a child.

I have always loved to read. I remember vividly going to the library every week with my mom to get new books to read. I would always check out the limit and I would

always finish early and had to wait days until it was time to go back. In a book, I could always find a way to picture a different future to what I had in the present. I was lucky in that most of the characters resembled me in some way. As such, I could picture myself as the heroine. Deaf students, as a linguistic and cultural minority, do not have the same strong representations in literature. This realization prompted me to write a children's book as my senior capstone project. During the process of preparing, I was asked a question by my advisor. He wanted to know my motivation for this project. Did I want to "help" deaf people or motivate a change. Although we both knew the answer to that question (it was rhetorical and asked to make me think about how I would present my project), it became a centralizing theme to my future research – how do I motivate others to be the change that needs to happen in children's literature?

The first step in this process was to research any work that had already been done toward creating a solution to this issue.

IV: Review of Existing Materials and Curricula

What I found during this phase of my research is that, while there are several educational resources that incorporate aspects of DDWC in some form, none employ them in the same way I do, nor for the same purpose.

In looking through the works of other UCSD students, there are a few similarities in content to what I propose in this thesis. Lucinda Baugh (2012), for example, had her students create an ASL story DVD, which focuses on empowering Deaf children to understand story elements in ASL, their first language prior to reading stories in English. Visual literacy was another cultural capital strength used in the Deaf community. Shanna Grossinger (2013) had her students use the visual arts to understand literature, but her focus was on reader's theater. Valerie Sharer (2013) used media and the arts to foster literacy in both ASL and English in her thesis. Gallaudet University has created ASL versions of children's books as a way to provide stories in deaf students' first language to foster story comprehension, and there are cultural examples of deaf storytellers and poets on YouTube, Vimeo, and other electronic sources that contribute to understanding Deaf storytelling practices. Texas School for the Deaf has a program for children where a book is signed in ASL superimposed next to a print version of the same story.

While my curriculum incorporates stories in ASL and provides literacy access in two languages, the goal of this program is not to translate an English story to ASL or even an ASL story to English. My curriculum is intended to include deaf students in the discussion and creation of their own tale in a way that is representative of their personal experiences. None of these curricula or source materials provide students with an

understanding of *why* it is necessary to create a counter-narrative to the mainstream media representations of deaf characters in children's literature.

During my research, I noted some specific learning theories that are foundational for this type of a project.

V: The Learning Theories that Form the Foundation for My Project

During my research, I noted several learning theories that support the efficacy of my teaching style and the kind of learning I want to promote for my students with this curriculum. I will highlight four of those theories in this section: multiple intelligences, collaborative learning, self-regulated learning, and funds of knowledge. I chose these because they not only provide a backbone for my teaching style, but also because of how well they work together and overlap in a fundamental way. I will begin by discussing how each theory works, its foundational ideology, and its development. I will then explain how each theory fits into my curriculum.

Multiple Intelligences

Dr. Howard Gardner (1983) published *Frames of Mind*, a book that explains the theory of multiple intelligences (MI). According to Gardner, all human beings possess not just a single intelligence but rather a wide range of spatial, bodily-kinesthetic, musical, interpersonal, and intrapersonal intelligences. Verbal-linguistic, logical-mathematical, and naturalistic intelligence abilities were added in the 1990's along with a possible existential intelligence (Gardner, 2003). All humans inherit different types of intellectual abilities; some individuals may seem to excel at one or two things. He asserts that educators need to recognize some intelligence are connected to academic achievement but by acknowledging students' strengths, we can identify a more holistic approach of a child's abilities. Human beings are born with some control over each type of intelligence. As an educator, it is my belief that understanding these intelligences is imperative for creating an effective learning atmosphere. If we assume intelligence is related simply to being book smart, we run the

risk of ignoring the contributions of those students who excel at, for instance, public speaking or spatial reasoning. Logically, it follows that a student who experiences this type of marginalization would feel less cooperative during academic pursuits.

Self-Regulated Learning

Self-regulated learning (Zimmerman & Pons, 1986) is a process of learning by which students are responsible for their own learning. Learning is controlled by the students who monitor their own understanding and seek to instruct themselves. Further, students who are skilled at this type of learning can use these processes to reinforce their own learning. In Zimmerman and Pons 's study where 80 students were selected from different learning tracks – 40 who were considered high achieving and 40 who were considered lower, the researchers used specific criteria such as self-evaluations, organizing and transforming, goal-setting and planning, seeking information, keeping records and monitoring, environmental structuring, self-consequences, rehearsing and memorizing, reviewing records to gauge how effective each student was at self-regulated learning. They found that 91% of the students in the sample could be correctly classified into the high and low achievement groups on the basis of their self-regulated learning measures. In other words, students who do not possess the ability to regulate their own learning are unable to reach a high level of academic achievement. Using this information, it becomes clear that teaching and encouraging students to develop the ability to be self-regulated learners should be a priority for educators. One further discovery in the study was that high achievers used teachers and peers as sources of social support. This use of peer support as a source of knowledge and self-regulation ability leads to my next learning theory.

Collaborative Learning

Collaborative learning is a learning theory based on Vygotsky's (1978) assertion that learning is a collaborative process in that education does not only come from teachers and educators, but from a child's interaction with the world as well (as reprinted in Gauvain, 1997). This means that social interaction, peer to peer academic interaction, as well as formal teaching methods are all modes of transportation, which knowledge can flow through. Collaborative learning uses this theory to support the need for peer to peer interaction during lessons and further emphasizes the fact that each student brings specific knowledge which can be mined by other students.

Funds of Knowledge

This concept is also present in Moll's "Funds of Knowledge" (FoK) theory. Funds of knowledge refers to historically developed and accumulated strategies (e.g., skills, abilities, ideas, practices) or bodies of knowledge that are essential to a household's functioning and well-being" (page 2). In other words, this theory takes into account the experiences of language minority students and their cultural and navigational knowledge in order to better disseminate the content knowledge. As a deaf education teacher, it is my responsibility to understand this theory and use it as an underlying educational practice in all of my interactions with students. This is especially critical because only 10 percent of deaf children are born to deaf parents. As such, the generational propagation of this type of knowledge is limited to meaningful interactions between deaf of deaf peers or deaf adults who have this knowledge based on personal experience.

VI: Description of My Curriculum

My curriculum (which can be found in Appendix A) is based on three main goals that provide a solution to the problem presented in part III of this thesis by utilizing the foundation for instruction found in parts II and V. These goals are as follows:

1. To foster the student's growth and awareness of Deaf Community Cultural Wealth
2. To improve students' awareness of the portrayal of deaf characters in children's literature
3. To develop a children's literature work through collaborative class effort

This curriculum is meant to be implemented in three stages, each corresponding to a unit in the curriculum. The first unit utilizes student driven, teacher guided research to promote awareness of the portrayal deaf characters tend to receive, and the adverse effect this can have on deaf children. The second unit is where the students do the creative work of creating a children's book.

Unit One

During Unit one, we will use a two-step process to expound on the first and second curriculum goals to provide a foundation for the creative processes of Unit two. First, the students will either watch the movie *Freedom Writers*, or they will watch selected excerpts from the movie. Students will be asked to consider what they learned from the movie. For example, how does this relate to their experiences, what did the students in the movie do, what kind of inspiration does this provide them, and etc. This step should provide a general

understanding of the term representation which will aid them during the second step. Once this step is completed, students will shift their focus to the specifics of deaf representation by reading and analyzing a printed children's book. Students will work in groups or partner pairs to analyze, discuss and break down the representation presented in the book. They will answer three specific questions:

1. Does the representation of deafness in this book match my experience?
2. In what ways does this representation differ from my experience?
3. In what ways is this representation equivalent to my experience?

Once they answer these questions, they will compare their answers with those of their classmates by means of a gallery walk. A gallery walk is where students complete a poster project describing their different experiences. All of the answers to these questions should be at least slightly different. As such, the gallery walk is meant to teach the students about recognizing and respecting those differences during unit two.

Unit Two

Students will create a children's book in a three-step process. First, students will create an ASL children's story. Next, the students will break up into two groups to create an English version and a picture version of their ASL story. Finally, the students will use PowerPoint to compile this into an interactive ASL/English story.

As students begin this process, they will learn that they are responsible for all of the decisions relating to this project, save one: the main character must be deaf. As such, he or she will use ASL as a primary mode of communication and will interact with other characters according to the students' personal experiences (as evidenced by their posters

from unit one). As the teacher, I will be there for guidance only; it will be up to the students to choose the type of storytelling, the plot line, characters, and setting. In addition to the full curriculum lessons, there is also a mini lesson to introduce students to aspects of ASL storytelling if it is necessary. Students will begin by creating the ASL story. Once they have done that, they will record their story. This recorded version will inform the next step which will be for the students to break up into two teams. One team will be responsible for creating an English version of their ASL story. The other team will draw the story. Both teams will use the ASL story as a foundation for the completion of their respective parts so that all of the parts will fit together for the final stage of this unit – publication using PowerPoint.

When all parts of unit two have been completed, it will be time for the students to publish their story. The students will work together in order to fit all of the parts together. They will use the drawings for the background, choose where to place the English version and choose where to put the ASL. Once all parts have been compiled, it will be time for the students to take what they have learned and produced and become the educators to the classroom they take it to.

VII: My Evaluation Plan

I used several evaluation methods during the implementation of my curriculum. This included methods my cooperating teacher already had in place and which I hadn't thought of. I used evaluations all throughout my curriculum implementation. Pre-assessments provided a base line for background knowledge. Ongoing assessments both showed me what students were or were not learning from my lessons, and informed my subsequent lessons. The post assessment showed the culmination of learning.

Pre-Assessments

The first pre-assessment I utilized was one that my cooperating teacher suggested – an assessment form that would be administered at both the beginning and the end of the lesson sequence. For this assessment, students had the opportunity to choose whether they preferred it to be in ASL or in written English. This assessment worked well for the students because it was something they were already familiar with. On this form, students were asked to answer questions that would be answered during the course of working on a lesson, project, or during personal research time. This information is useful because it allows the teacher to understand the background knowledge students bring at the beginning of a lesson and it can be used to encourage students at the end of a lesson as a tangible source of evidence of the growth they have achieved.

The second pre-assessment I used was to tap background knowledge by having students answer the questions “What do hearing people know about deafness?” and “What do deaf people know about deafness?”.

By using both pre-assessment tools, I was able to get an accurate account of the students' beginning level of knowledge regarding the subject of deafhood as it is portrayed, and, therefore, perceived by deaf and hearing individuals.

Ongoing Assessments

These assessments were far less structured than the pre and post assessments in that they consisted mostly of observational notes and teacher reflections. As I watched the students, I would make notes on what seemed to be working and what did not. I also paid special attention to what the students seemed to understand and what they needed more assistance with. Using these analyses, I was able to understand both my students' and my own strengths and opportunities for improvement. This allowed me to provide supplemental information where necessary.

My cooperating teacher also had another form of ongoing assessment that I left in place. She had students write an exit task for every full day they were there. The criteria were simple. It only needed to be a single sentence. The sentence had to tell what the students had learned that day, just one bit of interesting information. This helped me immensely because I could use those exit tasks to see what students had focused on during that day.

I also noted the school climate for things such as familiarity with technology, technological resources, and anything else that would aid my curriculum. What I tended to see the most was an abundance of technology and technological knowhow. I augmented my curriculum to match this information.

Post Assessment:

I used three post assessments. The first of these was the completion of each unit. I used this as proof that the students were ready to move on the next unit. Successful completion of each unit informed me that the learning objectives I set up were met.

The second assessment I used was the companion to the pre-assessment I wrote about in the pre-assessment section. In using this assessment tool, I was able to see how much of a growth there had been in the students' knowledge. It was also something I used to have the students assess their own learning since they had the opportunity to look at both and give feedback.

The final post assessment I used was rubrics. I used these at the end of each unit and upon the completion of my time with the students. While I used rubrics for every grade I gave out, the one I felt had the biggest impact as far as determining knowledge growth was the final assessment. I had the students fill out a copy of the rubric and I filled one out as well. I then scheduled one-on-one appointments with the students where I gave them their final grade as well as asked them to read both rubrics. I then asked for their feedback and had them use the rubrics to tell me if they felt the grade they received was what they earned. It was my goal that this process would enable the students to understand their grades and that they would continue to develop an understanding of personal responsibility as it related to their scholastic achievement.

VIII: Implementation and Revisions

Curriculum Implementation Background

The school in which I implemented my curriculum was a residential school in the western United States. My cooperating teacher had 20 plus years of experience. The classes I taught were at the middle school and high school level. When implementing my curriculum, my cooperating teacher suggested I work with her middle school class. There were two main reasons that this plan seemed the wisest.

First, her other classes were juniors and seniors. All of the high school students were busy during the months of April, May, and June because of field trips. As such, these students were not in class often enough to adequately judge the efficacy of my curriculum. This was evidenced by the fact that my cooperating teacher used 5 weeks to do what is normally a 2 week unit on the Dust Bowl because of the sheer number of interruptions.

Second, since the high school classes are mixed and the seniors have their schedules further restricted by graduation requirements, I would have only had the opportunity to do my thesis with 2 to 3 juniors had I done my thesis with any other class.

Students

As such, I worked with the middle school students who were in the 7th and 8th grades. I had a total of 7 students, two boys and 5 girls who I will call A through G. Student A was a male student who worked hard to earn the best grades he could. He loved being challenged as evidenced by the fact that he told my cooperating teacher that she was his favorite teacher even though hers was the only class he couldn't earn an A in. Student B was also a male. He caught on to information quickly, but he assumed that he was correct

about everything. If challenged, he tended to shut down. Student C was a female who also caught on to information quickly, but she tended to be more socially focused than academically. Student D wanted good grades, as evidenced by the fact that she would ask to see her class grade. Unfortunately, according to my observations, she chose not to turn in her homework more often than not. School climate is such that students can come during lunch or after school to work on catching up and I reminded her of that when she would bemoan her grade, but she never took me up on it. Student E is an interesting student. Any in class work she did was always grade A. However, her overall class grade ended up being a D- because she refused to turn in any homework – including the ongoing assessment exit tasks that were set up by my cooperating teacher. Student F was defiant, refusing to turn in her homework or use her class time wisely. There were times where I felt like I was getting through to her, so I would use the same methods I had employed that had seemed to work, only to realize that it did not always work. Student G was a student who was always focused and seemed to catch on to the material quickly. During my time working with her, I came to realize that she did not always have the cognitive ability to recognize what was meant as an example and what was meant to be taken at face value. As such, I adjusted my teaching to be accessible for all of the students in the class.

Process and Revisions

I took over the class I would be working on my curriculum with the third week of my student teaching. I thought that this would give me plenty of time to complete it. I began by teaching the preceding lesson plan on Western Expansion. This was necessary because,

in order to fit my thesis curriculum into my cooperating teacher's classroom, I had to modify it a bit. Unfortunately, the Western Expansion unit took longer than I had expected. At first, I believed that would be fine, however, it (and a few other obstacles) did push me to change my curriculum.

The first change I had to make to my curriculum was to change the creation of a children's book into the creation of a realistic fiction book. It was still my goal, at that point, to make sure the book was geared for children.

The second alteration became necessary when I realized that time had begun to run out. This happened for a few reasons. The first, as stated above, was because the background unit took longer than I expected. Part of the reason for this is because of the fieldtrips that were scheduled for the high school students. Because I had taken over the high school classes, I was one of the teachers responsible to be a chaperone for some of those field trips. Because of this, I was not there for several class meetings with my middle school students. I did leave substitute plans, but most of the time they were either ignored or not completed. Another reason was because my middle school students also had a few field trips of their own. Finally, some of the students just needed more time to complete their work than others did which pushed back my timetable even farther. However, I made the conscious decision to give my students the time they needed, so, while this is partially my own fault, I feel that I did right by my students.

When I realized that I did not have enough time left to complete all of my lessons, I talked with my cooperating teacher and she helped me figure out which parts of the thesis would be the most important and which could be either paired down or deleted altogether to make a doable version. We decided that we could change the first unit and still get the

same results (because of background knowledge provided by a Deaf Culture class the students were required to take). So, instead of having the students watch, read, and critique representation of deaf characters, we had a class discussion about it. This worked out quite well.

One thing that went fairly well, and mostly according to plan, was the creation of the story. Since my original prompt for the story was simply that the students would create a story which centered around a culturally deaf character, I did have to change it to incorporate some of the history we had gone over. As such, my new prompt was that they had to research something that happened after the transcontinental railroad was built and make that be the foundation for their project. They chose Abraham Lincoln abolishing slavery. They did the research for the project and made up their historical fiction story accordingly.

The next alteration I was forced to make happened due to illness and technological issues. Students C was one of the main characters and student F also played a small role in the rough draft of the project that was completed on Wednesday, June 2nd. Since we didn't have any class with them on Friday, we planned to shoot the final on Monday. Over the weekend, both became violently ill and could not make it to school: student F was only absent on Monday, but student C was out the entire week. As such, we had to allow a couple extra days practice for the understudies (an understudy is a person who learns the part of a character and is ready to perform it should a regular actor become unable to do so).

Wednesday, June 8th, was spent in filming the final project. Student E volunteered to be responsible for the video recording because she didn't want to be an actor. She had

previous experience doing this, so all of the students agreed. Unfortunately, she made a mistake.

We discovered on Friday, June 10th, that she was taking pictures the whole time. No filming was actually accomplished. As such, we spent half of Thursday and most of Friday attempting to make the rough draft look as nice as possible. That was my last day with the students, so my cooperating teacher took over the lesson as though she was a substitute and they finished their editing the following week. Unfortunately, the book was not completed because of the interruptions.

One final challenge faced as a class, and which resulted in interruptions and breakdowns, was that student B and E had been dating. Their political leanings challenged their relationship and they broke up. The cause for their breakup also leaked into classroom relations because student B supported a presidential candidate whose politics had severely offended students C, D, and F. Student E supported C, D, and F. Students A and G were the only two not affected, although student A supported student B when the others would come against him. This tension began my second week of student teaching and continued throughout my duration at the school. This affected how I taught because I had to be careful to not pair or group specific students. It also impacted classroom cooperation because of raw emotions which presented themselves any time there was a perceived slight.

*Implementation*Lesson 1.1: Deaf Representation Review*Day 1 (Wednesday, May 18)*

There are two versions of Unit 1 in Appendix A. The one I used is labeled as the alternate. In this lesson, we focused on curriculum goals 1 and 2: “To foster the student’s growth and awareness of Deaf Community Cultural Wealth” and “To improve student’s awareness of the portrayal of deaf characters in children’s literature”. I chose language objectives to match the discussion style and learning levels of my students. Because the Common Core State Standards I chose to guide this lesson required students to know and recognize the use of “loaded language” I briefly explained this concept and then asked the students to discuss it in groups and give me a definition so that I would feel confident asking them to continue with the rest of the lesson.

Next, I showed to students the page that was labeled “What Hearing People Think of Deaf”. I asked them to discern any loaded language in the label. Student C noted the word “Deaf”. When I asked her why, she said that she didn’t know, it just seemed like it. In assessing this interaction after the lesson, I concluded that this student had an innate understanding that “deaf” means something different to the hearing community than it does to the deaf community. As for why she was uncertain as to what the difference is, this student has parents who learned to sign for her. Therefore, she did not have the same experiences of oppression as some of her classmates may have had. I then asked the students to discuss this concept in pairs. Students A and G answered the question in a way that guided the rest of the students in discussing abilities. They said that hearing people

tend to think deaf people can't do things hearing people do – or, at least, not do them as well.

I had planned to also discuss the word “think” as another loaded word, but time did not permit.

With this understanding, I asked the students to answer the question in writing on the board. At first, I told the students to come up and write down their own answers. However, when it came to student E, she did not want to come up. My cooperating teacher told me that, with this student, pushing her to do something that she does not want to do will cause her to shut down. In working with her for several weeks before the implementation of my curriculum, I realized that it was best to pick my fights. Since none of my goals required the students to come up and write their answers, I modified my instruction such that students could either come up to write it out or answer it in ASL from their seats and I would write it for them. This worked out well for the most part. I did have to quash a fire that resulted when student B felt that I should have made student E come up and write her own answer. Student B tends to get upset over any perceived rule breaking and tries to take matters into his own hands. When he cannot, he will shut down until the teacher or student A talks to him and helps him to see that it is not always his responsibility to make sure things go exactly the way they were planned. As such, I asked the students to continue thinking about their answers, and had a private word with him. I let him know that, while I appreciated his attention to detail and desire for all people to follow the rules, sometimes things change and we had to be flexible. I also let him know that I was okay with the change.

When the students had exhausted their ideas about how hearing people see deaf people, I flipped the page and we considered “What Deaf Know About Deafness”. I followed a similar process in which I had the students think in groups of 2 or 3 about their answers and then share out those answers. I ended up writing out the rest of the answers – once the students had the option, no one wanted to come up and write down their own answers. Even Student B chose to have me write down his thoughts.

Next, I opened up the PowerPoint presentation I had prepared about Deaf Community Cultural Wealth (DCCW). The goal was to help students recognize that their answers from the previous exercise constitute the definition of DCCW – the shared knowledge and experience of the deaf community in regards to the capital they have acquired. The slides are located in Appendix B.

I stopped class 5 minutes early so the students had the opportunity to write their exit tasks. The results of those tasks are discussed in section IX of this thesis.

Lesson 1.2: Representation: Culturally Deaf or Medically Deaf

Day 1(Thursday, May 19)

I began this lesson with a short discussion about deaf representation in children’s literature. I knew that my cooperating teacher told me the students already had background knowledge on the subject, but I needed to see what that knowledge was and I also wanted to make sure that information helped to form a foundation for the creation of their historical fiction story. According to my observational notes, Student C led this discussion. The students have a habit of talking directly to the teacher instead of to each other – this might have also been due to the almost permanent political tension in the class. As such, I came

up with a strategy to change the class dynamics by having a student become the pseudo teacher. I utilized this method mostly when we had one of the two deaf instructional aides because that created a dynamic of open communication as opposed to what felt to me to be more stunted communication. Since student C seemed to be the one who remembered this best, I had her go up to the front of class while I took her seat as a student. With the help of the instructional aide, student C reminded the class about the differences between negative and positive views of deafness. That was all it took for the students to begin to have a real discussion on the topic. The fact that I stepped down as a teacher and allowed the students to take on the role of teacher facilitated a highly-engaged peer discussion. The result of this brief discussion was the recognition of deaf representation in pathological terms and in cultural terms.

After this discussion, I showed them a couple of slides that specifically talked about how deafness is represented in children's literature and asked them what that could mean for deaf children. I made sure to let them know that I didn't mean things like hearing aids or cochlear implants were inherently wrong and that I only wanted to show them that the way these specific books portrayed the characters made it seem like all deaf children needed them. I used the Language Experience Approach by typing in their responses into the PowerPoint. All of this is located in Appendix B. Some of the responses were profound. Student E remarked that this kind of thinking would make kids think they are broken and student A made a similar comment. Some of the students remarked with their personal experience, like student C, who mentioned that she doesn't read lips. One student wasn't paying attention, so I put her answer into the PowerPoint just as she said it.

After that, I explained the purpose of the next activity, which was to start thinking about their story they will create and to start researching potential settings. I had them separated into two groups. Group 1 consisted of students A, B, and G. Students C, D, E, and F were group 2. Each group used one of the classroom Macbooks to research potential settings for their story. I watched each group and was around to answer questions. One thing I noticed was that Students A, C, and G always needed to have the instructions reiterated one-on-one, and each in a different style or for a different reason. Student A needed instruction that more closely followed English grammar usage, even though his signing style wouldn't necessarily dictate it. Student C had a habit of only paying attention during part of a lecture. As such, she needed to have one-on-one instruction so eye-contact could be kept, this generally helped her to stay on task. Student G had only been using sign language for 2 years; what she needed was to ask as many questions as she needed to feel confident in herself that she understood the instruction. So, while I took care of these students, I watched the groups to make sure they were on task and to be there for any questions.

After the 10 minute timer finished, I asked the students to tell me where they were at in their research, whether they need more time or had come up with an idea. Group 2 was ready but Group 1 needed more time. I put 3 minutes more on the timer and allowed them to keep researching. When the time was done, I called the classroom back together. Both groups, coincidentally, had ideas that centered on Abraham Lincoln. Group 2 wanted to focus on ending slavery and Group 1 wanted to focus on the first deaf college. We put both to a vote and the first group's suggestion on ending slavery won. The class was to

focus on this one topic: Ending slavery. I stopped the lesson here to give the students ample time to finish their exit tasks.

Lesson 2.1 Creating Ourstory: ASL

Day 1 and Day 2 (Monday, May 23 and Tuesday, May 24)

I am putting these days together because how they unfolded was similar. To empower the students, the students made all the decisions about the historical fiction story, chose what kind of story they wanted, chose how they would tell the story, chose where the story would take place, chose who the characters would be, they even decided what the characters should look like. I noticed that Student C seemed to be the one who enjoyed the creation process the most. She had a lot of ideas. Students A and B also shared their thoughts. I realized that this would be another place to use my deaf teacher's aide, so I asked her if she would lead the discussion and help them develop a story arch. She was more than pleased to do so.

I began this lesson with the goal of addressing the various types of genres, such as mystery, humor, or science fiction, and asking the students what kind of stories they liked. This was a simple share out and I typed up the list on the Word document overhead. They came up with a fairly long list and then we took a vote for what kind of story we wanted. This was a whittle down process, which I did by having each student pick only one thing from the list which could overlap with a fellow classmate, if that was the one they liked. This brought the list down to 5, then to 3. The final three were: comedy, action, and variety. From there, the students decided that they would focus on comedy and action, but would add other varieties as the story called for it.

The process flowed smoothly for both days, for the most part. Toward the end of day two and into day three it became apparent that the students were ignoring the input of Student B. From the previous hurtful conversations about politics with his peers, I attempted to help him position himself as the oppressed to understand the struggles people face. I encouraged him to focus on the deaf and hearing issues for example, hearing people think that they are right because they have not taken the time to consider things from a deaf perspective. He seemed to understand, and after that he only mentioned politics briefly in my class. However, the tension between him and the other students didn't abate. So, during day three, I had to step in to make sure that points of view were valued from all students. I specifically mentioned a couple of Student B's ideas and suggested that those might help move the story along. Then I had the students put it to a vote and they voted to keep some of the things and veto others. However, by the end of day three, the students had decided on deaf and hearing characters, plot line, and had nearly completed the story, and all students had a say in those decisions.

Day 3 (Wednesday, May 25)

This day was a train wreck from start to finish. During period 1 the students had some fairly serious skirmish, the details of which I wasn't privy to, that resulted in a behavior report on one of them and warnings for 3. On top of that, Student C, whose social ways tended to act as a balm between the students, was absent. Also, my substitute aide for the day was a hearing woman who normally worked in the elementary school, so the students didn't respond to her in the same way they did to my regular aide. To top it all off, my cooperating teacher's mother had been having serious heart health issues and she was not present that day. At the time, I was not aware of what had gone on earlier that day. All

I knew that when I opened up the word document and asked for some more brainstorming ideas, I was met with stony indifference and shrugged shoulders. Student F would not sit down, and would not take out her headphones. She decided that it would be a great time to clean out her backpack. Student F, like Student E, required me to pick my battles. Since what she was doing was further distracting the class and made students A, B, and E mad because she was being allowed to do whatever she wanted, this was one battle I had to pick. As such, I used my cooperating teacher's reminding methods. First, a look; second, a tap on the desk; third, a reflection form so that the student and teacher know what is going on with the student in that moment. All of the students knew that none of these steps meant a student was in trouble; they were only meant to serve as a reminder that there is an expected behavior when one is in the classroom. However, student F ignored my request, picked up her bag, and left the room without permission.

After that, while some of the students seemed more at ease, Student D never once looked in my direction for the rest of the period. I knew that I had lost them, but I did not want the class to dissolve into chaos. So, instead I instructed the students to get out a piece of paper and either write or draw what had gone on in the story so far and/or any ideas that they had for how the story might proceed. That is what the students did for the rest of the period. Their work is in Appendix B.

Lesson 2.2 Creating Ourstory: Video

Day 1 (Tuesday, June 1)

This day went a lot more smoothly than the previous day had. In fact, the students finished the story – thus finishing lesson 2.1. They also began lesson 2.2.

I did not have period 3 on Friday, Monday was Memorial Day so, when the students came back on Tuesday, they were in better spirits and willing to work together again. Student F, while she did not apologize for her actions, was the most engaged I had seen her to that point in my placement. She was involved in the discussion, she engaged with the other students, and she behaved respectfully when I asked her to put her reading book away.

In total, this lesson took just over 4 days. My expectation was that it would take one to two days. As such, I began looking into my lessons and deciding what I thought I might have to further cut for this implementation. I decided not to make any decisions, but to go with the flow, figuring that something was going to have to get cut and that I could always have the students use internet pictures that corresponded with their video if we ran out of time for the creation of a picture version of their story.

A copy of the students' notes is located in Appendix B. This rough version was only meant to serve as a reference for the students during lesson 2.2. While the DCCW criteria is not fully realized in this version, the students' completed video shows more of their understanding of this concept because of their incorporation of deaf cultural norms. Some instances of this include: attention getting techniques where Thomas, the main character of the story, is across a street so his brother waves to get his attention; navigational capital where Thomas travels north to find Abraham Lincoln, and others. Deaf characters in this story are not specifically labeled as such. The point of creating this story was to see these characters as deaf only through interaction and culture in an effort to show that representation does not have to have a label attached in order to be effective. It is not necessary to say, "Thomas is deaf, therefore he communicates using sign language" when a visual medium, like a published interactive book, can show the story without the need for

such measures. Also, had we been able to publish, more evidence would have presented itself via their English and Artistic versions.

Once the students finished selecting all story elements for their historical fiction story, they immediately began the process of picking actors and deciding who would film, and who would edit. At the time, they decided that only Students C and D would act, F would direct, and A and B would edit. Students E and G were absent that day. As such, Students C, D, and F took one of the Macbooks and went out into the hall to record.

The editor group, Students A and B stayed in the classroom and researched iMovie editing techniques. I went back and forth between both sets of students to see how they were progressing. My intention was to spend more time with the actors than the editors because I wanted to make sure they stayed on task – since my cooperating teacher told me that had been an issue when they were left alone. However, there seemed to be no issue with them; every time I went out to supervise or to answer any questions, they were in the middle of recording. It ended up being students A and B that I had to keep a closer eye on. I caught them researching religious questions instead of iMovie editing techniques. When I asked them why, Student B said he already knew how to do everything, and didn't need to research it. I asked him to show me how to load a clip into iMovie. He opened up the program and got stuck. I asked him to continue researching. However, time had run out for the day, so I dismissed the students and told them that we would be continuing with the same lessons the following day.

Day 2 (Wednesday, June 2)

We continued working on the lesson as we had done from the previous day. I told the students who were recording that their rough draft was due by the end of the day so I

would have time to critique it and provide feedback, which they would receive the following day with their substitute, who was my cooperating teacher. The plan was that I was supposed to be chaperoning a field trip with the high school students and my cooperating teacher was going to act as my substitute since her mother was extremely sick in the hospital and she wasn't sure if there would be another emergency or not. Unfortunately, her mother took a turn for the worse and she had to leave for the hospital – this will be further discussed in the review of Day 7.

The students continued to work in their respective groups and I was available to both of them. I gave a couple of pointers to the actors such as slowing down their signing and exaggerating their signs to catch the attention of a younger audience, and using “cheat” when acting, a stage and film technique for when two characters are talking to each other – their toes must be facing the camera. This ensures that the upper body will be positioned so that the audience can clearly see their signs.

I had Students A and B working on finding appropriate background images since the filming was going to be taking up more time than I had anticipated and I wasn't going to have the students the following day to create their official draft. As such, I gave them a copy of the rough draft skit the students had completed in lesson 2.1 and told them to find pictures that they could superimpose in iMovie. One of the pieces of technology that my placement school had was a green room for filming so that more professional level editing could be done, including adding background images to a filmed project in iMovie.

The acting group of students finished their videotaped draft about 3 minutes early and I asked them how they thought it went. Student C said she liked to cheat.

Day 3 (Thursday, June 3)

As briefly discussed, my cooperating teacher's mother took a turn for the worse, so I ended up staying at the school and the field trip was down one chaperone. The first thing I did was to try and reserve the green videotaping room for that day. Unfortunately, it was already taken. So, I implemented my substitute plan which was to give the students my feedback and then have them critique each other.

To begin with, I gave them my general feedback. I noted that they had improved on their cheating skills, making their face to face conversation visible for the audience by "cheating" their front leg toward the camera. I suggested some areas for growth particularly with differentiating character portrayal to help students who watched the video understand that one person was playing more than one character. Student C, who was playing both the father and Abraham Lincoln, used the same characterization for both. What I suggested was for her to continue to play the role of the father the same way and, when switching to portray Abraham Lincoln, to stand up as straight as possible and make her signs just a bit slower and smaller. I acted both out so that the students could see the difference.

The next step in this lesson was to address the difference between criticizing and critiquing the work of their classmates. I used a PowerPoint presentation (see Appendix B) in order to explain some of those differences. My goal was to have the students understand that a good and fair critique would leave their classmates with positive feelings and an understanding of how to improve, while a criticism would leave their classmates upset. To evaluate whether the students understood the differences, I had Students C and D present their story and facilitated their discussion when necessary. They wanted to show us their blooper first, which I allowed and we all began the lesson with a laugh. Before they started

showing their video for critique, I told them the importance of watching the entire video first then watch it again with pauses for critique.

The critiquing session went fairly well. Since Student B has a tendency to be blunt and not necessarily kind, I reminded him of the difference between critique and criticize a few times. He did have a lot of valuable input. He noted that the way the actors walked on and off the screen was distracting. He suggested that, if they needed to change actors, they should exit by crossing the frame, or turning around to walk out of frame instead of backing out. He noticed the speed at which some of the dialogue took place made it a little difficult to understand. Student A gave some input by stating that there were times when he couldn't tell what was being said because he couldn't see the signer's hands. One student noted that the fall that one of the characters took didn't look real. In addition to the students' comments, I provided reassurance of how much improvement this video showed especially near the end, particularly with the focus of the camera on the signer. While I didn't necessarily agree with all of their comments, I gave the students a quick lesson in prapt falls, which, in theater terms is simply a fake fall that looks real but will not hurt the actor.

Students A, B, and G, after watching and critiquing the story, all wanted to be in the official version of the story. I let them know that, while I was sorry, the actors had already practiced and were ready to film the final draft on Monday. I let them know that they would begin the editing on Tuesday. I felt bad for Student G because she wasn't acting only because she had been ill on Tuesday and Wednesday. However, I recognized that it would be just as unfair to the process of filming and finishing the project if other students were allowed to choose other roles.

Day 4 (Monday, June 6)

I did not see the students again until Monday; this began my final week at my placement school. Unfortunately, two of the students got the flu over the weekend: Student C and Student F. While Student F had only been on camera for a few seconds, as a last minute addition to the cast, Student C had portrayed 2 major roles and was slated to be out all week because she lived too far away for her parents to drive her midweek. As such, we had to re-cast everything. I canceled our reservation for the green room and the students worked on memorizing their new parts. Student E, who had been absent the previous week, did not want to act. As such, I asked her to take over as the director. She willingly agreed and took on the role of recording. I was told that she had filmed some pretty good documentary work for this class earlier this year, so I took her up on it. The students practiced their new parts, and now everyone who wanted to act had the opportunity to.

I reserved the green room for the following day and planned to use it to finish the filming, which would leave us two days to complete editing. Since an English version of the ASL story would take more time than that, I planned to further cut my lesson plans by having the students simply translate their ASL instead of creating a new version. At that point, I decided against using PowerPoint to self-publish. I figured, at least an iMovie version with captions would provide a similar experience.

Day 5 (Tuesday, June 7)

Unfortunately, Student B was ill on Tuesday and did not make it to class for filming. Since his part was Abraham Lincoln, one of the main characters of the story, our new actor needed some rehearsal time. Luckily, Student F was back and feeling somewhat better. As such, she reclaimed her role as a slave and Student A took over as Abraham Lincoln.

By the time we made it to the green room, we only had 20 minutes for recording. However, the students did use this time wisely. They recorded character introductions and worked with the new stage area to see where entrances and exits would take place.

Had I made a wise choice, at this point, I would have looked at the camera work to make sure everything was going smoothly. However, my cooperating teacher and the other students had assured me that Student E had ample experience with a camera and so I honestly didn't even think about it. There isn't much for me to comment on regarding what I did during this time as a teacher because the students had fully taken over the project. This was my goal for them since the beginning of lesson 2.1. This curriculum is supposed to be student led. As such, I felt that I was making progress on that front.

Before dismissing the students, I reminded them that the following day their polished draft would be due.

Day 6 (Wednesday, June 8)

In planning for this day, I knew that it would be the only day we had to complete the lesson. As such I brought my computer with me to the green room and opened up an online timer so that all of the students would have a visual of when the class period would finish. I reminded them that the polished draft was due that day and let them record.

The only thing I had to do as a teacher was watch the timer and alleviate one small issue. Student F had found a large rubber band and attempted to flick it at Student D. Unfortunately, it slipped and fired backwards, hitting student A in a sensitive area. All of the students laughed, Student F apologized, and I took the rubber band away. I thought that would be the end of it, but Student A came up to me while the others were filming and told me that his feelings were hurt because the students had laughed. The thing was, he laughed

too. Also, an apology had been made. As such, I asked him what he wanted to do about it. He shrugged. I told him that Student F had already apologized for hitting him and he had laughed so everyone laughed with him. But, if he wanted to clear the air, I would be more than happy to call over Student F and Student D – the main two he was complaining about – and we could all talk about it. He told me no, and that I should go talk to them because they were still laughing about it. However, their current conversation had nothing to do with what had happened. They were upset with me for taking the rubber band away and trying to hide the conversation from me. I told him that, while I was sorry he was embarrassed, the only way to solve it would be to have a conversation with them about it. He refused and went back to watching the timer and waiting for his turn.

The students finished their polished draft just as it was time for the next period to start, so I took the camera back to class and told them they could write out their exit tasks on Friday, since I wouldn't see them on Thursday since they had a field trip.

Day 7 (Friday, June 10)

For this lesson, my cooperating teacher suggested I employ the help of the technology teacher who happened to be free during 3rd period. I thought that would be a good idea since technology is his job. Also, since he is deaf, I knew that this would be another opportunity for the students to experience the wealth of knowledge that comes from a deaf teacher instructing deaf students. It was also a good opportunity for me to observe.

Since Students A and B had originally planned to do the editing, they sat at the front of the room so as he instructed them what to do. In typical fashion, Student B assumed he knew what he was doing. More than once, he had to be told to slow down.

They did find a rhythm that worked for them all. In setting it up this way, all of the students could watch and learn. Also, the teacher kept them all engaged by asking them all questions.

Unfortunately, two things happened that created a non-productive morning. The first was that we discovered that Student E had not been filming, she had been capturing stills. As such, there was nothing for the students to work from in their editing. I made a quick decision and asked the technology teacher to use the rough draft so the students could still get the experience even though we didn't have a polished version to work with. Second, Student F had a meltdown when she was asked by me and the technology teacher to come and join her classmates at the front of the room. Again, she stormed out. I learned from my previous experience that the office personnel had to be informed every time a student leaves the classroom without permission, so I excused myself to take care of it.

This lesson took more than twice as long as I expected. I honestly believed that we would be able to at least create captions for the video. Since we were unable to complete the project, that means that, while we worked with some of the curriculum goals, not all of them were satisfied.

IX: Results of the Project

In considering whether this project goals were met, I would have to say that there are some aspects that went well and there were others that provided some opportunities for future improvement. My thesis project had three ultimate goals to meet:

1. To foster the student's growth and awareness of Deaf Community Cultural Wealth (DCCW)
2. To improve students' awareness of the portrayal of deaf characters in children's literature
3. To develop a children's literature work through collaborative class effort

Goal 1

I introduced the concept of DCCW to my students during our unit one discussion. We began the discussion by tapping prior knowledge regarding the image hearing and deaf people have of deafness. The students discussed in groups and then we had a share out. Their answers (Appendix B, images 1 and 2) were put on poster sheets for the students to refer to. After that, we discussed why it is that deaf people have this innate knowledge and I introduced the terms DCCW and deafhood. I asked them to discuss with a partner how they would define either or both of these terms. Because time was running out, I wrote out the gist of what each team said as soon as the school day was over (Appendix B, image 3). Students C, D, F were the group who did not have an answer. Students A and B, and E and G all seemed to have a conceptual understanding of DCCW and deafhood.

On their exit tasks, students B and A showed a partial understanding of the topic. Student G showed a stronger grasp. All of this is evidenced in Appendix B, images 4-6.

Students E and F did not turn in their exit tasks for this week, so I have no data to report on their understanding.

Thus, in analyzing all of the data I was able to collect, this goal was met satisfactorily. However, when I implement this curriculum with my own classroom in the future, I intend to spend more time on this and focusing on representation. While, for the purpose of time constraints, it was nice to utilize the students' prior knowledge regarding representation, I believe a more in depth lesson – such as was designed in the original lesson 1.1 (appendix A) would have been more beneficial.

Goal 2

While we did not have the opportunity to finish the full curriculum as originally intended, we did discuss DCCW and watch Dr. Flavia Fleischer define culture and the navigational imperatives that culminate as a result. The students' completion of a historical fiction story which portrays a deaf main character in a culturally appropriate way coupled with their observations and group definitions of DCCW, located in Appendix B, provide enough support to consider this goal met. The students were able to seamlessly add in deaf characters without labeling them. The representation utilizes some of the items that the students listed in lesson 1.1 as well as other cultural elements that were not mentioned. Some of these include communicating over distances, using sign language as the mode of communication, and attention getting techniques. While this does not show specifically in the notes that are available in Appendix B – since they are just notes – the cultural aspects do show on their finished version and would have been much clearer as distinctions were made in the English and picture versions.

Goal 3

The third of these goals clearly was not completed. I have no doubt that if I had more time and judged the timing better with fewer interruptions, the students would have been able to complete the entire story together collaboratively. As a matter of fact, students C and B were excited to work on the English portion of the project. Student D had already volunteered to work on the art portion of the project. While none of the other students had volunteered their preferences for the final steps in what would have been the complete project, I know from the editing that we did get done while I was with the students that student A would have been able to oversee the PowerPoint compilation. The students did complete one portion of this project, which was the creation of an original ASL story and video recording of that creation. Each student contributed in some way to the overall project. With so many absences, it is crucial for the teacher to establish a completion chart on the board to keep track of who is doing what and what needs to be done. Taking the time to make sure the video is being recorded was an important lesson for me to learn; unfortunately, I had to learn it the hard way since we were unable to utilize a final draft.

While the goal was to complete a full interactive children's book, the students did manage to "develop a children's literature work through collaborative class effort". With more time this goal would have been completely met. At this point it was partially met. One thing I would have emphasized is to go over the original list of suggestions that identify them as Deaf and see if they could incorporate these ideas in the video. For example, one student said they could communicate far away, this could be done outside where someone is signing from a distance and the other is responding back. By doing this you are embedding what they know into the video.

Changes

When utilizing this curriculum in the future, I intend to do several things differently. I have already briefly mentioned the desire to take more time deeply explaining DCCW and deafhood. One of my biggest desires is to complete unit one in greater detail. I would have provided a stronger foundation for every discussion on cultural elements in Deaf communities, one example would be light switching, how would an American deaf person get someone's attention if there was no electricity, or another which is embedding attention strategies used by deaf users within filmmaking, (tapping on one's shoulder to get their attention). This activity would help them develop critical thinking skills comparing what they are used to in modern 21st century versus in the 18th century.

The unfortunate event of a student not filming the work being done was an important lesson: never assume that a person will remember every step of a process (in this case using the camera), I will double check the equipment and see if their work is being recorded. As much as we want to empower Deaf students, we also need to remind students to take self-regulation measures. Even though Student E had prior experience with the recording equipment, a refresher would not have been remiss. Had I done that, the students would have been able to utilize a more professional looking copy for their project.

Finally, I would make sure to set up firm completion dates for all portions of my curriculum. I do realize that things happen that are out of the control of the teacher and the students; however, setting high expectations for students – including in completion criterion – shows students that you believe in them.

X: Conclusion

The implementation of this curriculum, while having some challenges, was a positive experience. I felt that being able to do my final student teaching placement at a deaf residential school was beneficial in a number of ways. I saw a school with higher expectations for deaf students and how those students rose to meet the challenges. Being able to work with my cooperating teacher was a wonderful experience. She has more than 20 years experience in the field of deaf education so she has seen a lot of change and improvement over her teaching tenure. I felt immediately at ease working with her. Her support was integral for my growth as an educator.

I think that my curriculum will be a great tool in teaching deaf students to self-advocate for Deaf representation in literature and to raise deaf students interest in reading. I do realize that, as this is my first attempt at writing innovative curriculum, I will notice more and more ways to improve upon it as I grow as a teacher. I look forward to this process.

All of this together has aided my growth as a proponent of multilingual and multicultural education. As I am afforded the opportunity to become a classroom teacher, I feel confident that I will be able to encourage students to recognize destructive representations of deafness, self-advocate for their needs, value their language, appreciate their heritage, and cherish their culture.

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Lesson Plan 1.1 (Alternate) Deaf Representation Review

Standard	<p><u>CCSS.ELA-LITERACY.RH.6-8.6</u> Identify aspects that reveal point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).</p> <p><u>CCSS.ELA-LITERACY.RH.6-8.8</u> Distinguish among fact, opinion, and reasoned judgment in a text</p>
Goal <ul style="list-style-type: none"> • To foster the student’s growth and awareness of Deaf Community Cultural Wealth • To improve students’ awareness of the portrayal of deaf characters in children’s literature 	
Objective Students will be able to express their feelings on deaf representation in writing, especially as it is connected to inclusion or avoidance of particular facts. They will do this by considering what is fact, opinion, and reasoned judgment as it relates to the way hearing authors represent deafness in print. <p>Language Objective:</p> <ol style="list-style-type: none"> 1. ASL: Using task specific academic language (loaded language, inclusion, and avoidance), students will discuss in pairs and share out to the classroom their knowledge of representation. 2. English: Students will write an exit task stating what they have learned about deaf representation in children’s literature focusing on fact, opinion, and reasoned judgment. 	
Assessment Using task specific academic language (loaded language, inclusion, and avoidance), students will discuss in pairs and share out to the classroom their knowledge of representation. Students will write an exit task stating what they have learned about deaf representation in children’s literature focusing on fact, opinion, and reasoned judgment, as evidenced by teacher observation and incidental notes, as well as completed exit task.	
Materials/preparation Chart paper and markers, exit task slips and pen/pencil, PowerPoint on representation and children’s literature	
The Lesson <u>Pre-Launch</u>	

- Set up two posters, one titled “What Hearing People Think of Deaf” and the other “What Deaf people Know About Deaf”
- Break each poster into squares that number half of your students (they will work in pairs for this exercise, so only one square is needed per partnership)

Launch

- Ask students to consider both questions for a moment.
- Break students up in to partners and ask them to discuss this question
- Walk around and observe their conversations

Explore

- Ask students to write their comments
- Once the lists are complete, begin the PowerPoint presentation
PowerPoint slide printout is attached
- Once the PowerPoint is finished, ask students to think about what they have learned during the lesson.
- Provide time for a think-pair-share (students think quietly to themselves, partner up, share their thoughts) and a share aloud (students share out what they discussed)

Summarize

- Let the students know that their project for the remainder of the year will be creating their very own children’s book
- Have students write their exit task

Homework

- Have students come to class with an idea for their story.

Lesson Plan 1.1 Understanding Cultural Representation

Standard	<p>D2.His.6.9-12. Analyze the ways in which the perspectives of those writing history shaped the history that they produced</p> <p><u>CCSS.ELA-LITERACY.RH.11-12.8</u> Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.</p>
<p>Goal To improve students' awareness of the portrayal of deaf characters in children's literature</p>	
<p>Objective Students will display an understanding of representation in order to be able to complete an exit slip question in at least 1 paragraph: "Why does it matter how deafness is represented to children?"</p> <p>Language Objective: Students will use full English sentences to complete the paragraph prompt above.</p> <p>ASL Language Objective: Students will use ASL to analyze clips from the movie "Freedom Writers", focusing on the discussion question: "How does this relate to my experience as a deaf person?"</p>	
<p>Assessment Students will use ASL to discuss and analyze clips from the movie and will complete an exit slip for this lesson which is centered around background knowledge for curriculum goal 1. Evidence regarding completion will be based on teacher observational student participation rubric and exit slip artifacts.</p>	
<p>Materials/preparation Students will need paper and pencils/pens to complete their exit slips. Teacher will need a white board and markers, the movie "Freedom Writers", and AV equipment to play it.</p>	

Before the lesson

- Watch the movie "Freedom Writers" and choose which scenes you want the students to analyze. This will likely depend on what your academic focus is. For instance, if students are learning about the Civil Rights Movement, you should choose clips that can tie this struggle into their personal identities, or similar movements in the deaf community, for example DPN.
- How many clips you choose will depend on a number of criteria: student attention level, time restraints, lesson balance, and etc.

The Lesson

Launch

- Discuss with your students the differences between positive and negative role models.
- Ask your students to provide you with examples of people they consider to be role models.
- Write some answers on the board.
- Have students talk in groups about why these people are role models. For example, are they kind, generous, dress well, cute, do they represent their culture well, and etc.
- Write out some of these on the board as well.
- Now, ask your students for negative role models.
- For example: Donald Trump and Hitler
- Repeat the same process as the positive role model discussion.

Explore

- Explain to your students that it is now time to watch some clips from a movie that deals with this topic. Inform them that as they watch, they should be thinking about two things:
 - 1) similarities they have to the struggles of the students in the film, and
 - 2) how these clips relate to the the Civil Rights struggle
- Provide a brief synopsis/explanation of what the film is about.
- Show students prepared clips
- Ask students to talk in groups or pairs about their answers to both questions.
- Provide time for a share out – write these answers on the board
- Have students gather around.
- Ask them to think about representation in general.
- Have them discuss this with a partner.

Summarize

- Now, ask them to get out paper and a pencil.
- Have them address the prompt: What affect do you think negative and incorrect representation of deafness in children's books might have?
- Let the students know that this is an opinion piece and that there is no right or wrong answer. Just have them write at least a paragraph following English grammar rules.

Homework

- Ask students to think about any representations of deafness they read or where read to as a child. Students can bring a book in, or can have a story to tell about the experience.

Lesson Plan 1.2 Representation: Culturally Deaf or Medically Deaf

Standard	CCSS.ELA-LITERACY.RH.6-8.8, Distinguish among fact, opinion, and reasoned judgment in a text
Goal To improve students' awareness of the portrayal of deaf characters in children's literature	
Objective Students will work in groups to produce a poster that lists the similarities and differences the book's representation has to their own lives.	
Assessment Students will be able to compare and contrast personal experience with the portrayal of deafness they read in a book, as evidenced by teacher observation, a group list, and individual written paragraphs.	
Materials/preparation The book(s) students will read (<i>Moses Goes to the Circus</i> and/or <i>Moonbird</i> , for example) Students will need to have access to paper, pencils, markers, and a book. A white board with dry erase markers could also be useful. Poster paper and regular markers for the gallery presentation	
The Lesson <u>Launch</u> <ul style="list-style-type: none"> • Have students read their exit slips from lesson 1.1 • Ask students to share their thoughts with a partner • Ask students to volunteer something they found interesting (for examily: agreed with/why, hadn't thought about it that way, respectfully disagree/why)by wirting it on the white board • Ask your students to get their homework • Ask for students to volunteer to share about their books/stories in light of the information already discussed • When students have finished, let the students know that you will be reading a book aloud for them today and that you want them to think about what they see and how or if that relates to them in a personal way – or if it does. If it does not, they should consider the difference. • Finally, do the read aloud <u>Explore</u>	

- Let the students know they will have a set amount of time (give them however much time they might need – 5 minutes may be a good starting point) to discuss the questions as a table group.
- When they are finished, ask students to share with the class their insights. Using the whiteboard may be a good way to record these observations.
- After a few examples are given, have students work in small groups (table groups or groups of 4 to 5) to come up with a chart that gives examples of both how the book did and did not fit their experiences of deafness.
- Have students write their names on these charts.

Summarize

- When these charts are done, have the students perform a gallery walk to see the answers of their peers.


Homework

- Let your students know that their homework for this lesson is to consider why it is important to have role models that accurately portray their experiences and their culture.
- Time permitting, it would be highly beneficial to allow students a think-pair-share.
- Have them write their answers in paragraph form to turn in for the following lesson.

Next

Save these exit slips, either by having them write in a journal they keep or by collecting them for the next class. Students will use all of the artifacts created in this lesson when they begin creating their own story.

Lesson Plan 2.1 Creating Ourstory: ASL

Common Core State Standard	 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Goal <ul style="list-style-type: none"> • To foster the student’s growth and awareness of Deaf Community Cultural Wealth • To improve students’ awareness of the portrayal of deaf characters in children’s literature • To develop a children’s literature work through collaborative class effort 	
Objective Students will create an ASL story using ASL techniques that involve figurative language and nuances in the form of ASL story telling techniques.	
Assessment Students will complete the creation of an ASL story as evidenced by teacher evaluation and observation notes, and student and teacher rubric completion.	
Materials/preparation Artifacts from lesson 1.2 should be posted and easily accessible for student reference.	
The Lesson <u>Launch</u> <ul style="list-style-type: none"> • Have students discuss their homework from the previous lesson with a partner (story ideas) • Ask the students how they will decide which idea to go with. Some ideas as follows: <ol style="list-style-type: none"> a. Categorize them b. Pick one to go with c. Vote d. Hybrid <u>Explore</u>	

- * Have your students prepare to create an ASL story working collaboratively.
- * Let them choose the style they will use to create their ASL story.
If they seem uncertain about how to start or if there doesn't seem to be a clear leader in the group, you may want to suggest a few styles for them to choose from (I.E. ABC or number stories, regular story telling techniques).
The Mini Lesson Entitled "Storytelling Techniques" was created for this lesson and can be employed here if it is necessary.

Summarize

- * Have students tell you their story.
- * Let the students know that they will use this story for the rest of the lessons in this lesson series.

Lesson Plan 2.2 Creating Ourstory: Video

Common Core State Standard:	<u>CCSS.ELA-LITERACY.SL.11-12.5</u> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
Goal <ul style="list-style-type: none"> • To improve students' awareness of the portrayal of deaf characters in children's literature • To develop a children's literature work through collaborative class effort 	
Objective Students will create a video of their ASL story from lesson 2.1.	
Assessment Students will complete the creation of a video as assessed by teacher observation and finished digital artifact and student and teacher completed Rubrics.	
Materials/preparation Video camera, editing software	
The Lesson <u>Launch</u> <ul style="list-style-type: none"> • Ask your students to tell each other the story they created from lesson 2.1. Depending on the style they chose, this may mean telling the story one-on-one, in groups, or having a group come up to act it out. • Inform your students that the goal of this lesson will be to record the story and create an MP4 (or similar) <u>Explore</u> <ul style="list-style-type: none"> • Ask if any of your students have experience with using recording equipment. If they do, ask them to take the lead and encourage students to explain what they are doing, and how and why they are doing it to the other students. If no one does, you can give them a quick tutorial. • When students are finished recording ask them who has experience editing a movie. Again, ask those with experience to work with those who do not. • Instruct the students to edit the movie. 	

Summarize

- Play the finished movie.
- Ask students to have a quick discussion about how this story compares to the book that was read and analyzed in lesson 1.2.

Homework

- Have your students write a paragraph comparing and contrasting the representation of deafness in their Historical Fiction story with the portrayal of deafness in the story from lesson 1.2.

Lesson Plan 2.3 Creating Ourstory: English and Art

Standard	<u>CCSS.ELA-LITERACY.SL.11-12.1.B</u> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
Goal <ul style="list-style-type: none"> • To foster the student’s growth and awareness of Deaf Community Cultural Wealth • To improve students’ awareness of the portrayal of deaf characters in children’s literature • To develop a children’s literature work through collaborative class effort 	
Objective Students will create an English version and a picture version of their ASL Historical Fiction story.	
Assessment Students will create an English version and a picture version of their ASL Historical Fiction story as evidenced by student artifacts, teacher observation notes, and student and teacher completed Rubric assessment tool.	
Materials/preparation Students will need the recording of their Historical Fiction story, paper, pens, art supplies, and a computer.	
The Lesson <u>Launch</u> <ul style="list-style-type: none"> • Ask your students to get out their homework from lesson 2.2. • Working in pairs, have the students recount their thoughts to each other. • Let your students know that they will be moving on to the next stage of their project. 	

- Tell the students that the object of today's lesson will be to create an English version of their story and a picture version.

Explore

- Let your students know that it will be up to them to decide who does which part.
- Have them discuss it as a class. The class should split about 50/50 with approximately equal numbers of students doing both jobs.
- Once the students have decided, have them split into the two groups to work.
- Let the students know that they should use their ASL version to inform how they complete their task – the story should follow the same arc, have the same characters, sequence of events should remain the same, etc.
- As you watch your students, record your observations.
- Students may need a suggestion regarding how to work together as a group to finish the project.
- One suggestion for the English version group is to have one scribe work at either the whiteboard or a large poster page as the group discusses word choice, grammar, and etc.
- One suggestion for the art version group is to have the students create a story board to work off of.
- Walk around the groups and observe; be available for any questions they have.

Summarize

- Once students have finished their work, have them come back together as a class.
- Inform them that you will be saving these versions and that the next step will be to put them all together and publishing all three together as a book.

Homework

- Have the students write a paragraph about their experience working together as a group. Was it comfortable or uncomfortable and why, did they enjoy the process, why or why not, and etc.

Lesson Plan 2.4: Self-Publishing, part 1

Standard	<p><u>CCSS.ELA-LITERACY.WHST.11-12.5</u> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.6</u> Use technology, including the Internet, to produce, publish, and update individual or shared writing products...</p>
Goal	<p>Fostering the growth and awareness of Deaf Community Cultural Common Wealth</p> <p>Developing a children's literature work through collaborative class effort</p>
Objective	<p>Students will produce their completed self-published historical fiction story by using Microsoft Power Point software.</p> <p>Language Objective: Students will strengthen writing skills by revising, editing, and rewriting the English version of their historical fiction story.</p>
Assessment	<p>Students will complete their self-published historical fiction story as evidenced by student designed participation rubric, teacher observation notes, and historical fiction artifact.</p>
Materials/preparation	<p>Computer, Microsoft PowerPoint (or similar), video, artistic, and English version story artifacts from lessons 2.2 and 2.3.</p>
The Lesson	<p><u>Launch</u></p> <ul style="list-style-type: none"> • Ask your students to remind you of what they've accomplished so far. • Allow them time to share out. • Inform your students that it is now time to put it all together into an eBook. • Ask students what they think is important for a nice looking book. • You can use guiding questions if it is necessary. The ultimate goal is to have students recognize that editing is necessary.

- Show students all three completed versions of their historical fiction story: ASL, picture, and English.
- Inform the students that it is time to edit all three so that they can create one story in eBook form.
- Ask for student volunteers to lead the discussion on how to best edit the story so that all three versions can become one.
- It may be best to choose from among the volunteers, students who have demonstrated a penchant for organized leadership.
- Let your students know that how they organize this is up to them. The only stipulation is that everyone participates.
- As always, be around for questions.
- Use the student developed rubric to determine participation levels.

Explore

- Ask your students to go to work.
- As you walk around and observe your students, be ready for questions.
- Have a few ideas for organization ready, just in case. For instance: printing off the story as separate sentences and breaking the picture version of the book apart and laying it down in sequence so that the English version can be matched to the picture version. Or, signing the along to the picture version to see where natural breaks might be.

Summarize

- When students have completed the task, ask them to return to their seats.
- Have the students discuss how they feel they progressed. Are they done? Do they feel confident that the pages and words line up with their ASL story? And Etc.
- Let the students know that they will be completing their book during the next lesson.

Homework

- Have the students write about their participation to this point in the project. Have them use evidence!

Lesson Plan 2.5 Self-Publishing, part 2

Standard	<u>CCSS.ELA-LITERACY.SL.11-12.1.B</u> Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
Goal	<ul style="list-style-type: none"> • To foster the student’s growth and awareness of Deaf Community Cultural Wealth • To improve students’ awareness of the portrayal of deaf characters in children’s literature • To develop a children’s literature work through collaborative class effort
Objective	Students will complete their book using Microsoft PowerPoint Software.
Assessment	Students will complete their book using Microsoft PowerPoint Software as evidenced by teacher observation notes, completed project, and student and teacher completed Rubrics.
Materials/preparation	Students will need access to either a smart phone or digital camera, a computer, the PowerPoint Software, and digital copies of their work up to this point.
The Lesson	<p><u>Launch</u></p> <ul style="list-style-type: none"> • Ask your students to get out their homework. Have them discuss this in pairs. • Let your students know that it is time to complete their book and that they will be self-published authors by the end of the lesson. • Ask students if anyone has experience using Microsoft PowerPoint. • Select some of those who do as leaders for the completion of this project. • It would be beneficial for students to work together as a team as opposed to having a few students do all of the editing. As such, it

would be a good idea to choose students who have shown a propensity toward making sure to include everyone during group work.

Explore

- Let the students go ahead and begin.
- Encourage them in making digital versions of anything they don't have.
- Provide the idea of using a smart phone or digital camera if they students are stuck.
- Check with the school to see if these things can be provided to the class and what the procedures are.
- As you observe, make observational notes about the process and participation.
- The goal of the book is to have all three versions of the story on one slide. This may sometimes mean having more than one picture or more than video, etc., on the same slide.

Summarize

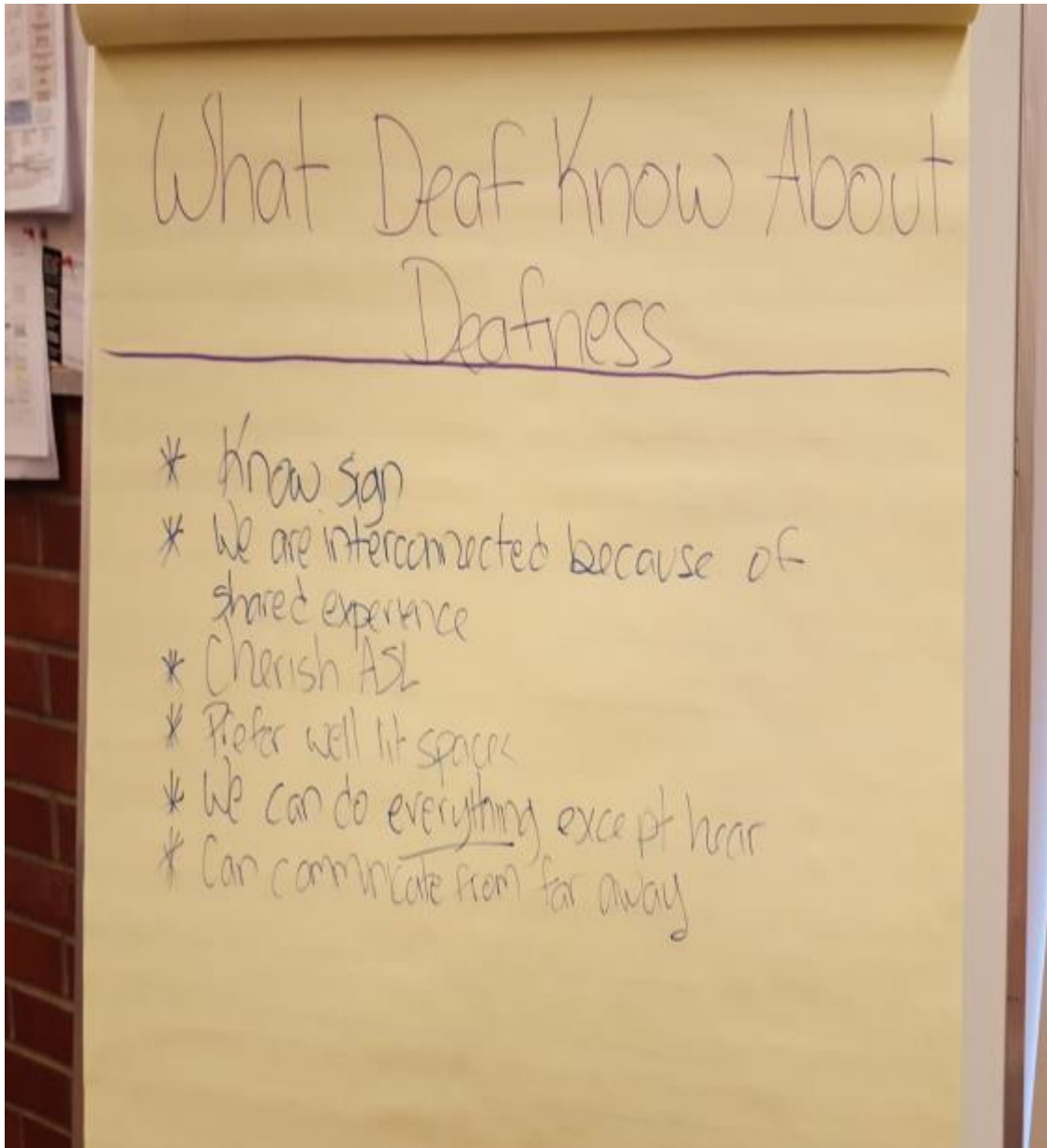
- When students are finished, have them gather back around.
- Ask for a student volunteer to come up and do a read aloud of the book they have created.
- If more than one student wants to volunteer or if they all do this is fine. Just be the audience.
- Let your students know that their work is complete and that the next step will be to perform their story and distribute their book during the presentation that has already been set up.

Homework

- Have students complete the self-evaluation rubric.

Appendix B

Lesson 1.1 Artifacts



How hearing people see deafness

How hearing people recognize Deaf people is that, Deaf people
Signs.

↓ hearing people don't understand what deaf people's culture and deaf people can't hear.

* make up stereotypes because they
don't understand

* want to learn sign's understand

* sees deafness as a disease that needs
to be fixed

* signs aren't fair because we don't understand

* something is wrong with them

* deaf are helpless

Deaf Community Cultural Wealth

DCCW

Culture

Flavia Fleischer

- <https://www.youtube.com/watch?v=U1xQaRbWHus>

- Definition: 2:02 – 2:45



What does it mean?



- Deaf experience
- Understand how to navigate
- Share knowledge
- Share experiences
- Older teach to younger
- Generational
- Tools

No answer

Its 'inside
us, internal

We live it
so we know
it

Early American History Daily Exit Test

B $\frac{3.25}{4}$

Day of the Week	Today I learned
Monday	I learned about freedom
Tuesday	I learned nothing because we had a field trip.
Wednesday	I learned that how hearing people recognize Deafness ↳ what about it?
Thursday	I learned about Slavery in the South. ↳ what about it? ↳ why is it different from North

Name Jayson

Date May 16, 2016

Early American History Daily Exit Test

4/4 A

Day of the Week	Today I learned
Monday	Just free time for celebrate day.
Tuesday	Field trip!! I went to water resource center for support to health care earth, that cleaning garbage
Wednesday	I learned how hearing people see deafness and what deaf know about per culture.
Thursday	I learned about with what we want write history about slavery

Name Emma

Date 5/16/16

Early American History Daily Exit Test

4/4 G

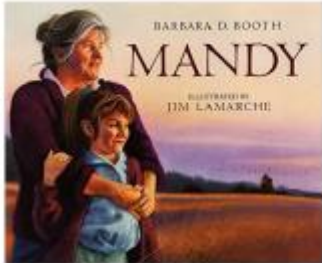
Day of the Week	Today I learned
Monday	Free Time
Tuesday	No class
Wednesday	I learn about deafness for people look at the deafness what it does mean
Thursday	I learn pick one for idea about slave mexican and black make idea what happen in year ago

4

Lesson 2.1 Artifacts

Representation Power Point Slides

Deaf Representation



- Deaf must use hearing aids
- Deaf must lip read
- Deaf hate the dark

More



- Deafness must be cured
- Deaf children get a cochlear to hear
- All families *would* choose this
- This is how a deaf child gets to get better

What do you think?

- C: Deaf don't need it
- A: Kids will think something is wrong with them.
- C: I can't lip read
- B: Some do get hearing aids
- D: I don't know, it's bad
- E: We use those things, we don't need them. It will make kids think they are broken.
- F: I don't know, I'm not paying attention
- G: It's not good

Funny
 Sad
 Terrible
 Action
 Terror
 Variety
 Thriller
 Emotional
 Happy
 Mystery
 Fiction
 Dramatic
 EEEEWWWWWW (slasher)

Our story ideas:

Little boy Thomas, brown hair and hazel eyes
 Black and Mexican people slavery
 Dark and cloudy
 Father of the little boy
 Sun in the morning, people die, boy notices
 Abuse of slaves
 Hanging, kill
 Poor slaves
 Ghost, zombies

Main Character: Thomas, brown hair, hazel eyes, eight years old, against slavery
 Other Characters: Dad, task master, brown hair, brown eyes, 36 years old

Story idea: Thomas is walking along and sees his dad abusing slaves, Thomas against, later will confront dad, right now wants to help free slaves

Beginning: Thomas is born, normal family, dad has a job as a task master, mom takes care of the kids and household, mom has a small farm where she grows food for the family

When Thomas is young he doesn't understand what his father is doing is wrong. Later, he realizes that it is wrong and wants to help the slaves become free.

Thomas and his best friend organize a meeting where all of the kids and some teenagers and adults try to help.

The group decides to set up a protest. Thomas feels conflicted: he wants to free the slaves, but he feels bad because he is against his dad. Thomas decides to have a talk with his dad because he feels it is important to communicate. But his dad got mad that he felt Thomas was trying to tell him what to do.

PLOT TWIST: Thomas decided to pretend like he agrees with his dad, but really wants to get a message to Abraham Lincoln. Thomas went back with Abe Lincoln and AL

decided to hide so the Dad doesn't know. Thomas stands up and saw a Dad come to him. Dad asked, "Where are the slaves?" Thomas looked around. There were no slaves. Thomas said, "I don't know." Da was confused and went out into the forest. He looked around. Thomas found one slave hiding in the basement. Thomas told the slave to run away. Abe Lincoln and Thomas went to look for the slaveries, found them and escaped with them. As they were getting ready to escape, Thomas brother found them and shot a slavery in the head. AL said "Holy Smokes!" and continued to escape back up to North.

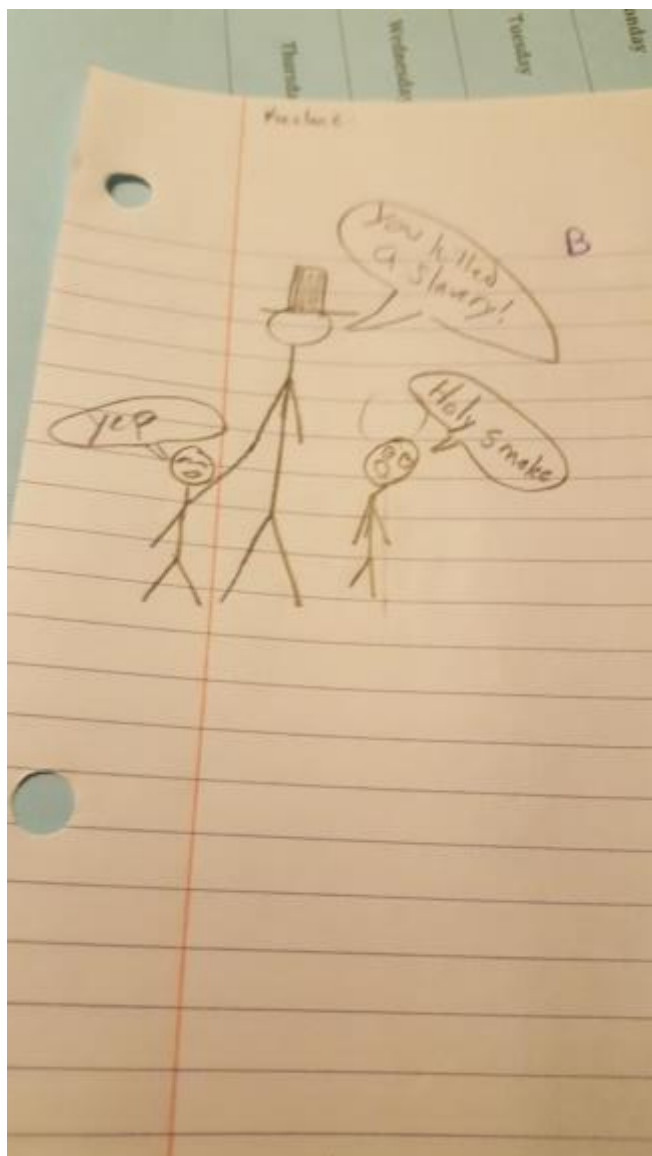
Thomas's father found out that Thomas's brother chased after them and shot one of the slavery.

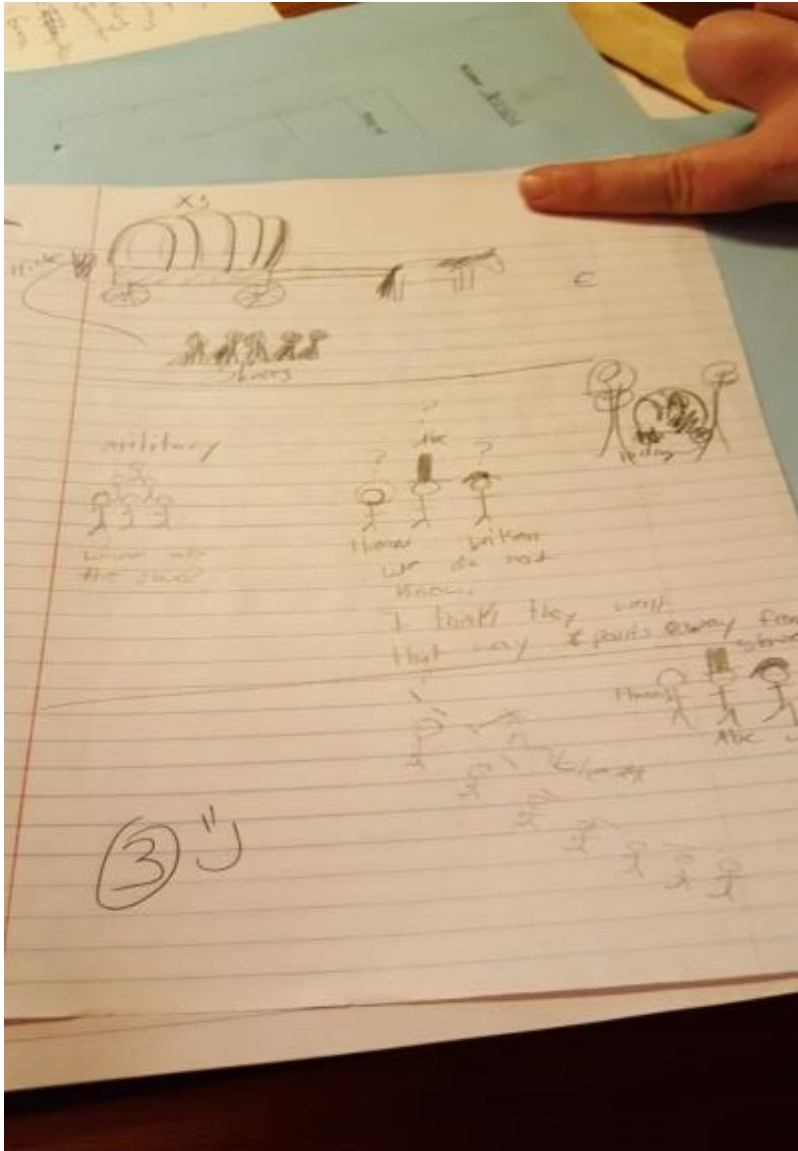
Pop got upset and then blew up at Wilson (Thomas's brother) Wilson don't care and he walked away. Father grab his hand and put his face to Wilson's face. Wilson got confused because he never acted like that before. Wilson stomp his foot and ran away. He saw Thomas and AL walking across the street. He calling Thomas's name and Thomas didn't hear his brother. AL heard Wilson saying Thomas's name and he tap Thomas's shoulder to tell him that his brother calling his name. He stopped and looking for him. Wilson glad that he heard him and came up to hm. Wilson looked at AL's feet and then looked up slowly. He said, "Who is that?" and point his finger at his face. Thomas said, "This is Abraham Lincoln, a president." Wilson said, "I can't believe that is Abe standing right there front of me." Thomas said, "whatever, we gotta be serious to stop slaves." They walked to North to ask for five wagons with military to help free the slaves.

END: Thomas went back home and his dad was mad. But Thomas, Wilson and Abe talked with him about why he controlled other people and supported slavery

IDEAS:

Thomas runs away to AL, Dad finds out and chases, brother rats him out, friends rescue slaves and dad was confused where the slaves went.

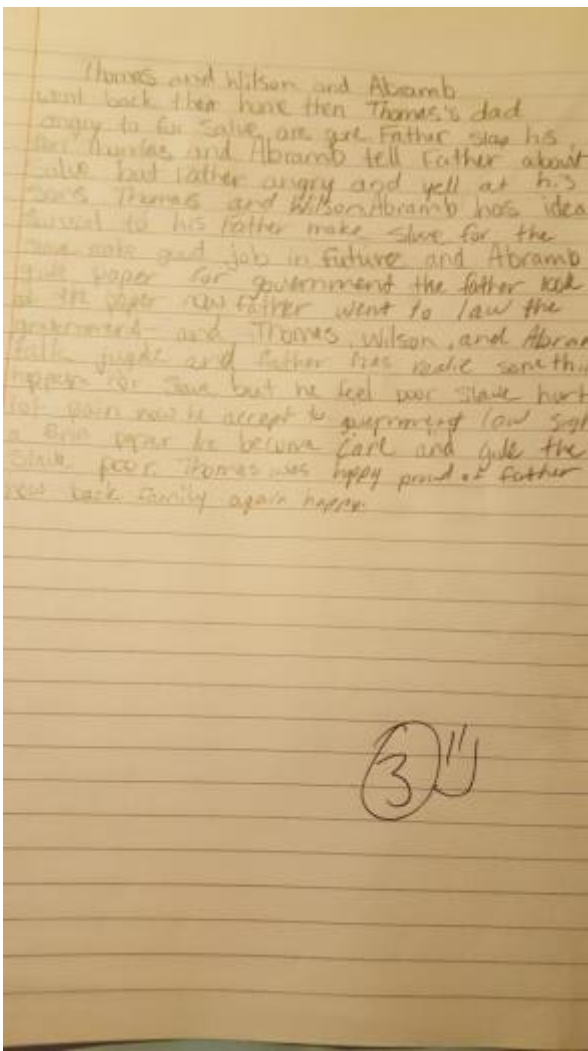




Top portion: Picture of wagon with "x3" above it indicating they had the use of 3 wagons; slaves drawn underneath with an arrow pointing inside of the wagon with the word "hide" written next to it

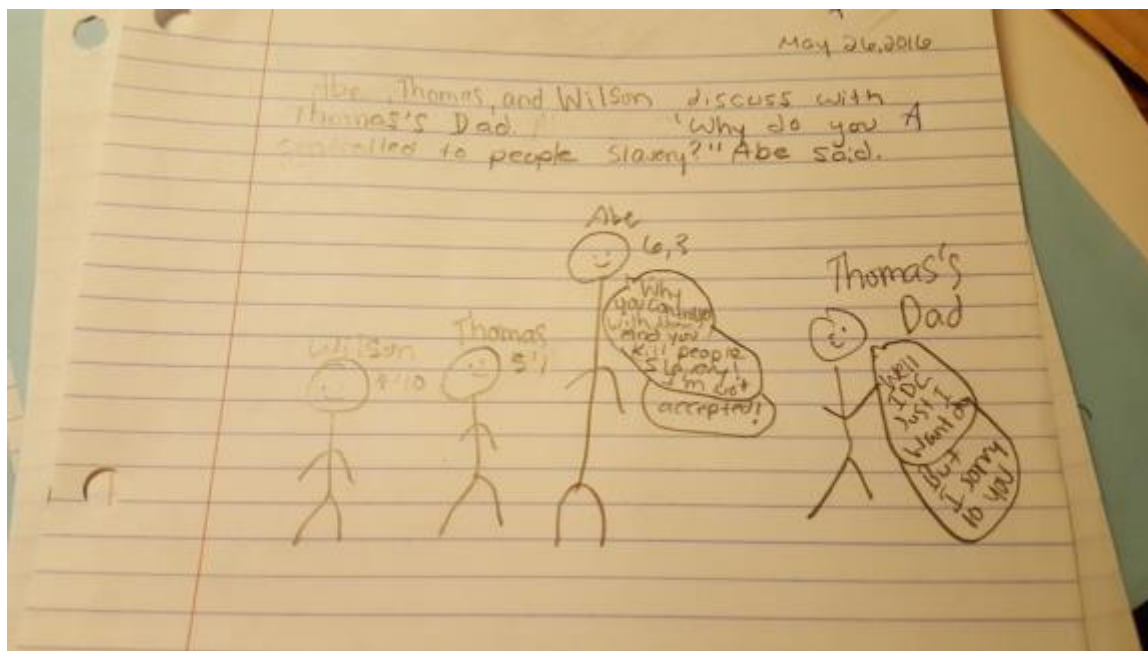
Middle Portion: To the left are stick figures with the word "military" written above it and the sentence "where are the slaves?" written under, the middle has three stick figures labeled with "Thomas", "Abe", and "Wilson"; the sentences "We do not know. I think they went that way. *points away from slaves" underneath them; the far right has a picture of what appears to be a wagon between two trees and the word "hiding" next to it

Bottom Portion: In the middle there are stick figures in a line with the word "rumble" written over them; to the left are three stick figures, again labeled Thomas, Abe, and Wilson



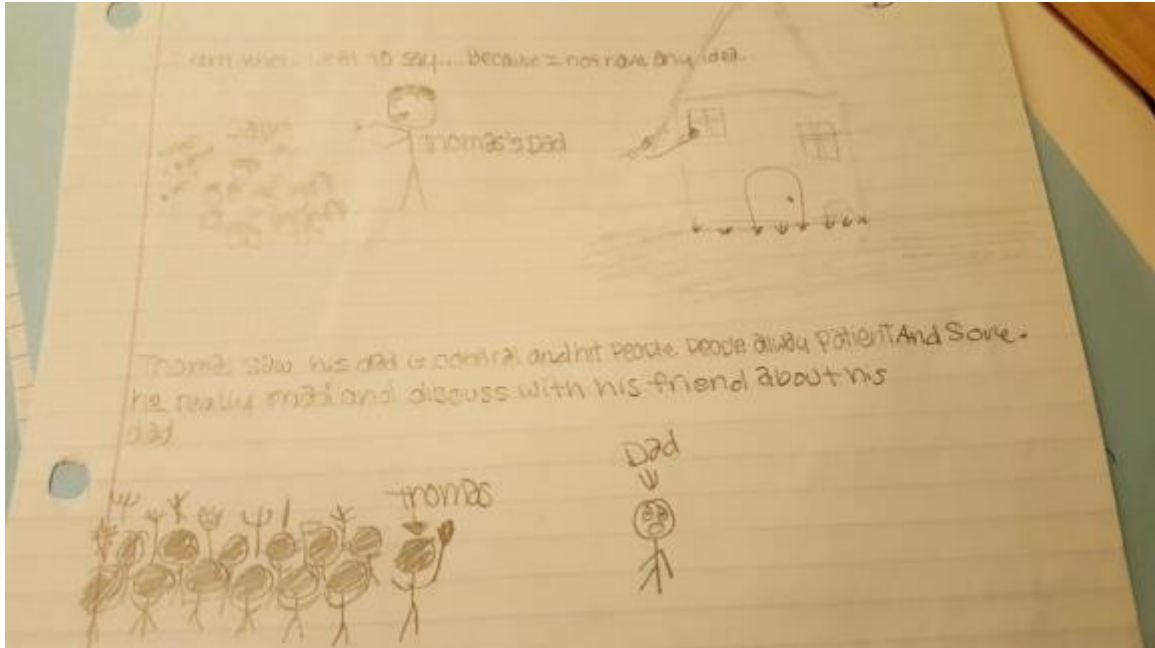
(3)

Text: Thomas and Wilson and Abamb went back his home then Thomas's dad angry to for slave are gone. Father slap his son Thomas and Abamb tell Father about slave but Father anbrly and yell at his sons Thomas and Wilson. Abamb has idea survival to his Father make slave for the slave make good job in future and Abamb give paper for government the father look the father look at the paper now father went to law the government and Thomas, Wilson, and Abamb talk judge and father has realie something happen for slave but he feel poor slave hurt happen for slave lot pain new he accept to government law sign a form paper he become care and guve the slave poor. Thomas was happy proud of father now back family again happy.



Caption reads: Abe Thomas, and Wilson discuss with Thomas's Dad "Why do you controlled to people Slavery?" Abe said.

Picture shows four stick figures to represent four people. Three of these people have their heights written in for comparison: Wilson (4"10), Thomas (5"1), Abe (6,3). The last one is Thomas's Dad. In the picture, Abe asks "Why you controlled with them And you Kill people Slavery! I'm Not accepted!" To which Thomas's Dad replies "Well IDC (I don't care) Just I want to But I sorry to you".



Top caption reads: I don't know what to say... because I not have any idea.

Top picture shows a group of slaves with the caption "Salve" +mad+ +fight+ +ugh+, with Thomas' dad standing over them. The house to the right shows a window that Thomas is looking out of.

Bottom caption reads: Thomas saw his dad is conrtal and hit people. People always patient And sore. He really mad and discuss with this friend about his dad

Bottom picture shows group of people, Thomas and his friends, holding what look like rakes or pitch forks. Dad is off the right and looks scared.

Lesson 2.2 Artifacts

Critique and Criticize PowerPoint slides

Criticize



- Makes someone feel mad
- Makes someone feel sad
- Tells someone they did something bad or wrong
- Ignores the good stuff
- Is focused on hurting, not helping

Critique



- Makes someone feel helped
- Talks about what was right
- Suggests a specific improvement and why
- Is respectful (3 Rs)
- Is always focused on helping, not hurting