

Patty Gordon & Doug Bowen-Bailey

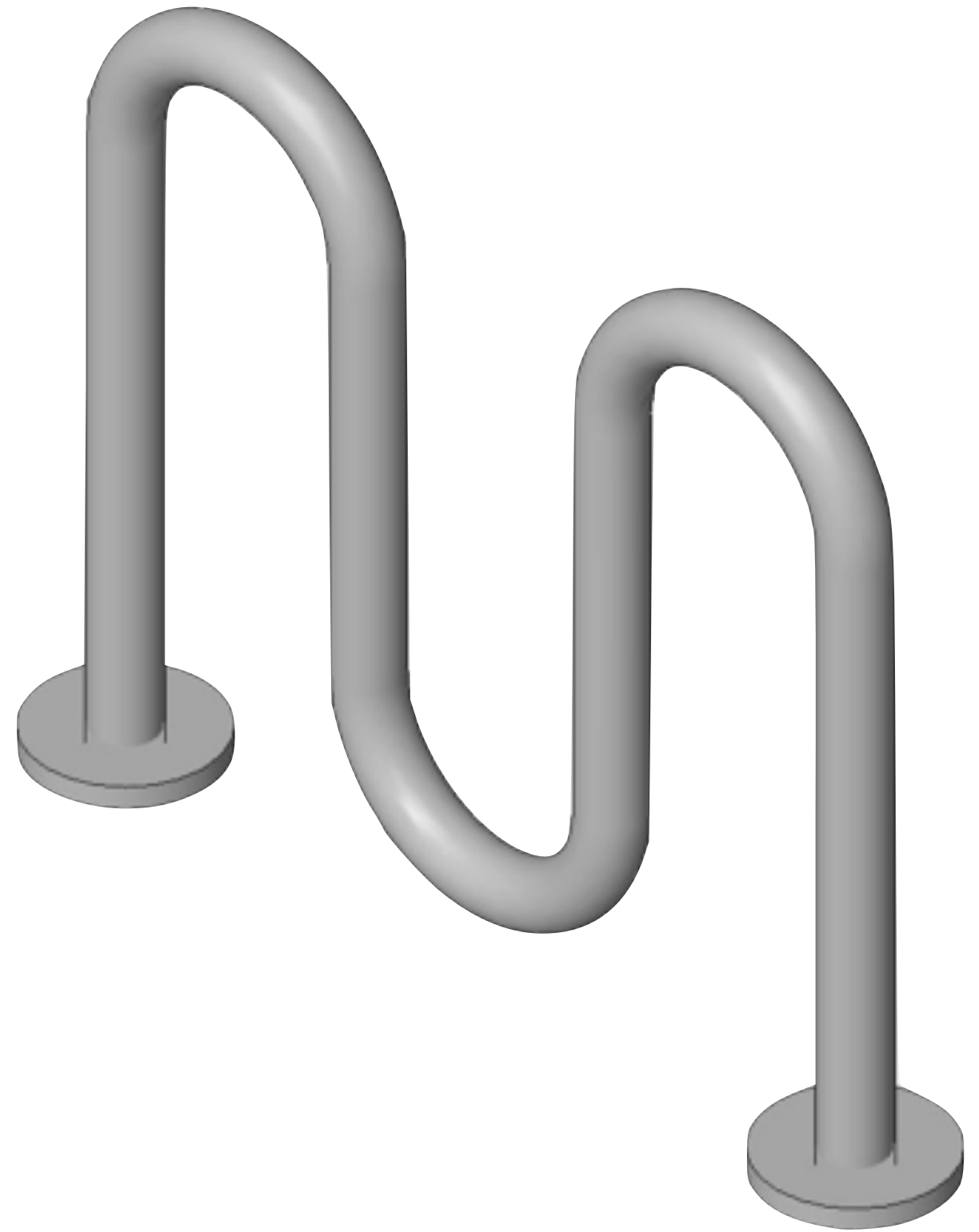
# Interpreting Literature: Applying principles for literacy development in an interpreted education



# Communication Norms

Spending our day together

# Resources and Bike Rack



## The BAS1C-5 Game

What's something you have to do every day even if you don't want to?

What do you like to see/do on road trips?

What always gets misplaced at your house?

What's an amusement park ride you hate?

What Olympic winter sport makes you wonder what it's all about?

# The BAS1C-5 Game

What's the point?

# Session Questions

- How can we introduce English literature to the youngest students?
- How do interpreting strategies change through the grades?
- What are the limits of interpretability of English literature in the mainstream classroom?
- What is the role of fingerspelling in overall literacy development?

# Known Challenges

1. Being told to sign English all the time
2. The constraints of the IEP and lack of knowledge of other members of the ed team
3. Working with sign-supported-speech (CI, HH)
4. Multiple needs in one classroom
5. Lack of resources
6. Pressures of a hearing/auditory environment
7. Relationships within the system



# How can we introduce English literature to the youngest students?





# Start at the beginning

Literature  
development  
with Deaf/  
visual students



# PRINCIPLES FOR READING TO DEAF CHILDREN (Schleper, 1997)

1. **Translate stories using American Sign Language.** Focus on concepts and use lots of fingerspelling.
2. **Keep both languages (ASL and English) visible.** Make sure children see both the signing and the words and pictures.
3. **Elaborate on the text.** Add explanations about the text to make it more understandable.
4. **Reread stories on a “story telling” to a “story reading” continuum.** The first few times, make sure the student understands the story. Then, slowly, focus more and more on the text.
5. **Follow the child’s lead.** What does the child want to read? What if the child wants to read just one part of a book, then move to another? Follow the child.
6. **Make what is implied explicit.** Make the hidden meaning clear.
7. **Adjust sign placement to fit the story.** Sometimes sign on the page. Sometimes sign on the child. And sometimes sign in the usual place.
8. **Adjust the signing style to fit the story.** Be dramatic. Play with the signs and exaggerate facial expressions to show different characters.
9. **Connect concepts in the story to the real world.** Relate the characters to real events.
10. **Use attention maintenance strategies.** Tap lightly on your child’s shoulder, or give a gentle nudge to keep his or her attention.
11. **Use eye gaze to elicit participation.** Look at the child while reading.
12. **Engage in role playing to extend concepts.** Act out the story after you have read it.
13. **Use ASL variations to sign repetitive English phrases.** If you are using the same phrase over and over, vary the signs.
14. **Provide a positive and reinforcing environment.** Encourage the child to share ideas about the story and support the child’s ideas.
15. **Expect the child to become literate.** Believe in the child’s success and read, read, read

# **PRINCIPLES FOR READING TO DEAF CHILDREN (Schleper, 1997)**

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# What can interpreters do?

## Younger students (Grades 0-3 and emergent readers)

1. Translate stories using American Sign Language.
2. Keep both languages (ASL and English) visible. Make sure children see both the signing and the words and pictures.
3. Elaborate on the text.
4. Reread stories on a “story telling” to a “story reading” continuum.
6. Make what is implied explicit.
8. Adjust the signing style to fit the story.
9. Connect concepts in the story to the real world.
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# Table discussion

How does your experience apply to interpreting texts for young children?

HOP  
POP

We like to hop.  
We like to hop  
on top of Pop.





# Interpreting





# Visual storytelling

- ASL phonemes
- Linking to English
- The importance of rhythm

HOP  
POP

We like to hop.  
We like to hop  
on top of Pop.



# ASL Phonemes/Rhythm



# Goldilocks and the Three Bears



**“Once upon a time there was a little girl called Goldilocks. She went for a walk in the woods. She was lost.....”**



# Playing with phonemes....

There on the kitchen table were three bowls of porridge.

Goldilocks was hungry so she took a bite from the large bowl of porridge, but it was too hot.

Then she tried the middle-size bowl, but it was too cold.

Then she tried the smallest bowl, and it was just right, so she ate it all up.



# Playing with phonemes....

Goldilocks was tired, so she went to the bedroom where she found three beds.

Goldilocks tried the large bed, but it was too hard.

Then she tried the middle-size bed, but it was too soft.

Then she tried the smallest bed, and it was just right, so she fell fast asleep.





# How can interpreting strategies change through the grades?





# Elementary to Middle School

## What principles can we use?

- 1. Translate stories using American Sign Language.**
- 2. Keep both languages (ASL and English) visible.**
- 3. Use a variety of signing styles.**
- 4. Use a variety of signing styles.**
- 5. Use a variety of signing styles.**
- 6. Make what is implied explicit.**
- 7. Use a variety of signing styles.**
- 8. Adjust the signing style to fit the story.**
- 9. Connect concepts in the story to the real world.**
- 10. Use a variety of signing styles.**
- 11. Use eye gaze to elicit participation.**
- 12. Use a variety of signing styles.**
- 13. Use a variety of signing styles.**
- 14. Provide a positive and reinforcing environment.**
- 15. Expect the child to become literate.**

# Ferdinand the bull

## The Story of **FERDINAND**





# What are the limits of interpretability of English literature in the mainstream classroom?



# High School

## What principles can we use?

1. Translate stories using American Language. **Sign**
8. Adjust the signing style to fit the story.
11. Use eye gaze to elicit participation.
14. Provide a positive and reinforcing environment.
15. Expect the child to become literate.

## After Ever After

Four years ago. I'm in fourth grade. One day, I'm sitting in my seat in class, minding my own business. I'm kind of quiet, but everyone knows exactly who I am: Jeffrey Alper, That Boy Who Had Cancer. There isn't a kid in the grade who hasn't eaten spaghetti at the church hall's annual Alper Family "Fun-Raiser" Dinner, or gotten dragged to a high school jazz band concert in my honor, or – God help me – bought a Save Jeffrey T-shirt. If you were me, you'd try to keep a low profile, too.

## After Ever After

The door opens, and the school counselor walks in, followed by a scrawny kid on crutches. As the counselor starts a whispering powwow with our teacher, the kid sidesteps around her, and I gasp. He's bald. He's muttering angrily to himself. And there's a huge, curving red scar across the entire side of his head.



# After Ever After

There follows the kind of awkward silence that, by the time we're in eighth grade, would probably cause some wise guy to say, "Whoa, dude! Awkward silence!" But we're still in fourth grade, so we just sit there and squirm until the teacher turns to us and says, "Boys and girls, we have a new student joining us today. His name is Thaddeus Ibsen. Do you remember when we had that talk last week about how we were going to welcome a new classmate? Well, here he is! Thaddeus is going to need our help in becoming a member of our classroom family, and I know I can count on each and every one of you. Now, Thaddeus, why don't you come on over here and take a seat next to ... let's see ... Jeffrey Alper?"

## After Ever After

Why is she putting the new kid next to me? Suddenly, I get it. I don't remember the special talk she supposedly had with the class last week, but then again, I'm absent a lot. Also, I don't always catch on so fast, but this time, I put two and two together. It takes a moment for the counselor to pull out the chair next to mine, for the new kid to maneuver himself into it, and for class to start up again. As soon as the teacher begins telling us about our next social studies assignment, I lean over and whisper, "Hi, I'm Jeffrey. I had cancer, too."

He looks at me like I'm a particularly loathsome slice of school-lunch meat loaf and says, "Wow, congratulations! What do you want, a medal?"

That's how I meet my best friend.

# Role of Fingerspelling



# Fingerspelling

**“The research is clear that fingerspelling, reading and writing skills are intertwined and that they converge for deaf children.”**

**-V2L research brief**

# Fingerspelling strategies

Didactic

Careful

Rapid

Lexicalized

Loan sign

# Fingerspelling

**...students were better able to recognize and write the printed English word as well as fingerspell the word, when training incorporated fingerspelling that is more lexicalized.**

**-Haptonstall-Nykaza and Schick**



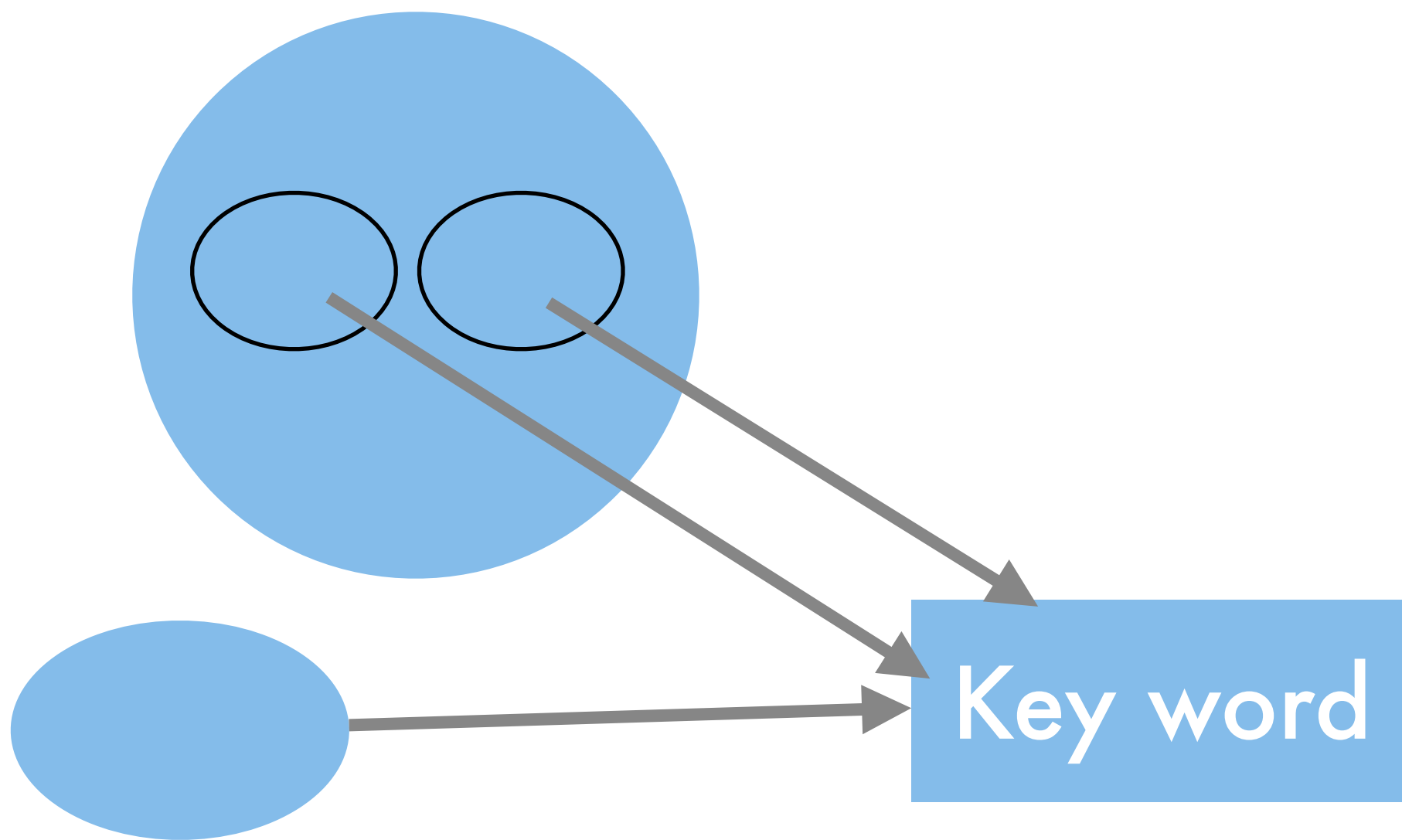
# Linking

Previous  
knowledge

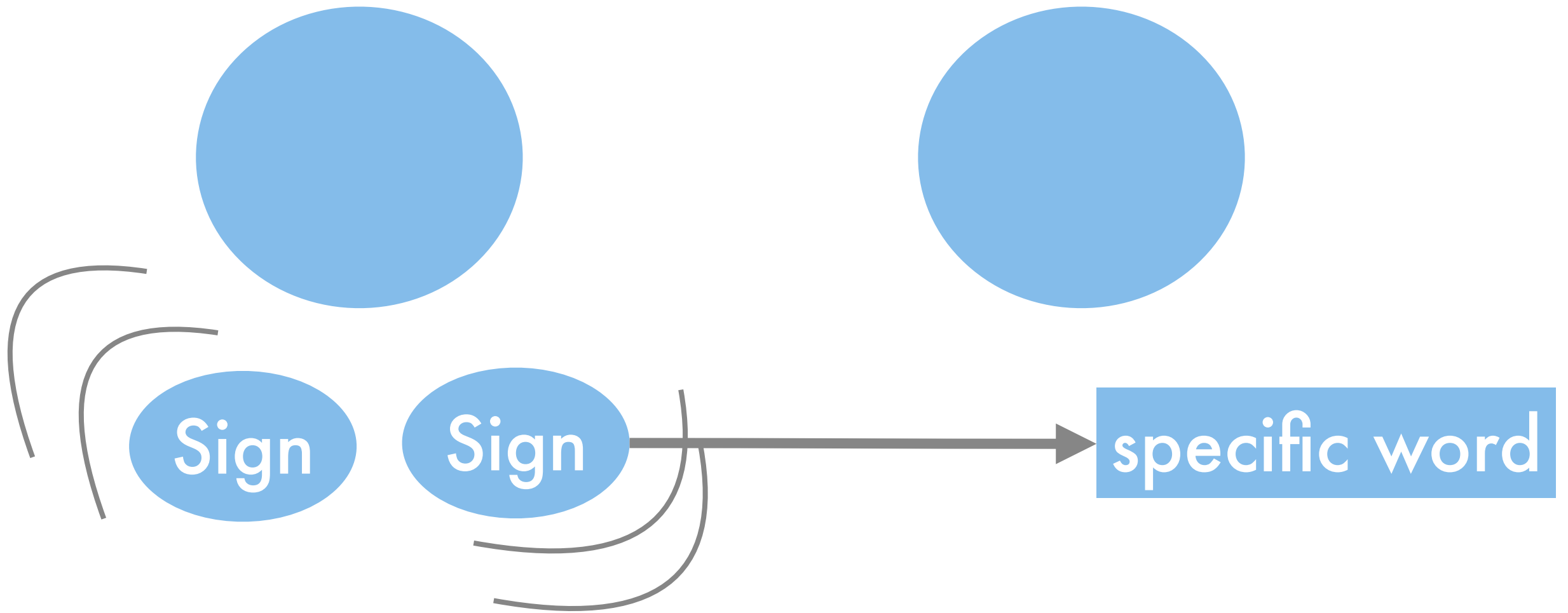
new word



# Focusing



# Distancing



# Framing/Chaining

Written  
word



Fingerspelled  
word

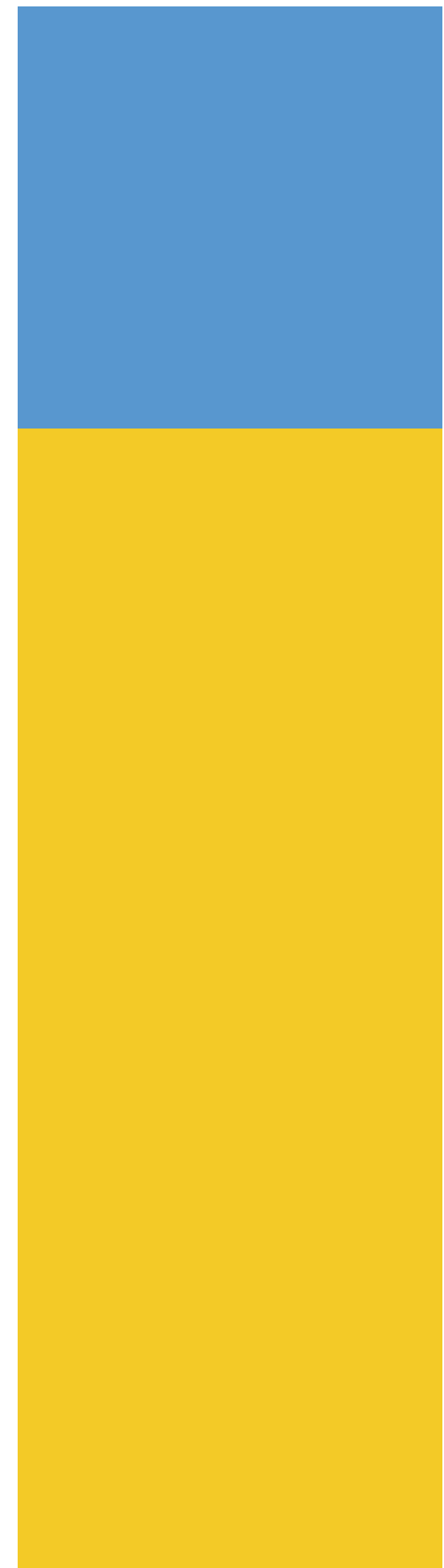
# Fingerspelling

**These results indicate that teachers and educational interpreters should incorporate fingerspelling in their signing in order to facilitate development in students from the earliest stages of language learning, even prior to the acquisition of word recognition in print.**

**-Haptonstall-Nykaza and Schick**



# What are the limits of interpretability of English literature in the mainstream classroom?



# To Kill a Mockingbird

...she did something that in our society is unspeakable: She kissed a black man. Not an old uncle, but a strong, young negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

# To Kill a Mockingbird

The witnesses for the State, with the exception of the sheriff of Lincoln County, have presented themselves to you gentlemen – to this Court – in the cynical confidence that their testimony would not be doubted; confident that you gentlemen would go along with them on the assumption, the evil assumption, that all negroes lie; all negroes are basically immoral beings; all negro men are not to be trusted around our women, an assumption that one associates with minds of their caliber, and which is in itself, gentlemen, a lie – which I do not need to point out to you.

# To Kill a Mockingbird

And so, a quiet, humble, respectable negro, who has had the unmitigated TEMERITY to feel sorry for a white woman, has had to put his word against two white peoples. The defendant is not guilty. But somebody in this courtroom is.

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# What next?

Deaf Language Arts  
Teachers

ASL Literature

Patty: pattygordon@mac.com

Doug:

