Deaf Students Discover Multiculturalism Through the Arts

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

Teaching and Learning: Bilingual Education (ASL-English)

by

Kendra Ann Rose

Committee in charge:

Tom Humphries, Chair
Bobbie M. Allen
Carol Padden

2014
Copyright
Kendra Ann Rose, 2014
All rights reserved.
The Thesis of Kendra Ann Rose is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

________________________________________________________________

________________________________________________________________

________________________________________________________________

Chair

University of California, San Diego

2014
# TABLE OF CONTENTS

Signature Page ........................................................................................................... iii
Table of Contents ....................................................................................................... iv
Acknowledgements ................................................................................................... v
Abstract .................................................................................................................... vi

I. Introduction and Overview .................................................................................. 1
II. Bilingual Approach to Deaf Education ............................................................... 5
III. Description of the Need for this Curriculum .................................................... 10
IV. Review of Existing Curricula ............................................................................. 15
V. Key Learning Theories ....................................................................................... 17
VI. Curriculum Description ..................................................................................... 19
VII. Evaluation Plan ................................................................................................ 22
VIII. Curriculum Evaluation and Feedback ............................................................. 25
IX. Conclusion ......................................................................................................... 32
References ............................................................................................................... 34
Appendix .................................................................................................................. 35
ACKNOWLEDGEMENTS

I would never have been able to finish my Thesis without the guidance of my committee members and support from my family.

First, I would like to express my deepest gratitude to my supervisors, Dr. Tom Humphries and Bobbie M. Allen for their excellent guidance, caring, patience, and providing me with an excellent atmosphere for doing research. Without their input, vast knowledge, and years of experience I would not have accomplished this task.

I would also like to thank my parents and my brother. They were always supporting me and encouraging me with their best wishes. Also, I wanted to say biggest thanks to Lawrence Roberts and my daughter Stella Roberts. They both were always cheering me up and stood by me through the good and bad times.

To the UCSD educators, thanks so much for your knowledge and guidance! You are truly amazing educators, and I hope to one day also guide future educators in the same way that you all did for me.

Lastly, to the five other people who went through this program with me: Jessica, Rachael, Autumn, Jed and David, thank you for sharing experience with me!
ABSTRACT OF THE THESIS

Deaf Students Discover Multiculturalism Through the Arts

by

Kendra Ann Rose

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

University of California, San Diego, 2014

Professor Tom Humphries, Chair

This curriculum sought to increase Deaf students’ critical thinking, and knowledgeable through the use of Deaf Culture, Visual Arts and Dance in the classroom while incorporating the English and American Sign Language (ASL) academic language that students need to express their own culture. As a culminating project they created their own performance art using their artifact, props and culture and presented them in ASL to the class. An evaluation of the curriculum suggested that students experienced different peers’ artifact and cultures, developed the skills needed to express their own culture.
I. Introduction and Overview

This thesis outlines a curriculum that addresses cross-domain education for deaf students. It empowers them as learners to make connections between languages, both ASL (ASL) and English, and the Arts.

Based on my observations, the cultural aspect of language, specifically ASL, appears to be omitted from the everyday curriculum. A great deal of emphasis is put on literacy skills without considering culture. According to the History-Social Science Content Standards for California Public School, students should be exposed to the concept of culture from the time they begin Kindergarten. Even if it is just comparing and differentiating people in the classroom, there is still an emphasis on cultural awareness. In my opinion, deaf students should be no different from hearing students when it comes to determining when they should initially be exposed to culture. I thought of this standard and would like to teach the culture, and art toward deaf students. Since I think this standard is very important for every student in the classroom. Students need to be exposed to the concept of culture from the time they enrolled into school.

During my placement experience, I taught at three different schools with grades ranging from preschool to 6th grade. I was fortunate for the chance to
teach all grade levels, and as a result, I came to discover I enjoy teaching the 3rd and 4th grades. I witnessed a diverse group of students from all grade levels and this was what brought me to realize the need for this project, which was about the exposure to deaf culture. For instance, I taught at one elementary school as part of my internship, there were a lot of diverse, or multicultural, students in the classroom. I had an activity planned for my students, but it became obvious that it could not be accomplished by any of my students in the classroom. The activity included a discussion about “family tree”, so I asked each of the students to list their family members and create a family tree. Not many of my students knew or understood what the term “family tree” meant. Furthermore, it quickly came to my attention that very few of my students had little to no knowledge about their own families and cultures.

Consequently, I had to change the whole lesson plan to provide the scaffolding to their prior knowledge necessary for them to do the assignment. I came up with a quick idea by handing each student a white blank paper. I demonstrated what my own family tree looks like on the whiteboard and since few students really understood anything about the family tree, I asked each of the student to draw a face or people on their paper to identify each member in their family. While I gave the students a few minutes to do that, I walked around the room and saw that most of the students drew faces and bodies on the paper. I went up to one of the students, pointed to the person on the paper, and asked, “Who is this?” The student responded, “This is my dad, my mom...” and continued to point out other family members. I instructed the student to label
each of the people in the picture.

The students seemed to express their own feelings about their culture by drawing or through some form of art. This is where I came up with the idea of teaching through the Arts.

I had the opportunity to facilitate brief discussion with some of the students about their understanding of the Deaf culture; many of them do not have the faintest idea of what it is or the concept of culture itself. I personally think it is very important for them to become aware of and understand the Deaf culture, especially since they are deaf themselves. I shared with them examples of what the Deaf culture is about, such as ABC stories, ASL stories, deaf songs (i.e. Gallaudet University’s Bison Song) and different deaf traditions at deaf schools. This could help lead them to learn and understand more about their culture and be able to create their own art performances based on their knowledge of the deaf culture.

The students they deserve to learn about their own identity as a deaf person and to be proud of their deafness. My goal with this project is for the students to be able to immerse themselves in the Deaf culture and demonstrate the customs and values, as well as be able to explain to their families, friends, or classmates what the Deaf culture is. I think developing a deaf identity can take on many forms and meanings for each individual; however, at the core, there is a sense of community and belonging.

My curriculum focuses on two main aspects: culture, and the use of arts for expression. Thus, four goals are established for this curriculum. The first goal is
for students to be able to explain/express their knowledge about their own
culture(s). In order to accomplish this goal, the students need to understand
what the word culture means. Afterwards, they identify their own culture(s) and
discuss the uniqueness of each of their culture. The students need to realize that
there are many different cultures around the world and that every culture has
their own set of values and traditions. The second goal is for students to practice
to expressing their thoughts/feelings through Arts. For this goal to be successful,
a lot of scaffolding is necessary, which will help them with an in-depth analysis of
themselves. The third goal for this curriculum is for the students to create
individual art performances through visual arts, theatre or dance related to their
culture, based on their own preferences.

The final goal of this curriculum is for the students to create a group
performance embodying their understanding of culture. This final project
encourages the students to work together cooperatively in order to create an art
performance of what they have learned throughout the unit. All of the activities
within the curriculum will emphasize a bilingual approach using ASL as the
primary language of instruction and English as a secondary language, whereby
both languages are respected and treated equally important. In the following
section, the importance of using a bilingual approach in classroom for deaf and
hard-of-hearing children will be discussed. It is important to raise Deaf children
to be bilingual, with sign language as the primary language and the spoken
language of their country (especially in written form) as a second language.
II. Bilingual Approach to Deaf Education

There are various theories that lead me to adopt a bilingual approach to educating deaf children, and these are confronted with the staggering low expectations of deaf children and the fact that they cannot succeed as well as their hearing peers (Johnson, Liddell & Erting, 1989). Because of the low expectations, research done by Bowe (1991) has shown that the average reading level of a deaf high school graduate is between 3rd and 4th grade. In order to make some drastic changes in the way we educate deaf children, we need to try new approaches such as bilingual education in classrooms.

Those who oppose ASL/English bilingual education for deaf children often question the linguistic qualities and benefits of ASL. However, the research of William Stokoe and others (Stokoe, 1960, 1969; Baker and Battison, 1980; Klima and Bellugi, 1979), which established ASL as a whole, complex linguistic entity, provided the opportunity to begin thinking of deaf people as bilinguals under Francois Grosjean’s definition of bilingualism: “the regular use of two or more languages” (cited in Finton, 1996). With this working definition, deaf people who use both ASL and English in their everyday lives are considered bilinguals, therefore making ASL/English Bilingual education a reasoned option for deaf students.

According to Cummins (1996), in order to be proficient in a language, two
levels need to be mastered. The first is Basic Interpersonal Communicative Skills (BICS), which represents conversational language that is embedded in the child’s everyday lives. BICS is supported by using the contextual cues such as eye contact, or concrete demonstration (Cummins, 1996). The next level to be mastered is the Cognitive Academic Language Proficiency (CALP). This level is less contextual, which involves more academic language. In academic language, students are required to use more formal language that requires an understanding of how to use the various functions of language. In this theory, students need to develop high levels of first language competence (BICS) before being able to manage the information involved in CALP, which deals with higher levels of cognitive demand and are accompanied by minimal contextual or interpersonal cues (Cummins, 1996). Cummins theorizes that first language education develops CALP in any other language. In the case of deaf education, this would mean that the development of fluent ASL would foster students’ BICS, which would then lend itself to the development of CALP in ASL and, in relation, to printed and written English.

According to Krashen (1994), in order to acquire language by understanding messages, by obtaining comprehensible input (the “input hypothesis”; Krashen, 1994). Similarly, we develop literacy from reading (the reading hypothesis).

Another important concept underlying bilingual education is “comprehensible input”. Krashen (1981) states that input is comprehensible, when messages are given in the second language and make sense. In other
words, comprehensive input must be something learners are able to understand by the message conveyed. Given a book that is a little above their instructional reading level, the book is comprehensive input if students are able to summarize the book even with vocabulary and phrases that are not familiar to them. More deaf students should be able to use their knowledge in ASL to help make sure input is comprehensible at all times.

Although there is research in strong support of bilingual-bicultural education for the deaf (Strong & Prinz, 1997; Hammers, 1998; Singleton, Supalla, Litchfield & Schley, 1998; Coye, Humphries & Martin, 1978; Mason & Ewoldt, 1996), many individuals and schools do not support the philosophy and are resistant to implementing any bilingual classroom practices. Mayer and Wells raise a question regarding the theoretical support for deaf bilingual education in their article, “Can a linguistic interdependence theory support a bilingual-bicultural model of literacy education for deaf students?’ (1996). In this article, the authors debate the suitability of ASL/English bilingual education on the basis of Cummins’ linguistic interdependence theory being used to justify the new philosophy in deaf education. They argue that the linguistics skills associated with ASL do not transfer to English at the grammatical level because ASL does not have a written system to bridge to the written system of English.

Carol Padden conducted one such study where she looked at “ASL and reading ability in deaf children.” For part of the study, a language battery was given to the deaf students. The battery revealed...that knowledge of specific ASL structures correlates with reading achievement. Young deaf children who perform
better on reading test are those who are also competent in what we call “associative skills,” or have the ability to write down words that are finger spelled to them, and are able to translate initialized signs. We find that these skills are more likely to be found among deaf children who have grown up with ASL, as with those who have deaf parents, but they are also used by other children who perform well on tests of ASL ability (Padden, p. 4).

The bilingual-bicultural classroom can begin its development by presenting healthy attitudes that will validate the students’ cultural, community and linguistic background. First of all, the teachers, administrators and the school staff must have a positive outlook in terms of deafness, Deaf culture and ASL. Also, the pedagogy involved in ASL/English bilingual-bicultural education can include various teaching practices that will help students learn both ASL and English and learn to incorporate them in everyday life to “marshal resources within and across languages” (Padden, p.102). Students need to have role models in the classroom who are fluent in both ASL and English, and who can model the daily use and respect for both languages. They need exposure to competent ASL users and a variety of natural experiences that are rich in opportunities for useful interactions using their linguistic and social skills. In the case of bilingual education for deaf students, this means that ASL will be used for instruction, while making connections to English print, when appropriate.

What I am trying to explain is that Carol Padden’s argument has convinced me to use the linguistic interdependence theory in my curriculum. Padden’s research has proved the theory is relevant to the bilingual-bicultural education for
deaf students. If my curriculum forces on culture, or an expression of a culture in ASL, then the linguistic transfer to written expression is possible. This is the reason why I adopted the bilingual-bicultural approach in my thesis.

Deaf children of deaf parents are more likely to succeed in acquiring English than deaf children of hearing parents because they are more likely to be exposed to ASL and English at a younger age than those of hearing parents. Having more sophisticated knowledge of ASL and its structure as well as meta-linguistic skills at an earlier age provides students with increased knowledge and the increased ability to decode English which results in improved reading and writing skills (Hoffmeister & et al, in press 1998).
III. Description of the Need for this Curriculum

My curriculum focuses on three main concepts: culture, visual arts and dance. The main purpose for this curriculum is to expose students to culture using Visual Arts, Dance and Theatre. It helps students to be more open to diversity and while learning about the different cultures, learn how to explain/express their knowledge about their own cultures, create their own art performance, and express their thoughts/feelings through arts.

My curriculum has three units. The first unit focuses on Culture. The second unit revolves around arts, and then the last unit combines both culture and arts in order to create the cumulating project. There are approximately 3 or 4 activities in each unit. Each activity follows a certain format which includes the following components: the standard, goal, the objective of activity, materials needed, motivation, procedure, assessment, and extensions teachers could use to further expand the particular lesson.

This curriculum incorporates scaffolding and that is evident in how the curriculum is structured. Unit 1 focuses entirely on culture. In the first activity I will be doing “Who are we?” The students will learn that they are different but yet similar in many ways. The objective of this unit 1 the students will have partner and using the Venn diagram to label the difference and similarities, also the students will have the chance to interview their partner. Their job is to find the differences and similarities between themselves. The other activity would be “What is Culture”. The students will learn that culture is shared, learned human
behavior, a way of life, shared ideals values, or rules for living. The objective of 
this activity number two, given information about culture and the activity, the 
students will write a letter to their parents requesting an artifact to bring to class 
to share with the others as measured by the completed letters. The third activity 
of this unit will be doing “Who Am I?” The goals of this activity the students will 
learn about different cultures and appreciate the diverse culture that we live in 
including their own culture(s) and their classmate’s culture(s). The objective of 
this activity is given their artifacts they brought from home, they will create a 
riddle about their artifacts and have his/her classmate guess what it is as 
measured by the completed riddle.

After the students have a strong understanding of culture, the curriculum 
moves on to expressing their knowledge about their own cultures. In this unit, the 
goal is for students to be able to explain/express their knowledge about their own 
culture(s). In order to accomplish this goal, the students need to understand 
what the word culture means.

The second unit revolves around the arts. In the first activity I will be doing 
“What is Visual Arts?” The students will learn how to use the reinforcement of 
primary-secondary colors and color mixing. The objective of this unit 2: students 
will have made their own color wheel by mixing colors of Play Doh and will be 
able to name the primary and secondary colors. The other activity would be 
“What are Portraits?” The students will learn to understand what are portraits by 
obervation and use their fine motor skills. The objective of this activity number 
two, for the students will learn how to use the camera and how to make portraits.
After the students have a strong understanding of Visual Arts, the curriculum moves on to expressing their knowledge about the Visual Arts. In this unit, the goal is for students to practice expressing their thoughts/feelings through Arts. For this goal to be successful, a lot of scaffolding is necessary, which will help them with an in-depth analysis of themselves.

The third unit focuses on Theatre/Dance. In the first activity I will be doing “Action Drama.” Students will learn to understand how to do the action such as “freeze” and be able to mime out a scene. The objective of this unit 3: students will examine and use actions to present a cooperative story. The second activity would be “Dramatic Feelings” in which students will learn to understand emotion vocabulary represent it in a dramatic way. The objective of this unit for the students will examine a feeling word and represent it in a dramatic presentation and observe the different situation that different feelings can exist in. The third activity would be “Movement Journey” the goal students will learn to understand how to using their bodies and facial gestures to imitate the actions in a story, song, or poem. The objective of this unit the students will practice using their bodies and facial gestures to imitate the actions in a story, song or poem. The fourth activity would be “Dance to the Beat” the goal students would learn to understand how to pay attention to the beat of the music. The objective of this unit the students will examine and dance to the beat of a drum. This encourages students to pay attention to the beat of the music while they dance and understand that rhythm is an important aspect to dancing. The fifth activity would be “Dance like me” the students would learn to imitate a variety of dancing
movements. The objective of this unit is for the students to learn to appreciate and imitate a variety of dancing movements. The last activity of this unit would be “Dancing with Props” the students will learn to use props to move by moving their bodies. The objective of this unit the students will learn to use move a prop by moving their bodies. This activity encourages students to focus on balance, a variety of body movements, and making the prop central to their movements.

After the students have a strong understanding of what Theatre and Dancing and the goal for this curriculum is for the students to create individual art performances through visual arts, theatre or dance related to their culture, based on their own preferences.

The classroom setting needs to have 2 “C” tables with chairs and faced to the Smart Board. This setting applies for the Unit 1 with 5 lessons and Unit 2 with 3 lessons. As for the Unit 3 with 3 lessons and Unit 4 with 3 lessons they have different of classroom setting from the Unit 1 and 2 lessons. For the Unit 3 & 4 needs to be spacious to give students room to use their movements. In order for students to perform the given tasks, all tables and chairs need to be removed or placed away from the activity area or performance area.

All the activities have one distinctive goal: Culture. It is what underlines the curriculum, connects to the Visual Performance Arts standards, through the artifacts, props, and activities. Cultural awareness helps students to be open-minded to diversity, sensitive to different cultures, and a kind of self-confidence emerges, of self-awareness, which is characteristic of successful students. Confident of themselves the students are bound to be confident in what they do
in school.
IV. Review of Existing Curricula

When I started this project, I experienced feelings of uncertainty that I would find at least some existing curricula regarding both cultures and the arts. It is very difficult to find some specific ideas for the lesson plan; however I was able to find some activities and be creative with them by modifying them to fit the needs of the deaf students. It was somewhat challenging for me to think and find some resources for this project. I happened to look through the California Standards and it happens to be the best place to give me some ideas for lesson plans. It also helps me think of what kind of resources I should use for this project. They expressed the need for curricula specific to deaf bilingual students that will connect art, sign and English print.

My library and Internet searches within the general education were more successful by finding some sources that I need for my curricula, but I still was unable to find anything directly related to discovering multiculturalism through the arts. I happened to find some things related to Deaf culture and other resources that served to be very useful for my project. The Lesson Plans Page on the Internet has plenty of lesson plans, and after looking at them, I saw one lesson plat that was nicely put together and includes culture. It begins with assigning pen pals within the classroom to learn about each other’s culture. Afterwards, the teacher reads picture books about different cultures and involves the students in a discussion comparing the cultures in the book to their own culture. Each student brings a special culinary tradition from their culture to share with
the rest of the class, along with a decorating tradition from their own culture

This lesson requires instruction and provides the students an opportunity to
learn about each other and appreciate other cultures by sharing what is important
to them, and that alone can promote intrinsic motivation
V. Key Learning Theories

The learning theories that may support my curriculum are Multiple Intelligence, Scaffold Instruction and Self-regulated learning. Gardner’s (1983) theory of multiple intelligence consists of six different intelligences; Linguistic, Spatial, Musical, Bodily, Social, and Personal. Gardner believes that we cannot think of human intelligence as a single phenomenon and cannot measure human intelligence by simply using the IQ test, but instead need to be measured by using the six different intelligences (Bruer, 1993). Spatial deals with judgment and the ability to visualize with the mind's eye. For instance if a spatial person is also good with puzzles. Linguistic has to do with the words, spoken or written. If a person with a high verbal-linguistic intelligence, they are good at reading, writing, telling stories and memorizing words along with dates. Musical has to do with the sounds, rhythms, tones, and music. A person who has Bodily intelligence tends to learn better by involving muscular movement (for instance: like getting up and moving around into the learning experience), and are generally good at physical activities such as sports or dance. With Scaffold Instruction, Bruer (1993) defines it as: “Instruction [that] creates a scaffold to support learning, and then the scaffold is gradually dismantled as the students become increasingly self-critical (p. 73??).” My curriculum requires use of scaffold instruction because I include information that is perhaps new to the students. I start with using their prior knowledge and background knowledge, discussing their own culture and what the word culture means to them. This is
perfect for the students to use their language ability, using visual learning skills.

Also the students could use their skills by express themselves in a different form
and media. Research on academic self-regulation has grown out of an interest in
explaining how students become masters of their own learning process
(Zimmerman, 1989). Self-regulated learners are flexible; they don't do the tasks
just once. Rather, they go through the both of above and below list recursively,
looping back to make adjustments as necessary (Butler & Winne, 1995; Carver &
that activate and sustain thoughts, behaviors, and affects in order to attain goals
(Schunk & Zimmerman, 1997). This also would be good for the students to
become more reflective in their learning skills, and also become independent
learners, self-observation, self-judgment, and self-reaction. In other words, it
refers to taking charge of our own learning by coordinating the thinking skills
described in this chapter. Self-regulation has three components:

Self-observation. Deliberate attention to specific aspects of one's own behaviors
Self-judgment. Comparing one's current progress toward a goal with a standard.
Self-reaction. Making evaluative responses to judgments of one's own
performance.

The foundation for this project is to understanding the Deaf Culture. To
engaged with and seeking a cross-cultural alliance with multilingual and
multicultural studies.
VI. Curriculum Description:

During my placement experience, I have taught at three different schools with grades ranging from preschool to 6\textsuperscript{th} grade. I was fortunate for the chance to teach all grade levels, and as a result, I came to discover I enjoy teaching the 3\textsuperscript{rd} and 4\textsuperscript{th} grades. I witnessed a diverse group of students from all grade levels and it is what brought me to realize the need for this project, which is exposure to the deaf culture. I had the opportunity to facilitate brief discussions with some of the students about their understanding of the Deaf culture; many of them do not have the faintest idea of what it is or the concept of culture itself. I personally think it is very important for them to become aware of and understand the Deaf culture, especially since they are deaf themselves. I shared with them examples of what the Deaf culture is about, such as ABC stories, ASL stories, deaf songs (i.e. Gallaudet University’s Bison Song) and different deaf traditions at deaf schools. This could help lead them to learn and understand more about their own culture and be able to create their own art performances based on their knowledge of the deaf culture. They deserve to learn about their own identity as a deaf person and be proud of their deafness. My goal with this project is for the students to be able to immerse themselves in the Deaf culture and demonstrate the customs and values, as well as be able to explain to their families, friends, or classmates what the Deaf culture is. I think developing a deaf identity can take on many forms and meanings for each individual; however, at the core there is a sense of
community and belonging.

My curriculum focuses on two main aspects of language: the first being the concept of culture, and the second being the use of the Arts. Thus, four goals are established for this curriculum. The first goal is for students to be able to explain/express their knowledge about their own culture(s). In order to accomplish this goal, the students need to understand what the word culture means. Afterwards, they identify their own culture(s) and discuss the uniqueness of each of their culture. The students need to realize that there are many different cultures around the world and that every culture has their own set of values and traditions. The second goal is for students to practice to expressing their thoughts/feelings through Arts. For this goal to be successful, a lot of scaffolding is necessary, which will help them with an in-depth analysis of themselves. The third goal for this curriculum is for the students to create individual art performances through visual arts, theatre or dance related to their culture, based on their own preferences.

The final goal of this curriculum is for the students to create a group performance embodying their understanding of culture. This final project encourages the students to work together cooperatively in order to create an art performance of what they have learned throughout the units. All of the activities within the curriculum will emphasize a bilingual approach using ASL as the primary language of instruction and English as a secondary language, whereby both languages are respected and treated equally important. In the following section, the importance of using a bilingual approach in classrooms for deaf and
hard-of-hearing children will be discussed.
VII. Evaluation Plan

My curriculum focuses on two main aspects: culture, and the use of arts for expression. Thus, four goals are established for this curriculum. The first goal is for students to be able to explain/express their knowledge about their own culture(s). In order to accomplish this goal, the students need to understand what the word culture means. Afterwards, they identify their own culture(s) and discuss the uniqueness of each of their culture. The students need to realize that there are many different cultures around the world and that every culture has their own set of values and traditions. The second goal is for students to practice to expressing their thoughts/feelings through Arts. For this goal to be successful, a lot of scaffolding is necessary, which will help them with an in-depth analysis of themselves. The third goal for this curriculum is for the students to create individual art performances through visual arts, theatre or dance related to their culture, based on their own preferences.

The final goal of this curriculum is for the students to create a group performance embodying their understanding of culture. This final project encourages the students to work together cooperatively in order to create an art performance of what they have learned throughout the unit. All of the activities within the curriculum will emphasize a bilingual approach using ASL as the primary language of instruction and English as a secondary language, whereby both languages are respected and treated equally important. In the following section, the importance of using a bilingual approach in classroom for deaf and
hard-of-hearing children will be discussed. It is important to raise Deaf children to be bilingual, with sign language as the primary language and the spoken language of their country (especially in written form) as a second language.

Throughout the entire implementation of the curriculum, I would take field notes about the process, the students’ reaction to the activities, and the results from individual tasks within each unit. Anecdotal notes would be used to document my observations while the students rotate among the activity centers in the classroom. When appropriate, I would use personal notes to account for circumstances in the classroom that had an effect on the outcome and effectiveness of the implementation. Illustrative notes would be used at times during the curriculum to document certain center arrangements that could seem particularly successful or awkward for the students. These notes would serve as a record of learning environments conducive to student learning.

Within my field notes, I would comment about the process of developing and using rubrics in the classroom to evaluate student work. Ideally, the rubrics would be used during the implementation. My evaluation would include comments and suggestions about how to use rubrics in the classroom. Through the use of these rubrics, I would be able to inform the students of what was expected for each activity. The rubrics were designed around the cooperative learning structure that is embedded in the Deaf Students Discover Multiculturalism Through the Arts curriculum. During the course of the curriculum, the rubrics would be used to gauge student understanding and mastery of the skills necessary to make independent connections between
culture and arts.

The process of making and using rubrics in the classroom should always begin with explaining the tasks to the students and giving them an idea of the goals within the curriculum. In the case of my own specific classroom, if my curriculum were to be implemented, the first day would focus on the activities, the students' prior knowledge, and what the students would be accomplishing. From that knowledge, we would instill a moment to teach the guidelines for the activity, the rules and expectations. I would encourage the students to include evaluative comments about the activities, and if needed, provide examples of the evaluative comments.

Teachers who wish to implement the curriculum ought to supply a laptop in the classroom, and day after day, after each lesson if given time, jot down some observational notes. If one feels or senses something that happened, either negatively or positively, which might somehow affect the outcome of the curriculum, one most definitely document it in detail. If one saw a student express or do something specific that shows how much they have learned through an activity, the implementer ought to document this. I would pay special attention to the goals distinctly established for this curriculum and if I saw something that was related to the goals, I would document it.
VIII. Curriculum Evaluation and Feedback

My thesis committee submitted my curriculum to two anonymous teachers to review and make feedback. I do wish I had the opportunity to know who they were or, at least, learn about their educational backgrounds, so I could engage in a back-and-forth discussion about my curriculum and any modifications they felt was needed.

I believe that this curriculum is going to be best suited for 3rd or 4th graders. I would suggest this curriculum to be used for a teacher who has L1 students in their classroom such as speaking/signing in Spanish or any other language beside ASL. It would benefit the teacher and the students to use this curriculum. Since it was effective with my students when I was an intern at Vista Square Elementary School in Chula Vista, CA. This school is right close by the border of Mexico. I had seen the students expressed their language through art.

The overall feedback from the first anonymous teacher, here I call Teacher M, had helped me look at the bigger picture: what worked better for certain lessons? The first feedback was to focus on my lesson plans with very detailed questions, the specific changes throughout the lesson plans such as my Goals. This teacher gave many opinions and suggestions that were useful. Some of the ideas this teacher made a point that I could agree on. However, I may disagree on some parts.

This teacher made suggestions about the goals and made good points. Once I reviewed my curriculum, I took the teacher’s tips to make some changes
in my curriculum. Teacher M wrote, “I thought the goals of the curriculum were to incorporate culture, visual and performing arts into some kind of student self-reflection and creative expression of their culture.” I would take this teacher’s suggestion and change the goals to better fit my lesson plans.

Teacher M questioned, “This part talks about plans/activities was it clearly to use for the implementation?” It is important to implement the plans and activities effectively, so my plan is to add a timeline for each section of the procedure. I do agree with this part. Knowing the time frame helps the teacher to control the procedures. The teacher will be conscious of how much time they need for each activity, knowing when to move on to the next one.

Teacher M found the Venn Diagram activity unclear. She thought it should tie back into the overall goal. For instance, the Unit 1, Lesson 2, needs to be more clear and tie back to the goal. However, I used the Venn Diagram in this Unit 1, Lesson 2 with a purpose for the students to sort out the objects into the Venn Diagram (that has been drawn on a big poster with 2 circles) to solidify ideas of similarities and differences related to culture. I would have the students use their artifacts and sort them out to see if there were similarities and differences, to compare with other students’ cultural artifacts. This I felt was relevant to the curriculum goal.

Since Teacher M found the Venn Diagram activities unclear, my solution is to create a Venn Diagram on the floor using a blue masking tape. Here this becomes a physical activity for the students. It might help students to visualize the cultural differences and similarities, to demonstrate instead of using the
artifacts (or students may lay their artifacts in the Venn Diagram on the floor). I think there is a potential for cultural performance, dance and so forth. In that sense, then, this activity ties with the standard goal.

I definitely agree with Teacher M that my closure questions were broad. I need to wrap up each activity with specific questions that would elicit better responses from the students. This helps with the general evaluation in the end. Teacher M suggested using the Bloom’s Taxonomy Questions to elicit specific responses from the students. Bloom’s Taxonomy Questions are, more specifically related to knowledge and application, very useful for my curriculum. For instance, I might ask questions about the Venn Diagram activity: “What happened after you finish this Venn diagram activity?” or “Can you apply the method used to some experience of your own culture?” These kinds of questions should be used in each lesson plan.

Teacher M mentioned, “each lesson, it is sometimes unclear how the CA Standards match the lesson being taught. Again, if I look at the Venn Diagram lesson (which in itself is an excellent activity and well structured for teaching elementary age students about Venn Diagram), I see no connection between the lesson and the listed standards for Dance Movements, Theatrical Skills, and Diversity of the Visual Arts. If I am a teacher looking for a curriculum in these areas and cannot see the connection between the standards and the lessons, then I would likely move on to find another curriculum that would more clearly suit my needs.” I need to establish connections between the standard goals and my lesson plans. This is one great weakness about my curriculum. I think I would
have to make MAJOR changes in my standard goals.

Teacher M suggested revising my rubrics, to stay consistent. At present, my rubrics are from the highest score to the lowest, and other rubrics are from the lowest to highest. I need to be consistent, staying with Highest to Lowest, instead of alternating in every lesson.

Teacher M suggested simplifying and making clear of the procedures. The students of all ages need to know “where they are going” with a curriculum or unit. In the beginning of the Unit 1, introduce the idea of their final project to get them motivated and to help them see the bigger picture. It is important for students to be clear on what they need to do.

Overall, teacher M's simple feedback has motivated and encouraged me make modifications and changes in my curriculum, particularly my goals, standards, rubrics. I need to make my curriculum more fun and easy to follow for teachers who want to implement it in their classroom.

I received another feedback from a teacher, whom I call Teacher W. Teacher W's feedback focused on the lesson plans and activities. Her wondered if they were appropriate for the goals. Teacher W's responses were that most of the lessons were good and some were clear to follow through. However, some lessons were not clear enough. She encouraged me to find solutions to make the lessons better, and above all, to match the goals.

In that sense, then, Teacher W's feedback was similar to Teacher M's feedback. The lessons must match the standard goals. They both thought it was the key part of the curriculum, a major change that needs to be made. Then my
curriculum would make sense, relevant, and less confusing.

Teacher W's stated that I should add the estimates of time for each activity. The activities would require quite a range of time to complete. For instance, Unit 1, lesson 1 could be done in 15-20 minutes, while Unit 1, lesson 2 would take much longer with the young age that is implied in the activity. As I mentioned, I definitely do agree with this teacher’s feedback.

Teacher W noticed that there were instances in which my writing style or formatting is not consistent throughout the lesson plans. Such as word choice, (e.g. children as “students,” sometimes as “kids,” and sometimes as “the child.”) I agree with staying consistent with my word choice.

Teacher W also observed that several times that my rubrics and activities do not match. This teacher suggested that my rubrics are aligned with the stated objectives, and also that the rubrics measure the expectations apparent from the activities. I agree with this observation.

Ever since I finished with UCSD three years ago, I had not the time to review and revise my thesis with utmost attention. With Teacher M and Teacher W's help, I am inspired to polish my curriculum and make major changes so it would be easy to implement in a 3rd grade or 4th grade classroom. This curriculum can be a fun, exciting, and meaningful learning experience.

There are three lessons that I would make some changes. For instance, in Unit 4 Lesson 1, I would add more activities. Using the drums, I should like to have the students do the Bison Chant Song from Gallaudet University. It will help
them develop rhythmic skills, a sort of sequential learning which is essential in learning English. Students would learn cadence, number of beats, and so on. Such as 1 hit-2 hit-1 hit. I would have the students take turns playing the drum. This also applies to Unit 4 Lesson 2, since it teaches about physical movement. The Bison Chant Song requires physical movements that are in synch with the drum beats.

Moreover, in Unit 2 Lesson 2, which is about Visual Arts, I would teach primary colors to the students. They would use the Play Doh to combine two primary colors. This creates a new color. This would be a good time to talk about Deaf Artists, perhaps to view artwork by a Deaf Artist and to identify the primary colors. This is a great opportunity for the students to browse her artwork and get a better idea about the primary colors. I would share with the students a printout of her artwork, inquiring them what they see, how they feel, and so on. Here is the link you can find the artwork at http://www.google.com/search?q=deaf+artist+betty

Lastly, Unit 2 Lesson 3 talks about “What is Portraits?” Upon online research, I discovered a new link that you can find Deaf artists. Chuck Baird’s artwork would be my selection. The link you can use http://www.chuckbairdart.com/portraits-with-asl.html for the activities. For example, I would ask students what they see in each portrait that Chuck drew. I would elicit their thoughts and feelings. I would ask them to identify anything cultural or
lingual (ASL) in the picture.
IX. Conclusion

I was very pleased with both teachers’ suggestions; I felt they were both constructive, offering modifications as well as useful ideas. Both teachers are obviously experienced in the field of ASL/English Bilingual instruction and their suggestions regarding the standard goals, lesson plans, and structure were very useful.

The experience of writing curriculum for use in the classroom was challenging at first because I did not know for which grade I was developing the curriculum. I started to hone down on one area, then I started to come up with ideas for what I wanted the students to learn.

I am amazed that I was able to create the whole curriculum, but I was very disappointed that I could not implement it in a classroom. So, instead of that I got two teachers to provide me with helpful observations. The whole experience, the process of developing a curriculum, was very rewarding.

Upon retrospect, there were three things that contributed to my development as a bilingual teacher.

First, I realized that bilingual education is very probably the best way for non-native English students to learn English. Although I did not have the chance to implement the curriculum, I can imagine how it helps students learn English and preserve their own native language. The teacher, when he or she utilizes my curriculum, does not only teach; but also preserve, protect each student’s culture.
Second, researching on bilingual education has led me to dozens of resources that I did not know before. After the whole experience, I have now a commanding set of information I can use in the future. In short, I feel resourceful.

Third, creating a lesson plan can teach a few things. But creating many lesson plans can teach many things – I learned the importance of timeline, assessments, closure, above all, how it all ties with standards. At times it felt confusing, the process labyrinthine, but in the end, I felt a sense of control of what would work or would not work. No doubt, this skill is useful when I begin to teach.
References


# Deaf Students Discover Multiculturalism Through the Arts

<table>
<thead>
<tr>
<th>UNIT 1</th>
<th>Title of the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 1</td>
<td>Group Cooperation</td>
</tr>
<tr>
<td>Lesson 2</td>
<td>Venn Diagram</td>
</tr>
<tr>
<td>Lesson 3</td>
<td>Who are we?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNIT 2</th>
<th>Title of the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 1</td>
<td>What is Culture?</td>
</tr>
<tr>
<td>Lesson 2</td>
<td>What is Visual Arts?</td>
</tr>
<tr>
<td>Lesson 3</td>
<td>What is Portraits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNIT 3</th>
<th>Title of the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 1</td>
<td>Action Drama</td>
</tr>
<tr>
<td>Lesson 2</td>
<td>Drama-Dramatic Feelings</td>
</tr>
<tr>
<td>Lesson 3</td>
<td>Drama-Movement Journey</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNIT 4</th>
<th>Title of the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 1</td>
<td>Dance to the Beat</td>
</tr>
<tr>
<td>Lesson 2</td>
<td>Dance like me</td>
</tr>
<tr>
<td>Lesson 3</td>
<td>Dancing with props</td>
</tr>
</tbody>
</table>
Unit 1
Lesson 1
Group Cooperation

Standard: CA Standards:
Creation/Invention of Dance Movements
2.1-Create and improvise movement patterns and sequences.
Development of Theatrical Skills
2.4- Create costume pieces, props, or sets for a theatrical experience.
Diversity of the Visual Arts
3.3-Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.

Goal: The students will learn how to work as learning cooperative in/with a group. This activity supports social and emotional development, as well as providing positive guidance.

Objective: The goal during this activity is to observe communication of thought, feelings and ideas.

Materials:
• A ball of thick white yarn
• A group of ten children or more (may need to adjust it depends on how many students in classroom.)
• Rubric #1

How students become engaged?
• Have your students sit in a circle on the floor or create a 2 different circle if a large amount of students.

Procedure:
PREPARATION FOR ACTIVITY:
Ask the kids if they think people can spin webs like spiders. This question usually stirs up the curiosity, and next comes the rules of the game.
ACTIVITY:
• Introduce the activity with the above question & suggest that we should try to spin a web as a group...
• Join group in a big circle (sitting down) and show them the white yarn...
• Explain that you will begin spinning the web by holding the end of the yarn ball tightly in your lap and then picking a friend to toss the remaining ball to... "I pick John to help spin our web"...
• When John catches it, share something you like about him (i.e., "I like how John shares with his friends")...
• Remind John to hold the yarn string tight in this lap, as he picks the next friend to toss the ball of yarn to...
• The activity proceeds until the ball is complete, and the number of times a child is picked doesn't matter, unless of course the circle has gone through everyone (with teacher assistance, "I think Sally would like to join our web")...
• It's fun to see how huge your life size web has become. Sometimes it's fun to see if the group can stand up together without getting tangled in it too!

How can I wrap up this activity?
• After students have had their turn, ask them what they thought the purpose of this activity was.

How will I assess students’ learning process?
• Help the students to learn how to work as learning cooperation in/with a group for the next activity.

How can I further develop this activity?
• This activity can be repeated using different kids in each group.

Reflection:
This activity successfully provides experience in sharing materials, responsibilities, and social problem solving. And most importantly...the children enjoy it! I bet you'd never know that I, the teacher, was reluctant to introduce it due to a lack of her own self confidence! This activity is for all ages:) Try it today!
## Rubric #1

**Name:** ___________________  **Date:** ______________  **Lesson:** ______________

<table>
<thead>
<tr>
<th>Skill Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Helping</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed the students offering assistance to each other.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Listening:</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed students working from each other's ideas.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Participating:</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed each student contributing to the project.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Persuading:</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed the students exchanging, defending, and rethinking ideas.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Questioning:</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed the students interacting, discussing, and posing questions to all members of the team.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Respecting:</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed the students encouraging and supporting the ideas and efforts of others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sharing:</strong></td>
<td>None of the Time</td>
<td>Some of the Time</td>
<td>Most of the Time</td>
<td>All of the Time</td>
<td></td>
</tr>
<tr>
<td>The teacher observed the students offering ideas and reporting their findings to each other.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Points:** ____________  **Teacher Comments:**
Unit 1
Lesson 2
Venn diagram

**Standard:** CA Standards:
*Creation/Invention of Dance Movements*
2.1-Create and improvise movement patterns and sequences.

*Development of Theatrical Skills*
2.4- Create costume pieces, props, or sets for a theatrical experience.

*Diversity of the Visual Arts*
3.3-Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.

**Goal:** The students will learn how to use Venn diagram system.

**Objective:** The students will:
- solve problems as they sort, compare, and contrast items
- display and share information using the Venn diagram as a graphic organizing tool
- explain the reasons for their solutions
- work cooperatively in small groups

**Materials:**
- Two hula hoops (Jump ropes may also be used to form the two circles, but are more difficult to move to form overlapping circles.)
- Items to be sorted: 6-10 items per Venn diagram. Items from the classroom are ideal.
- Writing materials, index cards, and sentence strips
- Drawing supplies and scissors
- Venn Diagram Worksheet
- Student Assessment Checklist
- Rubric #2
Procedure:

PREPARATION FOR ACTIVITY:
• Decide which content area sorting system you’ll use to introduce the Venn diagram to students, and collect the classroom items that students will sort.
• Make copies of the Venn Diagram Worksheet and Student Assessment Checklist, if desired.

ACTIVITY:
• Assemble 3 red objects, 3 yellow objects, and 1 red and yellow object along with 2 hula hoops. The objects can be small cars, blocks, pattern blocks, balls, bears, dinosaurs, and so forth.
• Place the two hula hoops on the floor, not touching, and assemble students on the floor, sitting around the hoops.
• Share the 3 red objects and the 3 yellow objects and ask the students to help you sort the objects into two sets.
• Help students place the red items within one hula hoop and the yellow items within the other, urging students to discuss their thoughts as they decide which circle the items belong within.
• Show the students the red and yellow object (such as a red and yellow ball), and ask students which set it would go in. Encourage students to think about as they work on a solution to the problem of what to do with an object that could go in either set.
• Overlap the two hula hoops forming a two-circle Venn diagram. Demonstrate how the red and yellow object can now fit in the middle section.
• Using the index cards, help the students label each section: Red things, Yellow things, and Red and Yellow things.
• Using a sentence strip, help the students decide on a name for their Venn diagram and share the pen to write the title.
• Introduce the term Venn diagram, and encourage the students to think of ways that the Venn diagram could be used as a tool to sort various items.
• Print off the Venn diagram Worksheet.
• Ask students to draw in the objects they sorted and labeled on their worksheets.
• Place the materials in a center for independent practice in sorting.
**How can I wrap up this activity?**
- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

**How will I assess students’ learning process?**
- Help the students to learn how to use the Venn diagram for the next activity.

**How can I further develop this activity?**
- This activity can be repeated using items of different colors.
- Introduce some blue objects and ask where those items could go on the Venn diagram. Encourage the students to think aloud as they work to solve the problem of what to do with the new items and help them to see that they do not fit in the Venn diagram and need to be placed outside of the circles.
- Encourage students to collect other items that would or would not fit their Venn diagram.
- Encourage students to brainstorm other items to sort using Venn diagrams.
**VENN DIAGRAM**

---

### Rubric #2

<table>
<thead>
<tr>
<th>Score</th>
<th>Writing</th>
<th>Number of quality statements</th>
<th>Participating</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>All of the time</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>Most of the time</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>Some of the time</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>None of the time</td>
</tr>
</tbody>
</table>

**Writing**
- **4**: Student wrote very clearly on venn diagram
- **3**: You can read what student wrote
- **2**: Student made a few mistakes but you can read it
- **1**: It is hard to read students’ venn diagram

**Number of quality statements**
- **4**: Student is able to make 6 or more comparison statements in each circle
- **3**: Student is able to make 5-7 comparison statement in each circle
- **2**: Student makes 3-4 comparison statements in each circle
- **1**: Student makes 2 or fewer comparison statements in each circle

**Participating**
- **4**: All of the time
- **3**: Most of the time
- **2**: Some of the time
- **1**: None of the time

---

Total Points: _______________

Comment:
Venn Diagram Self-Assessment

Name_____________________________________

1. Did you sort your things into the two big circles?
   Yes    No

2. Did you find anything that would fit in both groups and put it in the middle part of the Venn diagram?
   Yes    No

3. Did you find anything that didn’t belong in your Venn diagram and put it outside of the circles?
   Yes    No

4. Can you explain how you sorted things on your Venn diagram?
   Yes    No

5. Did you work well with the others in your group?
   Yes    No
Venn Diagram Graphic Organizer
Standard: CA Standards:
*Creation/Invention of Dance Movements*
2.1-Create and improvise movement patterns and sequences.

*Development of Theatrical Skills*
2.4- Create costume pieces, props, or sets for a theatrical experience.

*Diversity of the Visual Arts*
3.3-Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.

Goal: Students will learn that they are different but yet similar in many ways.

Objective:
Given a partner and a Venn diagram, the students will interview their partner to find out the differences and similarities between themselves as measured by the completed interview and Venn diagram.

Materials:
- An easel paper
- Venn Diagram (*Student A and Student B worksheet*)
- Rubric for students (*See Rubric #3*)
- Magazines (This for students who aren’t ready to write yet. Can replace with pictures of interests and hobbies they see in magazines.)

How students become engaged?
- Have your students sit in a half circle on the floor.
- Ask the class if they remember any of the major similarities that people has (we all need air, water, food, and shelter)
- Introduce the activity by saying that everyone shares these basic needs, but other than that, everyone has characteristics that sets them apart from everyone else even though they may be part of the same culture or even family.
Procedure:

- Tell them it is their turn to learn about the differences in the classroom. Assign them partners (preferably with someone they don’t often associate with outside of the classroom or from different background).
- Explain that they will be creating a Venn diagram like the one created in the previous activity describing the similarities and differences between them and their partner.
- Get someone to help you model this activity (i.e. your aide, team out about each other’s interests and hobbies at home as well as their favorites (food, games, vacation spot etc).
- Ask the students what they think you should ask your partner (the aide or team teacher) and write them down on the board. Then ask them what they think your partner should ask you. Put the questions on the board.
- Proceed with the interview and ask each other the questions the students suggested and then model writing things on the diagram. Remind them to write clean, clear and big so everyone can see.
- Remind them that if they have something in common, to put that in the middle of the two circles.
- After you are done modeling this activity, explain that they will have about 20 minutes to do this and then they will be presenting the information that they found out about each other to their classmates.
- Ask them what it means to work together cooperatively?
- Give them about 10 minutes to half an hour or until you feel they all are ready to present their findings to learn about each other and to document their findings on the Venn diagram. (If you have younger students or students who are not ready to write words or sentences, cut out things they like and things they have in common and put it in the Venn diagram).
- As the students are doing this, go around the room and make sure they are staying on task and/or give support as needed.
- After they are done, flash the lights or get their attention and have them sit down in a half circle either in their seats or on the floor, and ask them if they enjoyed doing learning about their classmate. Ask
them if they are ready to show the rest of the classmates who they are?? Get responses.

- Ask who wants to go first. If no one volunteers pick a team to go first. Have them take turns presenting their findings about each other to their classmates by describing their partners and while they are doing that, take some notes about some of the major differences that you see between the students. Reinforce good listening behaviors and a good audience.

**How can I wrap up this activity?**

- After students had their turn, ask them what they thought the purpose of this activity was. (To note and respect the similarities and differences among themselves).
- Give them a rubric to see what they have learned from this activity. Have them complete the rubric with their partner. *(See Rubric #3)*

**How will I assess students’ learning process?**

- Venn diagrams created by the partners
- The presentation of their Venn diagrams
- Responses to the wrap up question
- Rubric *(See Rubric #3)*
**Similarities & Differences**

**Rubric #3**

<table>
<thead>
<tr>
<th></th>
<th>3</th>
<th>2</th>
<th>1 or 0</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe their partner</td>
<td>Detailed description of their partner</td>
<td>General description of their partner</td>
<td>Sketchy description of their partner</td>
<td></td>
</tr>
<tr>
<td>List similarities and difference between the students’ and their partner</td>
<td>Detailed description of similarities and differences</td>
<td>General description of similarities and differences</td>
<td>Sketchy description of similarities and differences</td>
<td></td>
</tr>
<tr>
<td>Participating</td>
<td>Most of the time</td>
<td>Some of the time</td>
<td>None of the time</td>
<td></td>
</tr>
</tbody>
</table>

Total Points:_____________

Comment:
Unit 2
Lesson 1
What’s Culture?

Standard: CA Standards:
Creation/Invention of Dance Movements
2.1- Create and improvise movement patterns and sequences.
Development of Theatrical Skills
2.4- Create costume pieces, props, or sets for a theatrical experience.
Diversity of the Visual Arts
3.3- Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.

Goal: The students will learn that culture is shared, learned human behavior, a way of life, shared ideals values, or rules for living.

Objective: Given information about culture and the activity, the students will write a letter to their parents requesting an artifact to bring to class to share with the others as measured by the completed letters.

Materials:
• Examples from your own culture (i.e. dishes, clothing, traditions)
• Chart paper for the KWL chart
• Markers
• A World Map
• Sample Letter to the Parents
• Big paper bags
• Magazines
• Glue and scissors
• Rubric #3

How students become engaged?
• Take one of the examples that you brought and ask the students what they think it is and where this example origins from.
• After giving them a few opportunities to guess, and then tell them about it. (i.e. People in this state would have to wear an Eskimo fur jacket, and also they could make an igloos).
Procedure:

• Write the word CULTURE on the chart paper with a KWL chart. It should look like this:

<table>
<thead>
<tr>
<th>CULTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>What we KNOW about CULTURE</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

• Ask the class what they know about culture and document in the first column. Re-read what they said to clarify and to make sure that was what they meant.
• Ask them what they want to know about culture in this unit, and document in the second column. Re-read to clarify.
• Set up the things you brought regarding you own culture and demonstrate what you brought and describe how it is a part of your culture. Encourage students to ask questions for discussion. Here, you should define Culture as a shared, learned human behavior, a way of life, shared ideals values, or rules for living.
• Also discuss Deaf culture by bringing some artifacts that represent yourself if you are Deaf or bring some things that represent Deaf culture if you are not. Examples are ASL, vibrators for alarm clocks, or possibly something related to Gallaudet University describing the Deaf community.

Note to teachers:

**Be aware of any translations that may be needed for any parents who don’t read English**

**This letter should describe and identify the purpose of this activity, example of what they should bring, and when they need to bring it**

How can I wrap up this activity?

• Have them complete the checklist #1 to make sure they completed everything they needed in the letter individually.
• Emphasize that the next activity when they bring back their artifacts, to keep it a secret and not tell their classmates what it is, as they will surprise us with it during the activity using their Treasure Bags!

How will I assess students’ learning process?
• The KWL Chart
• The completed letters to their parents

How can I further develop this activity?
• If you have older students, you can have them write the letters on their own, only giving them the information necessary and have them type or write the letters.

Note to teachers:
It is recommended that you write a letter to the parents explaining the purpose of this activity to prepare them so that they can have artifacts ready to send to school with their child. It will cause less confusion and frustration for both parents and the child.
Sample Letter to Parents

Dear Parent / Guardian,

To help us learn about each other and about history, our class will begin a Family Artifact Project starting this week. We need your help. Each child is being asked to bring in an object that is important in his or her family. This could be a cultural object, one with sentimental value, or one with historical significance. Hopefully, it is something that has been passed down in your family from one generation to the next. If you cannot think of something that is old, it can be something that is new that you plan to pass along, such as a recipe.

We will take good care of your family artifact, sending it home the same day your child brings it in to share with the class. Along with the artifact, we are asking you to help answer the following questions about your family artifact.

| CHILD'S FULL NAME _____________________ |
| 1. What is it? (e.g. Book, Photo, Vase, Photograph . . . ) |
| 2. Who does it belong to? |
| 3. What is it used for? |
| 4. How old is it? |
| 5. Where does it come from? (e.g. brought to the United States from Italy by great-grandmother NAME about 1900) |
| 6. Tell its story and explain why the artifact is important to the family. |

We look forward to showing you our family artifact museum at our next open school night.

Thank you for your help
# RUBRIC #3

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Awareness of culture</strong></td>
<td>Student is aware that culture impacts his / her own behavior and the behavior of others; however, understanding of specific beliefs and value systems is largely superficial or incomplete.</td>
<td>Student possesses some knowledge of specific beliefs, values, and sensibilities that contribute to the way that he / she and others behave.</td>
<td>Student is highly knowledgeable about specific cultural beliefs, values, and sensibilities that might affect the way that he / she and others think or behave.</td>
</tr>
<tr>
<td><strong>Awareness of history and its impact</strong></td>
<td>Student requires substantial assistance to recognize that knowledge of history is socially constructed, and to assume the perspective of non-mainstream groups when learning history.</td>
<td>Student realizes that history is socially constructed. With minimal guidance, he / she is able to take the perspective of non-mainstream groups when learning about historical events.</td>
<td>Student realizes that history is socially and politically constructed, and has sufficient knowledge to spontaneously take the perspective of non-mainstream groups when learning history.</td>
</tr>
<tr>
<td><strong>Artifacts</strong></td>
<td>No idea what the artifact is.</td>
<td>Have an idea of what the artifact is but needs more clarification to be sure.</td>
<td>Viewer knows what the artifact is.</td>
</tr>
<tr>
<td><strong>Did not think of the presentation of the project.</strong></td>
<td>Did not think of the presentation of the project.</td>
<td>Presentation of artifact met standards</td>
<td>Thought about how the artifact could best be presented and did more than needed.</td>
</tr>
</tbody>
</table>
Unit 2  
Lesson 2  
What is Visual Arts?

**Standard:** CA Standards:  
*Creative Expression:*  
2.2 Mix secondary colors from primary colors and describe the process.  
2.6 Draw or paint a still life, using secondary colors.

**Goal:** The students will learn how to use reinforcement of primary-secondary colors and color mixing.

**Objective:** The students will:  
• Each student will have made their own color wheel by mixing colors of Play Doh.  
• Each student will be able to name the primary and secondary colors.

**Materials:**  
• 1 worksheets for each student labeled with colors (**Appendix A**)  
• Play Doh- 1 container each of red, yellow, and blue. (Approximately 6 ounces each for 1 class of 25 children.)  
• **Rubric #4**

*Primary:*  
red  
yellow  
blue

*Secondary:*  
red + blue = purple  
red + yellow = orange  
yellow + blue = green
Procedure:
1. Pass to each child one piece each of red, yellow, and blue Play Doh about the size of a small pecan nut.
2. Child breaks each color into 3 equal pieces and places these on desk.
3. Pass out basic color sheet to each child.
4. Direct each child to press one small piece of yellow Play Doh onto the worksheet above the word 'yellow'. Repeat with red and blue.
5. Direct children to take 1 piece of yellow and one of blue and squeeze it together until it has completely turned green. Then press it above the word 'green' on worksheet. Do not tell the children what is going to happen when they combine the 2 colors. Let them discover it.
6. Complete worksheet by combining red with yellow to make orange and red with blue to make purple.
7. For older children you may want to remove color names from part or all of worksheet and leave blanks for children to fill out.
8. Allow Play Doh to dry for one or two days so child can take worksheet home.

Wrapping Up:
- Ask the students what they know about primary and secondary colors?
- Ask each student how to make color purpled by using the secondary methods.

Assessing Learning:
- Uses rubric #4 (Appendix A)

Extending Activity:
- Each child could make his own color paddles out of cellophane of red, blue and yellow in tagboard frames.
- 'Mix' colors by holding color paddles together.
- Hold individual paddles over various colored pictures and see what happens.
- Draw a colored design using different mediums and look at it with different paddles.
- Mix colored water together and see what colors they make.
- Add white and black to different colors and see what happens.
Note for Teachers: Teachers should be aware that the printing industry uses the primary colors of magenta, cyan, and yellow.
# RUBRIC #4

**NAME:** __________________________

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mixing colors</strong></td>
<td>Colors are too close in color.</td>
<td>colors may not be separable.</td>
<td>colors are mixed accurately</td>
</tr>
<tr>
<td><strong>Neatness of finished project</strong></td>
<td>Swatches are wrinkled or parts of swatches missing.</td>
<td>swatches look messy. Swatches not in order.</td>
<td>paper are flattened after drying. swatches are mounted neatly and in order.</td>
</tr>
<tr>
<td><strong>Labeling</strong></td>
<td>no guidelines used--freehand</td>
<td>guidelines are used sparingly or not erased. Lettering is not even.</td>
<td>lettering has been placed on assignment with guidelines which have been erased. Size of writing goes with assignment.</td>
</tr>
<tr>
<td><strong>Look of completed project</strong></td>
<td>assignment not neat!</td>
<td>Paper not neat.</td>
<td>paper is nicely and paper is not wrinkled.</td>
</tr>
</tbody>
</table>

We had FUN!
Unit 2
Lesson 3
What is Portraits?

**Standard:** CA Standards:

**3.0 HISTORICAL AND CULTURAL CONTEXT**

*Role and Development of the Visual Arts*

3.1 Recognize and discuss the design of everyday objects from various time periods and cultures.

*Diversity of the Visual Arts*

3.3 View and then describe art from various cultures.

**Goal:** The students will learn to understand what is portraits by observation and use their fine motor skills.

**Objective:** The students will:
- learn how to use the camera.
- learn how to make a portraits.

**Materials:**

- books about cameras and portraits, including *Click!* by Shutta Crum (Fitzhenry & Whiteside, Ltd., 2004), *Faces* by Anne Geddes (CEDCO Publishing, 1995), and *Funny Faces* by Nicola Tuxworth (Anness Publishing, Ltd., 2005)
- camera (digital, disposable, 35mm, or APS)
- resealable plastic bags
- chart paper and marker
- construction paper or poster board

**Developing Skills:**

- language
- observation
- fine motor
ACTIVITY

1. Collect books that are about cameras or include real-life photographs of children, adults, and families. Select one or two books that highlight the concept of portraits. Discuss the books and introduce children to the word portrait. Explain that a portrait can be a drawing, painting, or photograph of a person, family, or even a pet.

2. While looking at the portraits, discuss how some are full-body shots while others are close-ups of a person's face or a profile. Invite children to share their opinions about different photographs.

3. Inform children that they will be using a camera to make portrait photography of friends and members of the community. Record a list of adults in the school community that the children would like to photograph. Try to think of at least one adult to be the subject for each child. Next, assign pairs of children so that they may photograph each other.

4. Divide children into small groups. Review some basic rules for how to handle a camera. Encourage children to think about how they would like to set up their portraits. Would they like their subjects to sit or stand? Should the subject be photographed doing his or her job?

5. Once all of the portraits are printed, invite children to glue them onto colored construction paper or poster board. Suggest that they leave a border to create a frame. Provide time for children to dictate information about their portraits. Plan a special "gallery opening" to showcase the children's photography.

Remember: Waiting is difficult for children this age. Keep groups small so that they don't have to wait long to take their photographs.
TAKE-HOME ACTIVITY

Family Portrait. Send home drawing paper and ask children to draw a portrait of one or more of their family members. Invite children to share their work the following day.

Meeting a Photographer. Plan a visit to a local photography studio, or invite a photographer to come in to share his or her 'work with the class. Help children develop interview questions to ask the photographer. Take photographs of the visit and develop a display to document the experience.

Wrapping Up:
- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

Assessing Learning:
- Uses rubric #5 (Appendix A)
## RUBRIC #5

**NAME:** _______________________

<table>
<thead>
<tr>
<th>Creativity (Visual and Conceptual success)</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imagery shows no direction and lacks purpose. Imagery shows no personal reflection. Imagery shows no forethought. Imagery does not make effective use of software capabilities.</td>
<td>Imagery shows little direction or purpose. Imagery shows little personal reflection. Imagery shows some forethought. Imagery makes limited use of software capabilities.</td>
<td>Imagery shows Imagery makes good use of software capabilities.</td>
<td></td>
</tr>
</tbody>
</table>

| Clarity | Subject is not in focus. Depth of field does not compliment subject. | Subject is partially in focus. Depth of field does not compliment subject. | Subject is in focus. Depth of field is somewhat complimentary to the subject. |

| Listening | Does not attend to speaker. | May require multiple repetitions, extended time, and additional visual and physical supports to follow and negotiate classroom directions and routines. | Listens and responds to spoken messages. Understands and follows classroom directions/routines. |
Standard: CA Standards:
2.0 CREATIVE EXPRESSION Creating, Performing, and Participating in Theatre

Development of Theatrical Skills
2.1 Perform in group improvisational theatrical games that develop cooperative skills and concentration.

Creation/Invention in Theatre
2.3 Use improvisation to portray such concepts as friendship, hunger, or seasons.

Goal: The students will learn to understand how to do the action such as “freeze” and be able to mime out a scene.

Objective: The students will:

- examine and use actions to present a cooperative story.

Materials:

- No materials need in this lesson.

ACTIVITY:

1. Pick a student to come to the front of the class and begin to mime out a scene.
2. After about 15 seconds yell "freeze", which tells the actor to freeze their position. Point to another student and have that student replace the frozen student in their exact position and yell "go". This student then continues and extends the action that the prior student was in the middle of performing.
3. Continue until all the students have had a turn.
4. **Extension**: After the story has been acted out, ask students to look back at the whole story and write out a story based on the class' actions.

**Wrapping Up:**
- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

**Assessing Learning:**
- Uses rubric #6 (*Appendix A*)
# RUBRIC #6

**NAME:** ___________________________

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Delivery</strong></td>
<td>Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately</td>
<td>Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately</td>
<td>Student read the script with some expression, gestures, eye contact, and use of props</td>
</tr>
<tr>
<td><strong>Cooperation with group</strong></td>
<td>Student did not work cooperatively together with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time</td>
<td>Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time</td>
<td>Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas</td>
</tr>
<tr>
<td><strong>On-task participation</strong></td>
<td>Low level of active participation from majority of group members</td>
<td>Moderate level of on-task work or few of the group members actively participating</td>
<td>Majority of group members on-task and actively participating</td>
</tr>
<tr>
<td><strong>WE had FUN!</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Standard: CA Standards:
2.0 CREATIVE EXPRESSION Creating, Performing, and Participating in Theatre

Development of Theatrical Skills
2.1 Perform in group improvisational theatrical games that develop cooperative skills and concentration.

Creation/Invention in Theatre
2.3 Use improvisation to portray such concepts as friendship, hunger, or seasons.

Goal: The students will learn to understand what the feeling word and represent it in a dramatic way.

Objective: The students will:

• examine a feeling word and represent it in a dramatic presentation.
• present and observe the different situations that different feelings can exist in.

Materials:
• a hat, container, or bag
• Pieces of paper with a different feeling word written on each. Use feeling words that your class would understand really well. Maybe you can generate a list to use ahead of time by asking your class to brainstorm a list of feeling words that they know.
Dramatic Feelings Words can be used:

- Angry, anxious, ashamed, bored, cautious, confident, confused, depressed, disgusted, ecstatic, embarrassed, exhausted, frightened, frustrated, guilty, happy, hopeful, jealous, lonely, mischievous, nervous, overwhelmed, sad, surprised, shocked, and shy

ACTIVITY:

1. Place the feeling words in some sort of container.
2. Ask one student to come up and pick out a feeling without looking.
3. Now, this student is to act out a scene that has the feeling that they chose.
4. The rest of the class guesses the feeling that is being represented. The student who guesses correctly gets to go next, and the process is repeated.
5. Extension: Every time you do this activity write out the feeling and the situation presented right beside it on chart paper. Eventually, you will have a variety of situations that the feeling can be present in. This would emphasize that there are many different feelings out there, and many different ways that they manifest themselves.

Wrapping Up:

- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

Assessing Learning:

- Uses rubric #7 (Appendix A)
## RUBRIC #7

### NAME: ___________________________

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contributes ideas to the drama</strong></td>
<td>Never contributes ideas.</td>
<td>Rarely contributes ideas unless prompted directly.</td>
<td>Consistently contributes ideas.</td>
</tr>
<tr>
<td><strong>Listens to the contributions of others</strong></td>
<td>Has difficulty listening to the ideas of others.</td>
<td>Occasionally listens to the contributions of others, but usually insists on using own ideas.</td>
<td>Always listens to the contributions of others, often building on their ideas.</td>
</tr>
<tr>
<td><strong>Begins to adopt roles in dramatic situations and to accept others in role</strong></td>
<td>Eagerly adopts different roles and accepts others in role.</td>
<td>Hesitant to participate in role but accepts others in role.</td>
<td>Does not participate in role, and does not accept others in role.</td>
</tr>
<tr>
<td><strong>Willing works with other in dramatic contexts</strong></td>
<td>Unwilling to work with others in dramatic contexts.</td>
<td>Sometimes considers others but tends to focus on own contributions.</td>
<td>Co-operates well with others and builds on group’s direction.</td>
</tr>
</tbody>
</table>
Standard: CA Standards:
2.0 CREATIVE EXPRESSION Creating, Performing, and Participating in Theatre

Development of Theatrical Skills
2.1 Perform in group improvisational theatrical games that develop cooperative skills and concentration.

Creation/Invention in Theatre
2.3 Use improvisation to portray such concepts as friendship, hunger, or seasons.

Goal: The students will learn to understand how to using their bodies and facial gestures to imitate the actions in a story, song or poem.

Objective: The students will:
• practice using their bodies and facial gestures to imitate the actions in a story, song, or poem.

Materials:
• a book, story, or song that has a lot of action in it and/or describes a journey, example: We're Going on a Bear Hunt By: Helen Oxenbury and Michael Rosen (go to Bears in the Songs and Poems section)

Developing Skills:
• bodies and facial gestures
• imitate the actions
ACTIVITY:

1. Read or sing once through the book, poem, or song, and have students just listen to it. If using a picture book, point out the facial expressions and the actions represented in the pictures.
2. Read or sing the through the book, poem, or song, and have the students act out the actions together as a class as you progress through the book, poem, or song. Emphasize the facial expressions and the body movements.

Wrapping Up:
• Ask the students what is their favorite part of this activity?
• Have the students share their experience about this activity?

Assessing Learning:
• Uses rubric #8 (Appendix A)
# RUBRIC #8

**NAME:** ______________________

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contributes ideas to the drama</strong></td>
<td>Never contributes ideas.</td>
<td>Rarely contributes ideas unless prompted directly.</td>
<td>Consistently contributes ideas.</td>
</tr>
<tr>
<td><strong>Listens to the contributions of others</strong></td>
<td>Has difficulty listening to the ideas of others.</td>
<td>Occasionally listens to the contributions of others, but usually insists on using own ideas.</td>
<td>Always listens to the contributions of others, often building on their ideas.</td>
</tr>
<tr>
<td><strong>Begins to adopt roles in dramatic situations and to accept others in role</strong></td>
<td>Eagerly adopts different roles and accepts others in role.</td>
<td>Hesitant to participate in role but accepts others in role.</td>
<td>Does not participate in role, and does not accept others in role.</td>
</tr>
<tr>
<td><strong>Willing works with other in dramatic contexts</strong></td>
<td>Unwilling to work with others in dramatic contexts.</td>
<td>Sometimes considers others but tends to focus on own contributions.</td>
<td>Co-operates well with others and builds on group’s direction.</td>
</tr>
</tbody>
</table>
Standard: CA Standards:
2.0 CREATIVE EXPRESSION Creating, Performing, and Participating in Dance

Creation / Invention of Dance Movements
2.2 Respond to visual and sound stimuli (e.g., bubbles, feathers, bell, clock, ball) with original movement.
2.3 Respond spontaneously to different types of music and rhythms.

Goal: The students will learn to understand how to pay attention to the beat of the music.

Objective: The students will:

- examine and dance to the beat of a drum. This encourages students to pay attention to the beat of the music while they dance and understand that rhythm is an important aspect to dancing.

Materials:

- a drum, or something that can create beats
**ACTIVITY:**

1. Play some sort of beat on the drum. Ask students to listen to it carefully. Are the beats strong, soft, fast, slow...?

2. Then ask students to stand and move to the beat, changing their movements each time the beat changes.

3. Ask a student to come up and play a beat on the drum for their classmates to dance to.

4. Continue until all students have had a chance to play on the drum.

**Wrapping Up:**
- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

**Assessing Learning:**
- Uses rubric #9 *(Appendix A)*
**RUBRIC #9**

**NAME:** __________________________

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bodily Skills</strong></td>
<td>The axial and locomotor movements are not memorized and performed without control and skill.</td>
<td>The axial and locomotor movements are somewhat memorized and performed with little control and skill.</td>
<td>The axial and locomotor movements are memorized and performed with control and skill.</td>
</tr>
<tr>
<td><strong>Theme / Focus</strong></td>
<td>The movement language is not unique and does not reflect the theme or idea of the compositional problem.</td>
<td>The movement language is seldom unique and seldom reflects the theme or idea of the compositional problem.</td>
<td>The movement language is unique and reflects the theme or idea of the compositional problem.</td>
</tr>
<tr>
<td><strong>Movement Abstraction</strong></td>
<td>The movement is literal without any evidence of abstraction through the one or more of the elements of dance.</td>
<td>The movement has moments of abstraction using one or more of the elements of dance.</td>
<td>The movement has been abstracted through one or more of the elements of dance.</td>
</tr>
<tr>
<td><strong>Compositional Structure</strong></td>
<td>The composition lacks repeatable structure.</td>
<td>The composition has a loosely defined structure and is repeated in its entirety.</td>
<td>The composition has a clearly defined structure, which is repeatable.</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>The dancer is not focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is seldom focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is focused, concentrated and committed to the performance of the movement.</td>
</tr>
</tbody>
</table>
Unit 4
Lesson 2
Dance Like Me

**Standard:** CA Standards:

1.0 ARTISTIC PERCEPTION

*Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance*

*Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.*

Development of Motor Skills and Technical Expertise

1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).

1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).

**Goal:** The students will learn to imitate a variety of dancing movements.

**Objective:** The students will:

- Learn to appreciate and imitate a variety of dancing movements.

**Materials:**

- No Materials needed.
ACTIVITY:

1. Have students think of a simple movement pattern.
2. Ask one student at a time to come up to the front of the class and perform it for the class.
3. Ask the student to explain to the class how to perform the movements.
4. Then, have the class repeat the movements that the student presented.
5. Continue until all the students had a chance to present their movements.

Wrapping Up:
- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

Assessing Learning:
- Uses rubric #10 (Appendix A)
## RUBRIC #10

**NAME:**_________________________

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bodily Skills</strong></td>
<td>The axial and locomotor movements are not memorized and performed without control and skill.</td>
<td>The axial and locomotor movements are somewhat memorized and performed with little control and skill.</td>
<td>The axial and locomotor movements are memorized and performed with control and skill.</td>
</tr>
<tr>
<td><strong>Theme / Focus</strong></td>
<td>The movement language is not unique and does not reflect the theme or idea of the compositional problem.</td>
<td>The movement language is seldom unique and seldom reflects the theme or idea of the compositional problem.</td>
<td>The movement language is unique and reflects the theme or idea of the compositional problem.</td>
</tr>
<tr>
<td><strong>Movement Abstraction</strong></td>
<td>The movement is literal without any evidence of abstraction through the one or more of the elements of dance.</td>
<td>The movement has moments of abstraction using one or more of the elements of dance.</td>
<td>The movement has been abstracted through one or more of the elements of dance.</td>
</tr>
<tr>
<td><strong>Compositional Structure</strong></td>
<td>The composition lacks repeatable structure.</td>
<td>The composition has a loosely defined structure and is repeated in its entirety.</td>
<td>The composition has a clearly defined structure, which is repeatable.</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>The dancer is not focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is seldom focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is focused, concentrated and committed to the performance of the movement.</td>
</tr>
</tbody>
</table>
Standard: CA Standards:

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills and Technical Expertise
1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).
1.2 Show a variety of combinations of axial movements (e.g., swing and balanced shapes, turn and stretch, bend and twist).

Goal: The students will learn to use the props to move by moving their bodies.

Objective: The students will:

• Learn to use move a prop by moving their bodies. This activity encourages students to focus on balance, a variety of body movements, and making the prop central to their movements.

Materials: a variety of props: scarves, balls, sting, hula hoops, pylons, batons, sticks, streamers, flags, rings, bean bags...
ACTIVITY:

1. Allow students to freely experiment with the variety of movements that are needed to make the variety of props move. Explore one prop at a time. If the number of props are limited, pair students up.
2. After a while, ask students to pick a prop that they liked the best and create some sort of movement presentation with that prop.
3. If students would like, allow them to present the movements to the rest of the class.

Wrapping Up:
- Ask the students what is their favorite part of this activity?
- Have the students share their experience about this activity?

Assessing Learning:
- Uses rubric #11 (Appendix A)
## RUBRIC #11

**NAME:**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bodily Skills</strong></td>
<td>The axial and locomotor movements are not memorized and performed without control and skill.</td>
<td>The axial and locomotor movements are somewhat memorized and performed with little control and skill.</td>
<td>The axial and locomotor movements are memorized and performed with control and skill.</td>
</tr>
<tr>
<td><strong>Theme / Focus</strong></td>
<td>The movement language is not unique and does not reflect the theme or idea of the compositional problem.</td>
<td>The movement language is seldom unique and seldom reflects the theme or idea of the compositional problem.</td>
<td>The movement language is unique and reflects the theme or idea of the compositional problem.</td>
</tr>
<tr>
<td><strong>Movement Abstraction</strong></td>
<td>The movement is literal without any evidence of abstraction through the one or more of the elements of dance.</td>
<td>The movement has moments of abstraction using one or more of the elements of dance.</td>
<td>The movement has been abstracted through one or more of the elements of dance.</td>
</tr>
<tr>
<td><strong>Compositional Structure</strong></td>
<td>The composition lacks repeatable structure.</td>
<td>The composition has a loosely defined structure and is repeated in its entirety.</td>
<td>The composition has a clearly defined structure, which is repeatable.</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>The dancer is not focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is seldom focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is focused, concentrated and committed to the performance of the movement.</td>
</tr>
</tbody>
</table>
Curriculum feedback
Teacher M and Teacher W
Curriculum feedback
Teacher M

1. Please note the GOALS in the curriculum and (without regard to age/grade), are the lesson plans/activities appropriate for the goals? Why or why not?

The Goal of the curriculum is for students to experience various aspects of culture, visual, and performing arts building toward creating an authentic visual or performance art that represents their culture experience. (Written after reading the curriculum description).

After reading through the whole curriculum, I am not sure what the overarching goals of this curriculum are. In the end, there was no culminating project that asked students to use the various elements of visual or performing arts they had been practicing and there was no link between culture and most of the lessons. I thought the goals of the curriculum were to incorporate culture, visual, and performing arts into some kind of student self-reflection and creative expression of their culture. When I got to the end of the curriculum, I was disappointed that it was not what it was advertised to be.

2. Are the plans/activities clearly written (can a teacher take this curriculum and implement it without difficulty)? Please comment.

For a teacher to implement this curriculum effectively, it would need TIME guidelines for each section (How long should I expect each activity to take with my class?).

Also, the goals of each of the individual lessons do not always tie back into the stated GOAL of the overall curriculum. For example, in Unit 1, Lesson 2 Venn Diagram: how is the goal of leaning to use a Venn diagram related to moving students toward a visual/performance art piece exhibiting their culture. Each individual lesson goal should clearly tie back into the overall goal. One might say for Unit 1, Lesson 2: The students will sort objects into Venn Diagram systems to solidify ideas of similarity and difference related to culture.

Within each lesson, it is sometimes unclear how the CA Standards match the lesson being taught. Again, if I look at the Venn Diagram lesson (which in itself is an excellent activity and well structured for teaching elementary age students about Venn Diagrams), I see no connection between the lesson and the listed standards for Dance Movements, Theatrical Skills, and Diversity of the Visual Arts. If I’m a teacher looking for a curriculum in theses areas and can’t see the connections between the standards and the lessons, then I would likely move on to find another curriculum that would more clearly suit my needs.

To make the curriculum more useful to a teacher picking up the activity, create Discussion questions (you call it “How can I wrap up this activity?”) that elicit more specific responses. Questions like: “What is your favorite part of this activity?” are not very high on Bloom’s
Taxonomy and are easy for a teacher to think of in the moment himself or herself. Try to make the questions you pose in the curriculum elicit deeper thinking. These are the questions that a teacher goes in search of a curriculum to find. Finding the right questions to ask to get students engaged in the responses is one of the most difficult areas of teaching pedagogy. Your curriculum should do this work for the teacher and have some great questions for each unit that make the teacher say, “YES, that’s the perfect question to ask to get my students thinking about XYZ.”

3. What specific feedback in each lesson/activity/unit can you give the author of this curriculum other than the above?

Unit 1, Lesson 1 Group Cooperation: This is wonderful activity, but I’m unsure how it supports the overall goals of the curriculum. In subsequent lessons, Group Cooperation is not emphasized because they are mostly working in partners. How does this lesson help scaffold to the subsequent lessons? Right away, you want your curriculum to tie back into your overall goals so the reader/teacher doesn’t lose interest. Is there another activity that would foster social and emotional development while also tying in a little more to ideas of dance movements, theatrical skills, and visual arts?

Unit 1, Lesson 2: Instead of a Venn Diagram Self-Assessment, perhaps have partners complete this together so that they are interacting and discussing in ASL the questions and answers. After completion with partners if you do want some individual work, depending on the age, maybe they can create their own Venn Diagrams for homework with objects from their home culture.

Unit 2, Lesson 1: Can you also put in some Social Studies standards about geography and culture? Find some geography-based resources that give a clear and anthropologically correct definition of “culture.” Also, it seems like it might be a big jump for students from explaining the definition of culture to actually having students create questions about it. Will students understand what “learned human behavior” means? “A Way of life?” “Shared values”. These
concepts take Social Studies teachers full units to develop. Perhaps you will need more examples for teachers to follow or suggest team-teaching with a Social Studies teacher.

Also, the activity part of this lesson does not explain how you are to introduce the letter to the students. It suddenly jumps to “Wrap Up” after the KWL. Some aspects of the rubric #3, I’m unsure how I would assess in students. For example, how or when would students be demonstrating that “history is socially and politically constructed” within this lesson?

I would be very careful as a teacher with this lesson and putting the onus on families to produce a “cultural” object. Will they know what that means for your class? Will they feel put on the spot to produce stereotypical objects from their perceived cultural identity? Perhaps the you should train the students to hunt with their parents for an object in their home and that will be another assessment of if the student understands the meaning of “culture”.

Unit 2, Lesson 2: How does this scaffold from the previous lessons? It feels like it’s jumping around from topic to topic. Photography, color mixing, culture, movement…

Unit 2, Lesson 3: Make sure the goals clearly connect back to your overall goal. Try to answer the question: How does portraiture fit in with awareness of culture?

Unit 3, Lesson 1: Give examples of scenes teachers could use if students don’t come up with their own.

Unit 4, Lesson 1: Should address how a teacher of Deaf students would have them “listen” to the beats as described in the Activity section, number 1. Teachers unfamiliar with modern dance and movement also might be uncomfortable with such a “bare-bones” activity. What kinds of movements should students be making on each beat? Perhaps some videos or models would be appropriate. Even “popping” style dance from YouTube would be a good example of moving sharply on each beat.

Unit 4, Lesson 2: Again this is very minimalist for a lesson plan. Imagine you are writing for a teacher who is outside his/her area of expertise. What if the students don’t know dance moves? There needs to be a process of scaffolding within the lesson to make the students feel comfortable with what they are being asked to do. Having students come to the front and perform and copy dance movements is not a very innovative lesson and would again make me question how this fits with the goals of the curriculum.

Unit 4, Lesson 3: I’m wondering how this activity meets the CA standard which states that students will be able to describe dance using “the vocabulary of dance.” You did not introduce any of the dance vocabulary to the students and would need some format to demonstrate and write down the words and show the signs. This would be a great lesson for bilingual instruction—the use of classifiers to describe movements and then the vocabulary in English for those movements. Maybe even a activity at the end where they describe on video their dance using classifiers and then write a paragraph in English and have other students read and perform their dance moves based on the descriptions.
4. In what ways could the curriculum be improved?

RETURN and REVIEW the elements of BACKWARD DESIGN
I believe that children of all ages like to know “where they are going” with a curriculum or unit. Is there a way in the beginning of the Unit 1 to introduce the idea of their final project to get them motivated and to help them see the bigger picture. Perhaps you start with your own version or other models of the final project and then work backwards from there. (I wrote this before getting to the end of the curriculum where I realized there was no culminating project. My advice is to revisit the idea of adding a culminating project and what that would look like, and then make sure every lesson in your curriculum is getting students toward that goal).

BILINGUALISM
I believe that one of the goals of our degree program at UCSD is to provide a corpus of curriculum suitable for ASL-English bilingual students with the goal of developing both languages equally. There are very few ways in which I see this curriculum as especially fitting to a bilingual child. It should be striking to someone reading it that bilingualism is addressed in each lesson sequence.

SPECIFICITY
Have a more specific age range. Some activities seem great for lower elementary and others for upper elementary. I can’t envision teaching this in entirety to upper elementary kids. For example, they would already know about mixing colors.

Lessons should be very specific in the activity sequence and give plenty of ideas for examples, modeling, and engaging discussion questions for teachers.

5. Please add any other feedback that would help improve this curriculum.

Picky Feedback: Make sure your rubrics are consistent left-right. Either left is always the highest scoring or right is highest scoring. Don’t alternate.

Letter to Parents for a “Cultural Object”: I think you should provide a sample letter.

Rubric #5 “Creativity” #3 looks incomplete.
Curriculum feedback
Teacher W

1. Please note the GOALS in the curriculum and (without regard to age/grade), are the lesson plans/activities appropriate for the goals? Why or why not?

Unit 1, lesson 1
- Yes, for the first goal. The students do have to work together in order to create the web. The second goal is partially met, how students will be “providing positive guidance” is not clear.

Unit 1, lesson 2
- Yes, this activity very clearly teaches how to use a Venn diagram.

Unit 1, lesson 3
- Yes, creating a Venn diagram is a visual way to show similarities and differences.

Unit 2, lesson 1
- The objective and goal seem to be aiming at different things. The activity aligns with learning what culture is, but seems to abstract and advanced for the age implied in previous activities. The activity is appropriate but not sufficient to meet this goal.

Unit 2, lesson 2
- I'm not sure what “learn how to use reinforcement of primary-secondary colors and color mixing” means.

Unit 2, lesson 3
- Using fine motor skills does not help students learn about portraits. Otherwise, the lesson does match the goal of learning what a portrait is.

Unit 3, lesson 1
- Yes, the two actions in the goal are the two actions described in the activity.

Unit 3, lesson 2
- The lesson assumes the student already understand the feeling words, but the part about representing the words in a dramatic way does match the activity.

Unit 3, lesson 3
- Yes, the activity explicitly works with using bodies to show the actions in a story or poem.
Unit 4, lesson 1
  • Yes, the activity works with the skill stated in the goal.

Unit 4, lesson 2
  • Yes, the activity works with the skill stated in the goal.

Unit 4, lesson 3
  • Yes, the activity works with the skill stated in the goal.

2. Are the plans/activities clearly written (can a teacher take this curriculum and implement it without difficulty)? Please comment.

Unit 2, lesson 1
  • The objective describes students writing a letter, but it is not clear in the activity when the students will write this letter. The activity appears to be creating a KWL chart which is listed as “PART ONE.” Was PART TWO accidentally deleted?

Generally the activities were clearly written and easy to visualize, see comments in other sections for more details.

3. What specific feedback in each lesson/activity/unit can you give the author of this curriculum other than the above?

Unit 1, lesson 1
  • The “Materials” asks for a group of 10 children or more then says this may need to be adjusted. Is there a need for a specific number of students? If so, why? Many D/HH classes have fewer than 10 students. Think about how important the number of students is, and then if 10 is best, explain how teachers can modify for fewer students. Otherwise, don't specify the number of students. (Take into consideration that the materials for unit 2, lesson 2 imply a class of 25 children)
  • The assessment is listed as: “Help the students to learn how to work as learning cooperation in/with a group for the next activity.” This is not an assessment. What will the teacher do to know that the objective has been met? Is the assessment Rubric #1?
  • Rubric #1 includes several categories to assess, but in the lesson plan, it is not clear when students would have the opportunity for “working from each other's ideas”, “engaging, defending, and rethinking ideas”, “posing questions to all members of the team”, or “reporting their findings to each other”. Make sure the assessment aligns with the objective and with the activity.

Unit 1, lesson 2
  • It is helpful to have the “preparation for the activity” section so the teacher knows what to get ready before class. However, in the “activity” section, there are several things that
need to be done before the activity (such as printing the Venn Diagram). Go through the activity section and make sure those are all actually steps for the activity.

- Again, the assessment does not align with the objectives. When or how is Rubric #2 used?
- This is a good way to teach young children to problem solve, think critically, and do many of the things that are listed in Rubric #1. Perhaps some of those categories could be used for this activity.

Unit 1, lesson 3

- Nice use of teacher modeling.
- I like the time estimates for each part of the activity.

Unit 2, lesson 1

- Unit 1, lesson 2 seems designed for young children, but this lesson includes a definition of culture as “a shared, learned human behavior, a way of life, shared ideals values, or rules for living.” This is a very abstract definition and seems designed for older children.
- Culture is a very difficult concept for many students to understand. Students who come from a culture that is typically marginalized often have an easier time than students who consider themselves “white” and think they have no culture. Including Deaf culture is a way to help those students. Giving specific examples such as “food my family eats for special occasions” or “things my family does for fun” could also be a way to include these students and to make the concept of culture more concrete.

Unit 2, lesson 2

- In the Wrapping Up, this sentence is unclear: “Ask each student how to make color purple by using the secondary methods.”
- This lesson plan seems written in large part by a different person. Did you adapt someone else’s lesson plan? That is fine, but make sure it has the same author’s voice as the rest (is written in your personal style).
- Rubric #4 talks about “swatches” being wrinkled as the final project. The activity does not talk about swatches.
- Decide whether the rubric is in an appendix or interspersed with the lesson plans (your materials list says the rubric is in an appendix)

Unit 2, lesson 3

- Learning to use a camera and learning to make portraits at the same time is a large task. (Especially for young children.)
- The rubric for this activity talks about software and composition skills (i.e. depth of field is somewhat complimentary to the subject”) that are advanced for a lesson that is designed for learning how to use a camera and learning to make portraits.

Unit 3, lesson 1
• The rubric talks about scripts and props, but the activity is improvisation without a script or props.

Unit 3, lesson 2
• The activity doesn't work with students contributing ideas to the drama, listening to the contributions of others, or working with others in dramatic contexts (implies student working together to create a drama). However, these are the skills in the rubric.

Unit 3, lesson 3
• This activity fits better with the rubric. Rubrics 8 and 7 seem the same. Did you mean to have a different rubric for Unit 3, lesson 2?

Unit 4, lesson 1
• Again, the rubric does not seem to fit the activity. It is not clear in the activity which axial and locomotor movements would be memorized. There don't seem to be opportunities to abstract movement, or create a composition with a clearly defined structure. The activity appears to be focused only on rhythm and spontaneous reactions to a beat, not on composition.

Unit 4, lesson 2
• Again, the rubric does not seem to fit the activity. In the activity, there is not an opportunity for a theme or idea of composition, abstraction of an element of dance, or composition.

Unit 4, lesson 3
• This time, the rubric is closer to the expectations of the activity.

4. In what ways could the curriculum be improved?

• Add estimates of time for each activity. The activities would require quite a range of time to complete. For instance, Unit 1, lesson 1 could be done in 15-20 minutes, while Unit 1, lesson 2 would take much longer with the young age that is implied in the activity.
• See comments for questions 3 and 5.

5. Please add any other feedback that would help improve this curriculum.
• The curriculum description does not match the actual curriculum (3 units, instead of 4; lesson descriptions don't match the curriculum and lesson plans).
• The curriculum description is very specific about 2 "C" tables and a SMART board,
• As a teacher, I can usually fit together the various parts of the curriculum. However, to students this may seem very disjointed. One way to address this is to explain to students the final activity (and adjust that activity to include elements from the other lessons, for
example include in their dance composition elements from their culture, emotions, and a comparison) at the very beginning and how the next activities will lead them to that activity. Another way is to explicitly link each consecutive lesson activity to the previous or the next to create some continuity for the students.

- I understand that your curriculum project is not supposed to be designed for a specific age level, however the skill/background knowledge level assumed for the lessons should be similar.

- There are many instances in which your writing style or formatting is not consistent throughout the lesson plans.
  - Word choice: Sometimes you refer to the children as “students,” sometimes as “kids,” and sometimes as “the child.”
  - Tone: The reflection section for the first lesson changes in tone from professional “how to” to more of a marketing tone trying to convince teachers to try the curriculum. You can write the same information in a more professional tone so it doesn't seem as much as a break in writing style.
  - Perspective or point of view: Your curriculum is written in second person/imperative (as lesson plans generally are; you are telling a teacher what to do), however, some of the early section headings are in first person “How can I wrap up this activity.”
  - Section headings: Each section is not consistently titled throughout the lesson plans.
  - Objectives: Try to be consistent in format (literal physical formatting on the page as well as structure of how you write the objective). The objective for unit 1, lesson 1 is not written in a common format and is not clearly measurable. Unit 1, lesson 1 is written in a format that might be familiar to teachers and is more measurable. Unit 1, lesson 3 is written in a very common format and is measurable. The rest are written in either the second or third format. Some are measurable and some are not. Make sure all your objectives are written in the same format and are measurable (and have an assessment that will measure the objective).

- Reading your lesson plans, it seems that you started with the first one and continued through the last one, improving as you became more comfortable with writing lesson plans, and perhaps had more experience. However, it also appears as if you did not go back to the early lesson plans to revise based on your new knowledge and comfort. Make sure you go through and revise the content and approach based on the decisions and learning you appear have made during the process of writing this document. From a colleague/mentor perspective, it is nice to see the development of your thinking as a teacher. However, as a teacher thinking about implementing the curriculum, I would like to see the same level of professionalism throughout the entire curriculum.

- The goal and objective are nearly identical for unit 4, lesson 2. Others are close with a slight difference. Others are distinct. Talk to your professors about what is expected in your specific style of lesson plan.

- I have mentioned several times that rubrics and activities do not match. Make sure your rubrics, are aligned with the stated objectives, and also that the rubrics measure the expectations apparent from the activities.
• Overall, your sequence of lessons is well thought-out, the prerequisite skills are taught.