Student Workbook
Unit 2

CLASSIFIERS
A Closer Look

by Patricia Lessard

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How to access the Unit 2 Online Program

The Unit 2 Online Program contains the ASL texts, activities, exercises and games from Unit 2 of the Classifiers: A Closer Look curriculum. When you see the WiFi image above in this workbook, that means you will need to access the Online Program to complete the lesson.

To access the Online Program, go to www.treehousevideo.com.
Select the "For Students" link,
then select "Classifiers Unit 2 Online Program."

If you don't already have an account, create one as prompted and pay the ten-month subscription fee.

Then, for the next ten months, when you visit the site, log in with your user name and password. Then go to "My Account" and you will see the Unit 1 Online Program listed there along with a link to the PDF file for this workbook. Select the button near the title to launch the Online Program. Select the PDF link to download the workbook file.

The Online Program will run on any device connected to the internet, including tablets. If you are using an iOS device such as an iPad, your viewing experience will be greatly enhanced by downloading the Articulate Mobile Player from the Apple App Store.

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UNIT 2

BEGINNING TO SEE IT

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UNIT 2
BEGINNING TO SEE IT

Overview

Unit 2 prepares you for the more cognitively demanding tasks of changing viewpoints and changing perspectives. This unit is dedicated to the development of skills that are not operations performed on the hands, but rather in the head. In addition to learning the correct handshapes for classifiers as presented in Unit 1, you will need to visualize something that is happening in three-dimensional space. You will need to accurately represent that image in your signing space. Your mind acts like a movie set where cameras are positioned in multiple locations waiting to be activated and give information from each respective viewpoint. The effect is multiple views of an object: up close, from far away, from the front, from the sides, etc.

This technique requires you to use classifiers, and sometimes several of them chained together, to provide enough information about your idea or about an object so that the person watching you is able to construct a similar image in their mind.

Chapter 1 introduces you to how ASL makes use of space. You will experience what it takes to construct a mental model. You will also learn about the concept of FIGURE and GROUND. There will not be any long videotexts to work with in this chapter, because you will need to develop some basic skills first. There will be several challenging but fun activities for you to do.

In Chapter 2, you will begin to work with a concept known as visualization. You will be guided through a series of visualization activities to prepare yourself for the demanding task of expressing

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changing viewpoints. This new skill will be further developed when you perform the text: "Driving in San Francisco."

Chapter 3 works with the concept of Mental Rotation. The text: "Family Dinner" gives you the opportunity to apply the new skills that you have acquired in this unit when performing the text for your teacher.

Review of Classifiers

Classifiers are an integral part of ASL. It is through the use of classifiers that ASL expresses such things as prepositions, location relationships, adjective information, plurals, the visual/spatial properties of the language and different aspects of verbs.

A large proportion of the classifiers used in ASL are of the type that this curriculum will call ENTITY classifiers. That means that they represent a person or an object. Sometimes the handshape that you will use for an ENTITY classifier will represent the entire person or object and sometimes it will only represent one of the salient features of the person or object.

You will find digital images of most of the classifier handshapes on pages 5 – 9.

A special subset of ENTITY classifiers was discussed in Unit 1, Chapter 1. It is the HANDLE classifier. This curriculum will distinguish between Manipulative HANDLES, also known as Body Classifiers (BCL), and Depictive HANDLES, often referred to as Instrument Classifiers (ICL).

TRACE and ENTITY classifiers were presented in Unit 1, Chapter 2. TRACE classifiers are treated as subset of ENTITY classifiers, where signers use a particular handshape to trace the shape of an object. The handshape must correspond to the dimensions of the object.

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The naming convention for the following classifier handshapes is taken from the Berkeley Transcription System (BTS):

Manipulative HANDLE Classifiers

CL: Baby O – pincher grip to hold a small object.

CL: Flattened O – to hold a thin, flat object like a sheet of paper.

CL: Flattened F – to pick up a small object.

CL: Bent 5 – to turn a door knob.

CL: XA – to grasp a small thin object like a match.

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Basic TRACE Classifier Handshapes

CL: B – to trace the surface of a plane.

CL: B – (thumb extended) to trace the surface of a plane.

CL: G – to trace the outline of a thin strip.

CL: curved L – to trace the outline of a wider strip.

CL: Flat O – to trace the surface of a three dimensional strip like the brim of a hat.

CL: C – to trace the surface of a cylindrical object like a tree branch. The wider the opening, the larger the diameter of the object.

CL: F – to trace the surface of a thin cylindrical object such as a branch or stick.

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CL: I – to trace out a thin cylindrical object such as a wire string or rope, a thin line of paint.

CL: 1 – to outline the shape of an object.

Basic ENTITY Classifier Handshapes

CL: open A – ENTITY classifier used to represent objects that do not move, e.g., house, television, building.

CL: B – ENTITY classifier used to represent something that is basically flat or rectangular, e.g., piece of paper, table, lid to a pan.

CL: C – ENTITY classifier used for cylindrical objects, e.g., cup, can, bottle.

CL: F – ENTITY classifier for things that are small and circular in shape but do not have much depth, e.g., button, coin.

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CL: H – ENTITY classifier used to represent a narrow plane, e.g., picnic benches, screwdriver, blade of a knife.

CL: I – ENTITY classifier for objects like string, wire, cable, rope.

CL: L – ENTITY classifier used for objects such as drills, welding irons, guns, a blowdryer.

CL: V – ENTITY classifier used to represent legs. Usually signed with the fingertips making contact with a surface, this orientation implies that the human or two-legged animal is standing on their feet. If the fingertips are facing up, it implies that the body is upside down, or in the process of falling.

CL: Bent V – ENTITY classifier that represents the bent legs of a human, two-legged animal, or chair.

2h CL: Bent V – ENTITY classifier that represents the four legs of an animal that is crouched, for example.

CL: 1 – ENTITY classifier for a person, an upright being, or a stick-like object.

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CL: 2 – ENTITY classifier that shows plurality, e.g., two people, two trees.

CL: 3 – ENTITY classifier for vehicles, e.g., car, truck, bicycle.

CL: 4 – ENTITY classifier to show plurality, e.g., a line of people. Palm orientation is important in this classifier as it can show the direction that the people are facing.

CL: 5 – ENTITY classifier that also shows plurals in ASL.

When the palm orientation is down, and there is a movement in a path that shows the extent of the objects, it suggests a large gathering, or a mass of objects.

CL: Bent 5 – ENTITY classifier used to represent large structures or objects, e.g., church, mansion, boulder or round objects such as balls.

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UNIT 2
Chapter 1 Learning Objectives

- Incorporate HANDLE Classifiers into the performance of prepared activities.

- Include ENTITY Classifiers into student versions of the prepared text.

- Understand the process of creating a mental model.

- Demonstrate how ASL uses space to give location information when performing the Map Games and Elevator Activities.

- Give and follow simple directions using route, survey or mixed descriptions.

- Perform tasks to demonstrate mental mapping skills.

- Create and perform short texts that must include basic visualization in order to make the use of classifiers more successful.

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Unit 2

Chapter 1: FIGURE and GROUND

In any language, the object that is given focus is called the FIGURE. It is usually expressed in terms of its relationship to an already referenced object called the GROUND. In English, the FIGURE usually occurs first in a sentence. For example, in the sentence: The man sits next to the tree, the man is the FIGURE and he is located in terms of his position relative to the tree, which functions as the GROUND. English primarily uses prepositions to express this relationship.

In ASL, the order for expressing FIGURE and GROUND is reversed. This might be because of the spatial modality that is used to express a signed language. The same reverse order between FIGURE and GROUND occurs when drawing objects on paper. The GROUND tends to be drawn first. For example, to draw the picture of a boy sitting next to a tree, the tree, which is the GROUND in that statement, will get drawn first and the boy, which is the FIGURE, will be drawn second.

In ASL, the FIGURE tends to be the object that moves; the GROUND remains stationary. Keeping in mind that the FIGURE is the component that tends to move in the expression, it should be signed with the dominant hand. The exception to this would be when you are representing a specific event in the real world. At that time, you must place the classifiers and or move them in a way that portrays the event as it exists in the real world.

Some classifiers may begin as the FIGURE or topic of one phrase and subsequently become the GROUND for the next. This construction may

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be difficult for you to see and understand at first. Your teacher will be showing you examples of what this means.

FIGURE and GROUND _____ (sign off)

GAMES #1 and #2

Go to the Unit 2 Online Program and complete these games.
The computer will give you feedback on your answer choices.
When you are done with these games, your teacher will be giving you a test.

ASSIGNMENT # 6

Write an English equivalent sentence for each one that your teacher shows you in ASL. Write FIG above the word or group of words that are the FIGURE in the English sentence. Put GR above the word or group of words that function as the GROUND.

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FIGURE and GROUND Test #1
STUDENT ANSWER SHEET

Name_____

	FIGURE or GROUND	FIGURE or GROUND
1.	A	B
2.	A	B
3.	A	B
4.	A	B
5.	A	B
6.	A	B
7.	A	B
8.	A	B
9.	A	B
10.	A	B

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Introducing the New Skill

USE OF SPACE

You will be using the physical space in front of you to locate objects or to describe spatial relationships that exist in an event that you want to talk about using ASL.

In English, objects are located by means of prepositions. For example, the sentence: The book is on the table, next to the vase, near the bowl of popcorn. In ASL, you would tend to describe the location of one object with respect to another object by using classifier handshapes in the signing space. This concept was introduced in the discussion about FIGURE and GROUND. An important point that may not have been emphasized enough in the previous section is that when describing a spatial scene in ASL, the identity of each object must first be indicated by a lexical sign, e.g., BOOK, TABLE, or BOWL. The layout of a spatial scene is usually described from the signer's perspective. The person who watches you will have to mentally rotate what is being described 180 degrees in order to see it the same way as you see it. This is a challenge for anyone who is learning ASL as a second language.

GIVING DIRECTIONS

When giving directions, ASL signers often establish one landmark and use it as the locator for another. This is similar to what has been called the survey perspective for spoken languages. It could be because the survey perspective allows you to treat your signing space as if it were a map that has been unfolded in front of you. You "…can locate landmarks on a horizontal plane in signing space in a manner that is isomorphic to the locations of landmarks on a map." (Emmorey and Falgiers, 1999)

Another technique ASL signers employ when giving directions is called the Route Description. It looks different from the Survey Perspective. A

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Route Description tends to include more active verbs such as DRIVE and VEHICLE-MOVE (using the vehicle classifier). It also includes signs like TURN-RIGHT, TURN-LEFT, RIGHT and LEFT. It is as if you are actually moving through that environment. Your eye gaze should be different here than if you were using the Survey Perspective. Remember, the Survey Perspective is like laying out a map and referring to things on that scale. The Route Description is life-size since you are actually taking someone on a tour with you, tracing the route that should be traveled.

ASSIGNMENT # 7

In Unit 1 you worked with the videotext: "Going to My Aunt's House." The focus of Unit 1 was to develop your skills using basic classifiers. This time you will use the videotext "Going to My Aunt's House" for another purpose. You will look for evidence of either the route or survey perspective being used when the sign model is following directions.

DIRECTIONS

Watch the videotext "Going to My Aunt's House" in the Unit 2 Online Program. Give at least 4 examples of either survey or route perspectives. Recreate the movements the sign model used in your own signing space, and correctly label them as survey or route.

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Pay close attention to the eye gaze of the sign model and where he positions the classifiers in his signing space. When he is in the role of the son driving in his car and spots a landmark, his signs are produced high in his signing space.

When the son is reading the directions from his mother, his signs are produced lower in his signing space. This seems to indicate that what is being said is not referencing the signer, but is just speaking generally about the landmarks and their location.

Map Game #1, #2 and #3 _____ (sign off)

Go to the Unit 2 Online Program for these games. You will have to do all three games before your teacher will give you the Map Tests.

The directions for the Map Game will be presented to you on the computer screen. You will be given feedback on your answers.

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Coffee Shop	Carl's Jr.	Safeway	Bank	Bagel Shop
Burger King	7 - 11	High School	Library	Kinko's
Bike Shop	Donut Store	Denny's	Police	Pet Store
Italian Restaurant	Drug Store	Hospital	Dental Office	V.R.

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ASSIGNMENT # 8

Prepare a short map of some familiar place: the campus, the mall, the city government buildings, etc. Guide one or all of your classmates to this location. The other students should draw the map they "see." They should compare their maps with your original.

Other possible places to go to and from:

- From your classroom to the nearest restroom
- From the nearest restroom to your classroom
- From your classroom to the Library on campus
- From the Library on campus to your classroom
- From your classroom to the Library in town
- From your classroom to the local deaf club or center
- From your classroom to the popular hang out for students
- From your classroom to the popular clothes store
- From your classroom to the cafeteria on campus
- From your classroom to the dorm of the college
- From the dorm of the college to the classroom
- From the dorm at the school for the deaf to the high school or gym
- From the gym or high school to the dorm at the school for the deaf
- From your classroom to the parking lot
- From the parking lot to the classroom
- From your classroom to the public transportation stop

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- From your public transportation stop to the classroom
- From the classroom to the closest snack-food store (off campus)
- From the closest store to your classroom
- Student generated ideas

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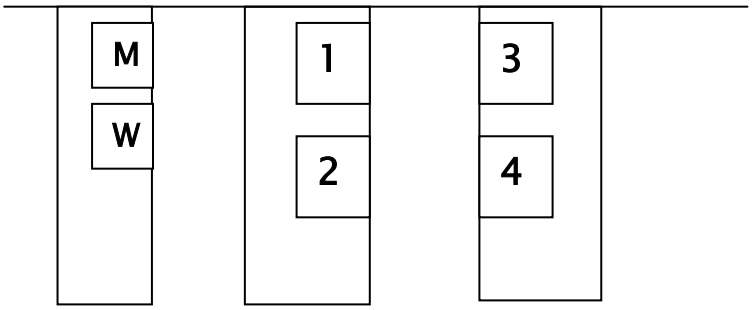
Elevator Activity #1

Map Practice (Route)

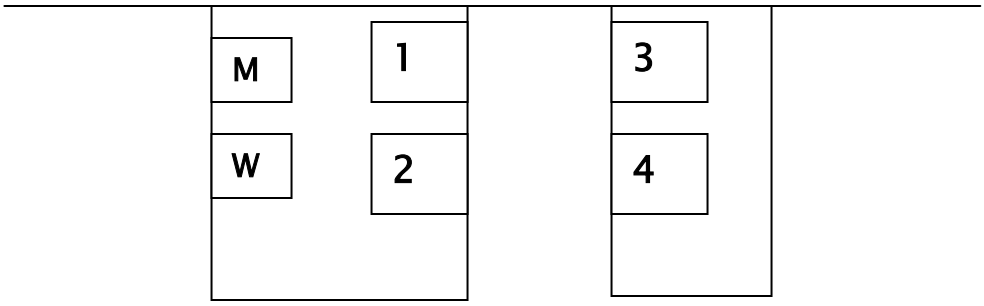
DIRECTIONS

You are a new employee who needs to know your way around the building. One of the first places you want to find is the restroom. The restrooms are located behind the bank of elevators in different hallways depending on which floor (see each diagram).



For the floor diagrammed above, using a route description, explain how to:

1. Go out of elevator #3 and find your way to the women's restroom.
2. Go from elevator #4 to the men's restroom.



For the floor diagrammed above, using a route description, explain how to:

3. Go from elevator #1, and find the women's restroom.
4. Go to the men's restroom from elevator #2.

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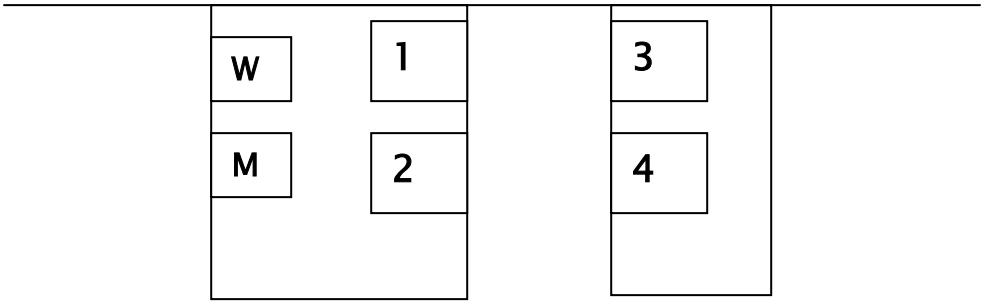
Elevator Activity #2

Map Practice (Survey)

DIRECTIONS

You are a new employee who needs to know your way around the building. One of the first places you want to find is the restroom. The restrooms are located behind the bank of elevators (see diagram).



Using a survey description, explain how to:

1. Go out of elevator #1 and find your way to the men's restroom.

2. Go from elevator #2 to the women's restroom.

3. Go from elevator #3, and find the men's restroom.

4. Go to the women's restroom from elevator #4.

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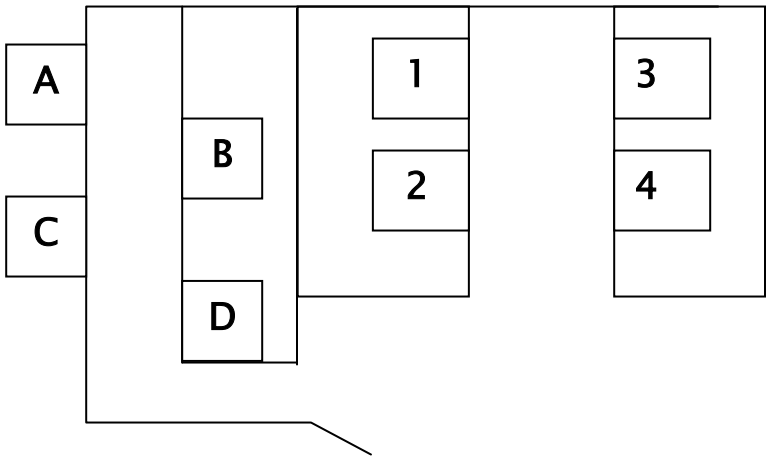
Elevator Activity #3

New Employee Orientation

Introduction

You are a new employee who needs to go to Human Resources to pick up a packet that explains your benefits. Human Resources is located in Office A; Payroll is in B; parking permits are obtained from Office C; and the cafeteria is in D.



Directions

Using a route, survey, or mixed description, explain how to:

1. Go from elevator #1and find the Human Resources Office.
2. Leave from elevator #2, and go to the Payroll Office
3. Go to get your parking permit, starting from elevator #3.
4. Get out of elevator #4 and make your way to the cafeteria.

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5. Go from elevator #1 to the Payroll Office.

6. Go from elevator #2, and get a parking permit.

7. Get out of elevator #3 and go to Human Resources.

8. Go from elevator #4, to the cafeteria.

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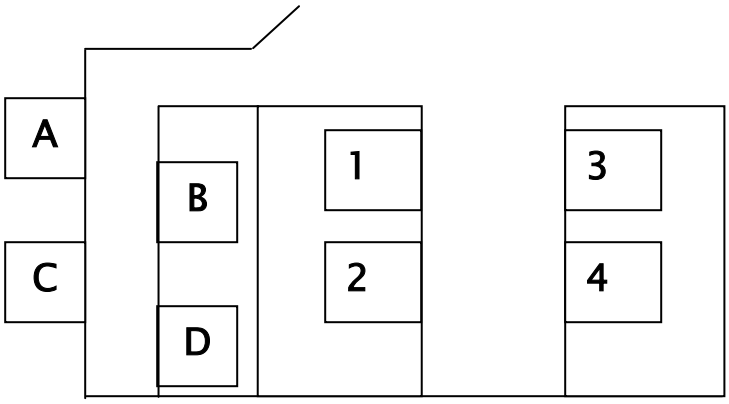
Elevator Activity #4

Interpreter on Assignment

Introduction

An interpreter is sent on an assignment, but does not know where the meeting room is located in this building. The receptionist at the front desk is the one who gives directions. The meeting room is A; the women's restroom is B; the men's restroom is D; and the lounge and nearest phone are in C.



Directions

Using a route, survey, or mixed description, be the receptionist and explain how to:

1. Go from elevator #1 to the conference room.

2. Before the assignment begins, the interpreter needs to stop at the restroom. Coming out of elevator #2, go to the men's restroom.

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3. The other interpreter needs the women's restroom. She leaves from elevator #3. Give her directions.

4. During the lunch break, one of the interpreters needs to go from the conference room to Room C and use the phone.

5. During the break, one interpreter steps outside to smoke. Direct her back to the meeting room via elevator #4.

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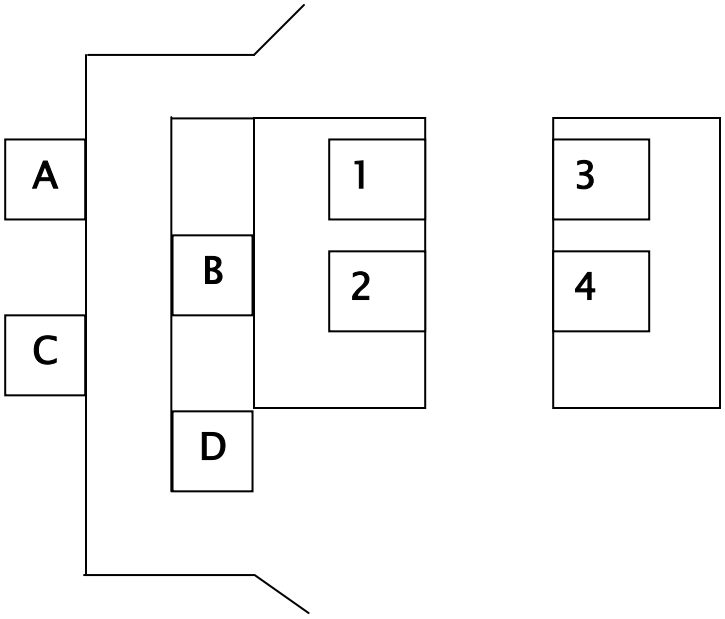
Elevator Activity #5

Delivering the Mail

Introduction

You have been hired to deliver the mail in this new office complex. The mailroom is in the basement. Your route consists of the President's office (A), the Vice President's Office (B), the Director of Marketing's office (C), and the Chief Finance Officer's office (D).



Directions

Using a route, survey, or mixed description, your boss explains how to:

1. Come out of elevator #1, and go to the President's office.

2. Go from elevator #2 to the Chief Financial Officer's office.

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3. Go from elevator #3 to the Vice President's office.

4. Go from elevator #4 to the Director of Marketing.

5. Go from elevator #1 to the office of the Director of Marketing and then to the President's office.

6. Go from the Director of Marketing's office to the Vice President's office, down elevator #4 to the mailroom.

7. Come up elevator #3 to the Chief Financial Officer's office, to the President's office and down elevator #4 back to the mailroom.

8. Go from elevator #4 to the Vice President's office, to the office of the Director of Marketing and back to the mailroom via elevator #1.

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UNIT 2
Chapter 2 Learning Objectives

- Demonstrate the ability to use basic ENTITY Classifiers when performing student generated texts or the texts prepared for this chapter.

- Incorporate HANDLE Classifiers into the performance of the prepared texts.

- Demonstrate skills in visualizing the setting of an event using the Fell Street Activity and “Driving in San Francisco” videotext.

- Perform more challenging levels of activities introduced in the first unit.

- Use classifiers to construct the setting for a short narrative.

- Demonstrate the ability to change between characters in a short narrative that can be recognized by the teacher and peers

- Demonstrate the ability to change between characters when performing the videotext in this chapter

- Demonstrate the ability to distinguish between the Non Manual Signals, NMSs, used to show emotion and those used to provide linguistic information.

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Introducing the New Skill

GUIDED VISUALIZATION

FELL STREET

ASSIGNMENT # 9

Using at least six of the pictures from the following pages as a guide, create a short narrative that will include a detailed description of the setting of the story. You will need to interact with at least one person who is in your story. The images are also available in the Unit 2 Online Program.

ASSIGNMENT # 10

Bring in at least two pictures from a magazine or other source. Describe the setting and locate yourself in the setting relative to the other elements there.

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90 • 180 • 270

Introduction

The ability to see elements of a story from more than one side is an important skill to develop in ASL. Being able to interact with the elements of a story in this way is making use of one of the building blocks of a successful narrative, using multiple viewpoints and perspectives. It can be difficult and frustrating if you try to tackle this concept as a whole, without first breaking down the mental processes into steps that you can do in isolation. The activities may seem overly simplistic, but they are essential. You should do these introductory activities carefully and accurately so that you will be better prepared to do more complicated tasks later in your classifier development.

Your teacher has gone over the first level of the 90 • 180 • 270 Activity with you in class. It was designed to help you see objects and the setting of an ASL text from more than one viewpoint, or camera angle. During the class activity, you signed the beginning to a story where you had to locate something at 90 degrees to the right of you. Then you told the same story but located the same object 180 degrees from you, or straight across from you. Lastly, you told the story and located the object at 270 degrees.

Now you are ready to create a story of your own. (See next page).

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ASSIGNMENT # 11

Think of a short story where you will locate or place something in your signing space, just like you did in the classroom activity. Before creating your story, go to 90 • 180 • 270 in the Unit 2 Online Program. Your story should follow the same format, being told with three different endings. The first time you will locate the object at 90 degrees, the second time at 180 degrees and the last time at 270 degrees.

For example: (Your teacher modeled this example for you)

I went to a wedding yesterday and there was a table for the gifts – at 90
I went to a wedding yesterday and there was a table for the gifts – at 180
I went to a wedding yesterday and there was a table for the gifts – at 270

OTHER POSSIBLE TOPICS FOR THE SHORT STORY:

- I was standing on the corner of a 4 way stop and saw my bus parked _____
- I walked into the room and saw the painting of my aunt on the wall_____
- If you go into the kitchen, the stove is _____
- I was late because the meeting ran over. When I came out my roommate was parked waiting for me _____
- I went into the bathroom and the tub was_____
- When you go into my office, the secretary's desk is _____
- When you walk into the bank, the new accounts officer is sitting _____
- I thought I put my bicycle in the garage, but when I came out my front door it was parked _____

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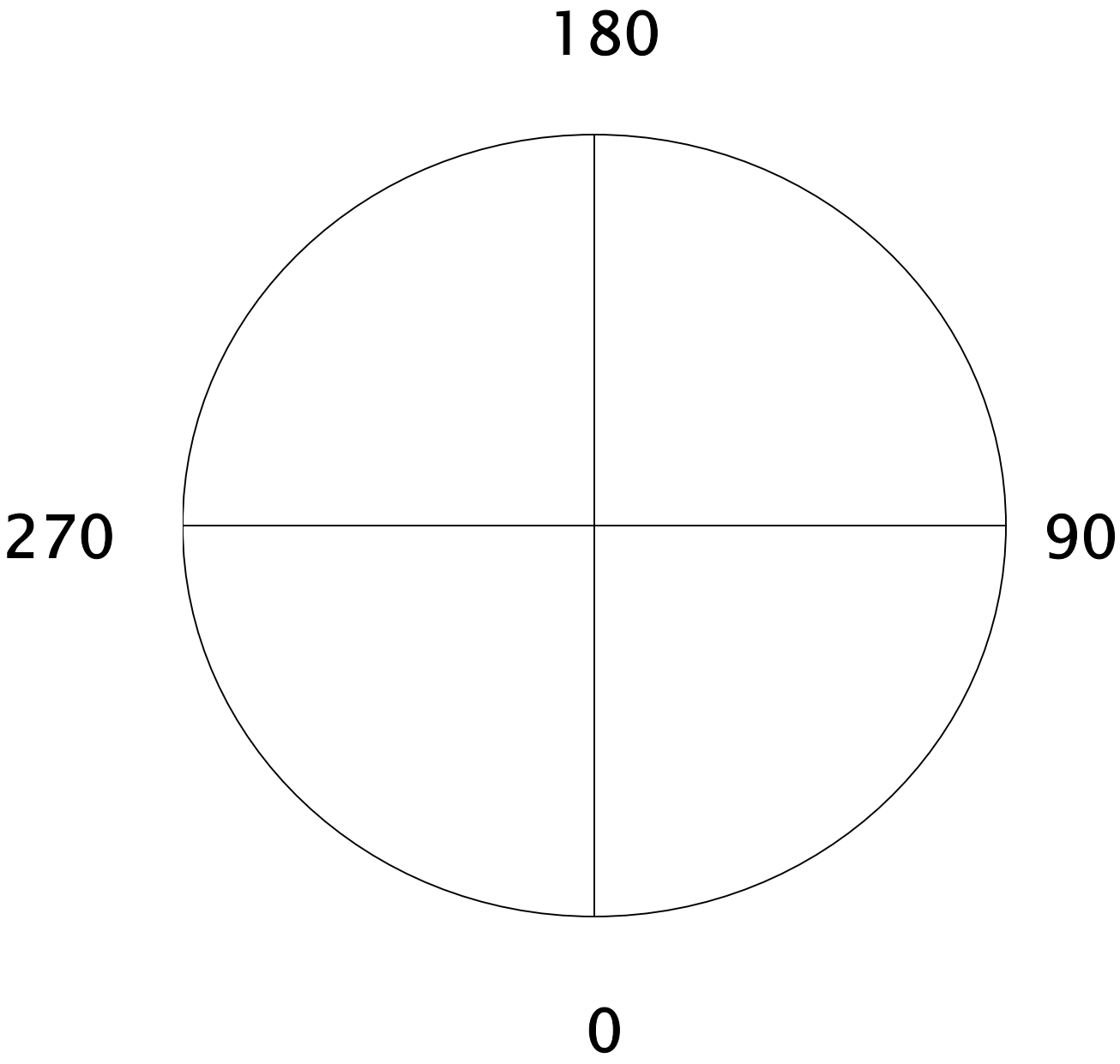

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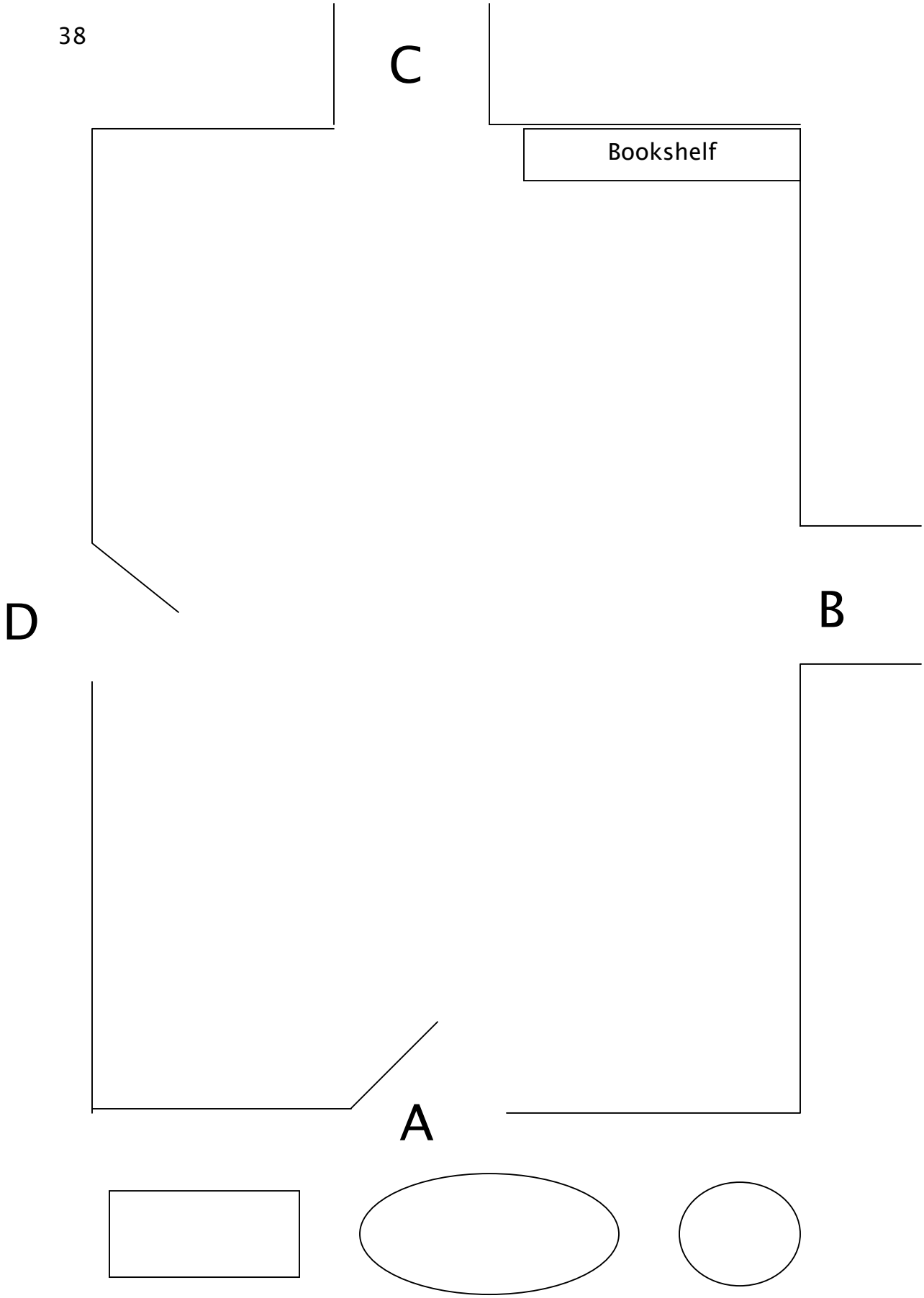

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DRIVING IN SAN FRANCISCO

English Text

Early in the morning, the sun shines down on the hills of San Francisco. The fog covers the hills like a thick blanket making it very hard to see. There are houses side by side lined up all along the tops and sides of the hills. The fog swirls all around. As is his habit, this man gets up and puts on his coat and tie. He slicks back his hair and grabs his briefcase. He walks to the front door and goes outside. He is in a hurry to go to work.

The hill in front of his house is very steep and he walks down, looking at all the cars parked along the hill. He is looking for his little old Volkswagen Bug parked among the long line of cars up and down the hill. He finds his car and investigates the space in front and back of it. He notices that the car behind him has parked very close to his car. It is going to be difficult for him to pull out. Oh well. He unlocks his car and gets in. He sits back, looks into his side mirror and closes the door. He is a little nervous. He looks over his shoulder at the car parked behind his. Then he glances again in his rearview mirror to see if any cars are in the lane next to him. He thinks to himself how difficult it will be to get out of this parking place.

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He looks over his shoulder again and there are no cars coming up the hill. He starts the car, puts it in gear, and his car starts rolling back towards the car behind him. He quickly shifts the car into first gear and steps on the brake. The car stops, just barely hitting the front of the car behind him. He finally pulls forward and barely makes it around the car parked in front of him. He pulls out into traffic. He is relieved.

Just when he thinks the nightmare is over, the light at the top of the hill turns red and he has to come to a stop. Feathering the clutch, the car starts rolling back again. Oh no! So, he shifts into gear and stops the car at the crest of the hill. He watches the light nervously. He looks in his rearview mirror and sees that a car has pulled behind him, right on his tail. Now he is really worried. As he looks in his mirror, he sees that the man in the car behind him is staring back at him. The man looks big and tough. He is holding on to the steering wheel with one hand and chewing on a big fat cigar. The man with the cigar gives him a dirty look. He avoids the angry stare, slouches down in his seat, and waits for the light to change.

Meanwhile, the guy with the cigar is envisioning what he is going to do if the car in front of him starts to roll backward down the hill toward his car. Boy is he going to get it! The man in the VW glances

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back in his mirror from time to time and anxiously waits for the light to change. When it finally turns green, he tries to drive forward. But instead, the car starts rolling back! He looks in his rearview mirror and sees the face of the guy in the car behind him getting bigger as the VW rolls back closer to the other car.

There are crosswalks that run perpendicular to the street. The pedestrians there don't always heed the light. One actually starts walking right in front of his car. He has to come to a screeching halt, almost hitting the man. He shifts his car into gear feathering the clutch again. The car rolls back and forth. Once again, it comes to a stop within inches of the front of the car behind him. In front of him the man he barely missed, a big guy carrying a package, yells at him, asking what's wrong with him. He apologizes, saying that he wasn't trying to hit him. Meanwhile the guy in the car behind is honking his horn chewing on his cigar. He is also yelling at the man in the VW, asking him what's wrong with him, saying that he almost gave him a heart attack. Now there is one person yelling at him from the front and one person yelling at him from behind. He slinks down in his seat, swallows hard, and waits for the pedestrian to finish crossing the street. Then he slams the car back into gear and roars off into the distance. The guy behind just chews on his cigar and looks down the street after him.

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VIEW FOR UNDERSTANDING

Videotext: **Driving in San Francisco**

- "Driving in San Francisco" contains many examples of ENTITY classifiers. Notice that the sign model uses more than one classifier handshape for a car.

- Are there any Manipulative HANDLE classifiers used? If so, where? You should be able to demonstrate what they look like.

- Do you see any evidence of role shift? Where?

- Where is the driver shown in real world size and where is he shown as being in his car and driving? Give examples.

- Using the Close-Up version, can you see the difference in eye gaze when the sign model is taking on the role of the driver of the VW and when he is the truck driver?

- There is another Role Shift when the narrator introduces the character of the man with the package into the text. Practice changing roles between the driver of the VW, the driver of the truck and the pedestrian.

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Slow Motion Practice_____ (sign off)

Go to the SLOW MOTION version of the video. Shadow the performance of the sign model. Practice with the text a few times until you are comfortable with it.

Interactive Activity _____ (sign off)

Close-up for Non Manual practice
Slow Motion to practice classifiers
Normal Speed to prepare for performance of the text

Checklist Activity for "Driving in San Francisco"

1. Select "Exercise" in the "Driving in San Francisco" Menu. Select "Begin Exercise." Use the checklists starting on the next page.
2. Look at #1 on the checklist. Find the highlighted text segment on the screen that says the same thing. Click on it and watch the video clip.
3. Look to see if there was a Classifier used there. What type was it? Mark the box in the appropriate column of the checklist.
4. Now look and see if there was any Role Shift. If there was, mark the box for the Role Shift that corresponds with the first highlighted text and video segment.
5. Was there a NMS for the segment that showed emotion or affect? If so, mark that box.
6. Was there a NMS for the segment that gave linguistic information? Mark that box.
7. Look for the video segment that corresponds with checklist #2.
8. Follow the same steps as you did for #1. (Steps 1-6 above)
9. Continue until you have completed the entire checklist.

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Driving in San Francisco

Checklist 1

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
1. Hills of San Francisco							
2. There are houses							
3. Lined up all along the tops							
4. Puts on his coat and tie							
5. Slicks back his hair							
6. Grabs his briefcase							
7. Walks to the front door							
8. He walks down							
9. Cars parked along the hill							
10. Volkswagen Bug							

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Driving in San Francisco

Checklist 2

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
11. Long line of cars up and down the hill							
12. Investigates the space in front and back of it.							
13. The car behind him has parked very close to his car							
14. He unlocks his car							
15. Gets in							
16. Looks into the rearview mirror							
17. Closes the door							
18. He looks over his shoulder at the car parked behind his							
19. Glances again in his side mirror							
20. He looks over his shoulder							
21. Starts the car							

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Driving in San Francisco

Checklist 3

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
22. Puts it in gear							
23. Starts rolling back towards the car behind him							
24. And barely makes it around the car parked in front							
25. He is relieved							
26. He has to come to a stop							
27. The car starts rolling back again							
28. He shifts into gear							
29. The car at the crest of the hill							
30. He looks in his rearview mirror							
31. Pulled behind him							

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Driving in San Francisco

Checklist 4

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
32. Now he is really worried							
33. Looks in his rearview mirror							
34. Is staring back at him							
35. He is holding on to the steering wheel							
36. Chewing on a big fat cigar							
37. Gives him a dirty look							
38. Waits for the light to change							
39. Envisioning what he is going to do							
40. Starts to roll backward							
41. Boy is he going to get it							

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Driving in San Francisco

Checklist 5

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
42. When it finally turns green							
43. Instead, the car starts rolling back							
44. Rolls back closer							
45. One actually starts walking right in front of his car							
46. Almost hitting the man							
47. Shifts his car into gear							
48. The car rolls back and forth							
49. Within inches of the front of the car behind him							
50. Man he barely missed							
51. Carrying a package							

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Driving in San Francisco

Checklist 6

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
52. Asking what's wrong with him							
53. He wasn't trying to hit him							
54. The guy in the car behind							
55. Honking his horn							
56. Chewing on his cigar							
57. Yelling at the man							
58. He almost gave him a heart attack							
59. Waits for the pedestrian to finish crossing the street							
60. Slams the car back into gear							
61. Chews on his cigar looks down the street							

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UNIT 2
Chapter 3 Learning Objectives

- Use basic ENTITY Classifiers when performing the prepared texts.

- Incorporate HANDLE Classifiers into the performance of prepared texts.

- Demonstrate the ability to create a mental image and rotate the image that has been created.

- Indicate to the teacher when there has been a change in characters when viewing the videotext prepared for this chapter, "Family Dinner,"

- Identify which character the signer has shifted into at least four times in the prepared videotext.

- Introduce a second character into the narrative created in the last chapter.

- Demonstrate the ability to change between two characters several times in the course of a narrative.

- Demonstrate the ability to recognize the difference between Non Manual Signals, NMSs, used to show emotion and those used to provide linguistic information.

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UNIT 2

Chapter 3: MENTAL ROTATION

The ability to generate visual images, to maintain them, and to rotate them is hypothesized to be integral to the production and comprehension of ASL. (Emmorey, Kosslyn, Bellugi, 1993) It is also one of the more challenging tasks related to the production of classifiers.

The focus so far has been on your ability to create a mental image, understand how to establish FIGURE and GROUND elements in your signing space, give directions and navigate through physical space. Now in Chapter 3, you will have to mentally rotate an image that you have created or one that has been created for you by another speaker.

In Chapter 2, you were guided through visualization exercises. Visualization is the foundation for the process of Mental Rotation. You were shown pictures and were required to construct a mental model of the same image. Next, you had to map the elements of that image onto your own signing space. You also worked with the activity known as 90 • 180 • 270.

When performing an ASL narrative, it is important that you provide information about the setting for the event. The elements will be laid out according to your point of view as the narrator. If the narrative contains more than one character, you will have to present the events or objects from that new character's point of view. You will have to rotate the setting of the story until it is in alignment with that character's point of view. In the last chapter, you worked with an activity called: A Room with Four Views where you had to view the layout of a room as if you were standing in one of four different doorways and describe what you saw from each view. You only had to place the objects in the room in your sign space from one point of view at a time. This activity was designed to

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prepare you for more cognitively complicated tasks where you will have to interact with the objects from more than one point of view.

The activities created for Chapter Three will guide you through the process of mental rotation. You will begin with just visualizing the changes as you teacher manipulates items in his or her signing space. In the next activity, you will perform four different mental rotations and place items in your signing space accordingly. At first, you will have the benefit of a diagram with labels. The second time, you do this activity however, you will have to rely on visual memory.

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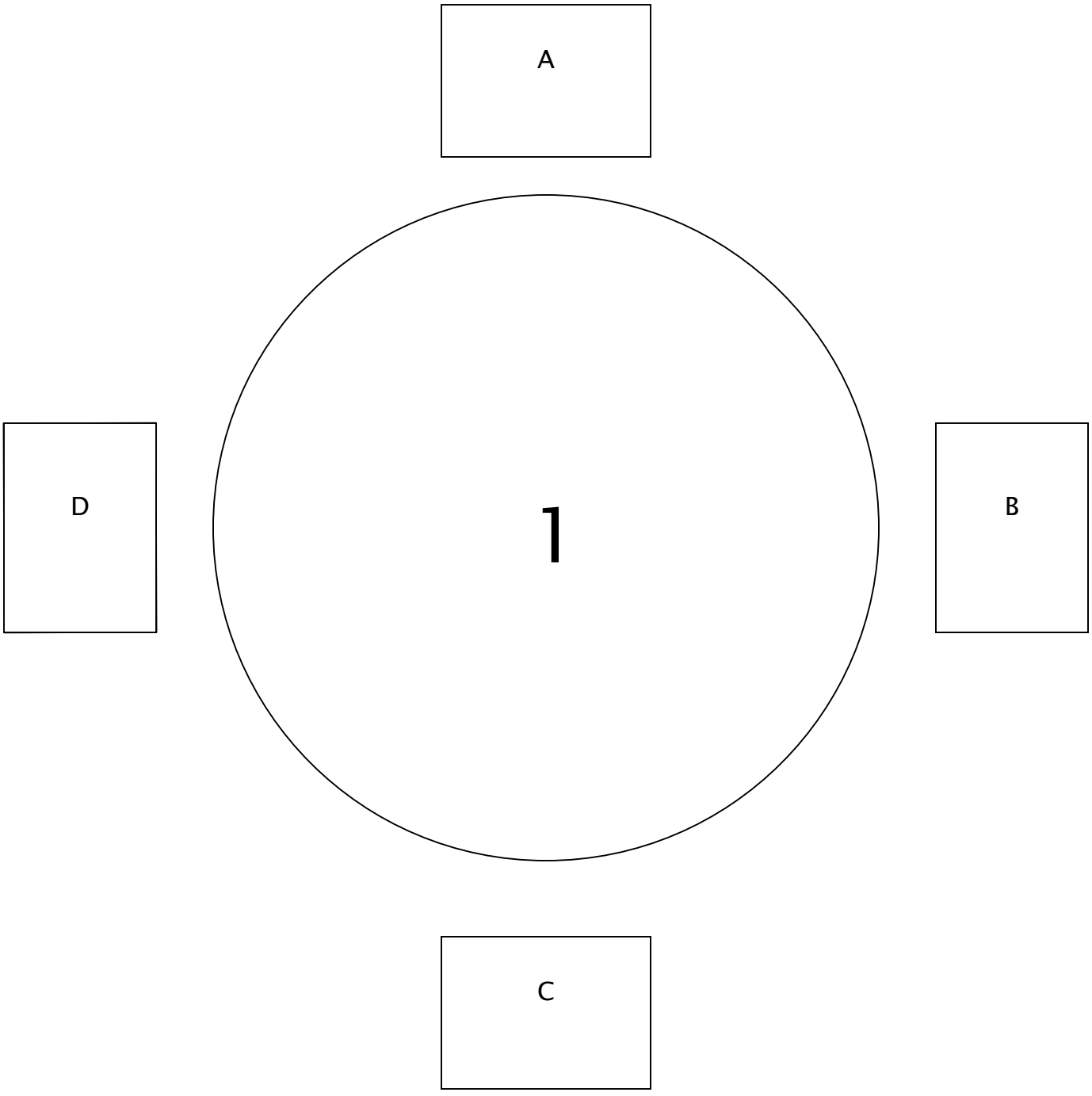

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THE FAMILY DINNER SCENARIO

English Text

This scenario is a re-enactment of a typical dinner for this family of four: a mother, a father, a young girl and her brother. They are seated at the dinner table.

As the narrator, you will provide the following information first, to set the scene.

The mother is seated opposite the father; the sister is seated opposite the brother. The young boy is the only deaf member of the family. The table is set. On each plate there are turkey, mashed potatoes, and vegetables. The adults are actively engaged in conversation. The father has said that it is time to pray before they eat.

Now taking on the role of the characters in the story you continue:

The deaf boy not knowing when the family will finish praying has to keep one eye open. The father finishes the prayer, and they all begin eating.

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The boy sees that the adults are talking to each other. They are also talking to his sister. He wants to know what is being said. He asks his mother and she indicates that the boy should not interrupt.

He sees that they are still talking, so he asks his father what they are talking about. The father says he will tell him later.

The boy continues to wait, watching family members having animated conversations. Even his sister seems excited about something.

He can only sit and watch, and eat in "silence."

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VIEW FOR UNDERSTANDING

Videotext: **Family Dinner**

- "Family Dinner" contains ENTITY classifiers, for example: the table, the "2 bent legs" handshape that represents a chair or a person seated, and the plate. Practice signing those segments a few times until you are comfortable with them.

- There are also examples of TRACE classifiers used to show the amount of food on the plate, e.g., the pile of turkey, the mound of potatoes and vegetables.

- There are examples of FIGURE and GROUND as the sign model sets up the table and tells who is sitting at which place at the table. He also uses examples of FIGURE and GROUND when he places the different food items on the plate. Did you remember to have the GROUND present before you located the FIGURE?

- There is no real dialogue between the characters in the video, but there are distinct role shifts. "Family Dinner" will still require you to visualize the table and know where the members of the family are sitting when it comes time to identify who is talking. You must be able to visualize the family members sitting around the table and accurately shift into their character and location during your performance of the text.

- Use the Slow Motion version to practice the dinner table "conversation" several times so that you will be prepared for this segment of the text when it comes time to sign it for your teacher.

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Slow Motion Practice_____ (sign off)

Go to the SLOW MOTION version of the video. Shadow the performance of pthe sign model. Practice with the text a few times until you are comfortable with it.

Interactive Activity _____ (sign off)

Close-up for Non Manual practice
Slow Motion to practice classifiers
Normal Speed to prepare for student performance of the text.

Checklist Activity for "Family Dinner"

1. Select "Exercise" in the "Family Dinner" Menu. Select "Begin Exercise." Use the checklists on the following pages.
2. Look at #1 on the checklist. Find the highlighted text segment on the screen that says the same thing. Click on it and watch the video clip.
3. Look to see if there was a Classifier used there. What type was it? Mark the box in the appropriate column of the checklist.
4. Now look and see if there was any Role Shift. If there was, mark the box for the Role Shift that corresponds with the first highlighted text and video segment .
5. Was there a NMS for the segment that showed emotion or affect? If so, mark that box.
6. Was there a NMS for the segment that gave linguistic information? Mark that box.
7. Look for the video segment that corresponds with checklist #2.
8. Follow the same steps as you did for #1. (Steps 1-6 above)
9. Continue until you have completed the entire checklist.

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The Family Dinner Scenario

Checklist 1

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE Or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
1. Mother is seated							
2. Opposite the father							
3. Sister is seated							
4. Opposite the brother							
5. Turkey							
6. Mashed potatoes							
7. Vegetables							
8. Is time to pray							
9. Has to keep one eye open							
10. The father finishes							

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The Family Dinner Scenario

Checklist 2

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE Or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
11. And they all begin eating							
12. The boy sees							
13. Adults are talking to each other							
14. Talking to his sister							
15. He asks his mother							
16. Will tell him later							
17. He asks his father							
18. The father indicates that the boy should not interrupt							
19. Tell him later							
20. Others still having animated conversations							

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The Family Dinner Scenario

Checklist 3

Was there a classifier used?	HANDLE Depictive (Instrument)	HANDLE Manipulative (Body)	ENTITY	TRACE Or SASS	Eye Gaze/RS Who's Talking (POV)	NMS Affect	NMS Linguistic
21. Sister seems excited							
22. Sit and watch							
23. Eat in "silence"							

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THINKING CRITICALLY

Videotext: **Family Dinner**

DIRECTIONS

Using the Checklist to find the video segment numbers for "Family Dinner" and answer the following:

1. Where is the mother seated? _____
2. According to the video, where is father? _____
3. Where did the signer put the sister? _____
4. And her brother? _____
5. Where is the turkey on the plate? _____
6. Where are the mashed potatoes? _____
7. Where are the vegetables? _____
8. If the turkey is the GROUND, what are the potatoes? _____
9. When the signer places the vegetables next to the potatoes, which one is the FIGURE and which one is the GROUND? _____ is the FIGURE and _____ is the GROUND.

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Additional Practice

When performing the text “Family Dinner,” you can make the story more complex by adding a platter of some kind of food on the table. You also could have the members of the family ask each other for more servings and imitate passing the platter or serving the food.

1. The deaf son asks the mom for more.
2. The mom answers the son and she serves it.
3. The daughter asks the dad for more.
4. He answers her and serves the food.

1. The son asks the dad for more.
2. He answers and serves the food.
3. The daughter asks the mom for more.
4. The mom answers and serves her.

1. The mom asks the son to pass the platter.
2. He answers and hands it to her.
3. The dad asks the daughter to pass the platter.
4. She answers and hands it to him.

If you would like to practice your descriptive classifiers, you also could include descriptions of what the family members look like, e.g., the hair, any freckles or scars, the boy with the hearing aid, any member who is wearing glasses, what is the type of shirt or sweater they are wearing, etc.

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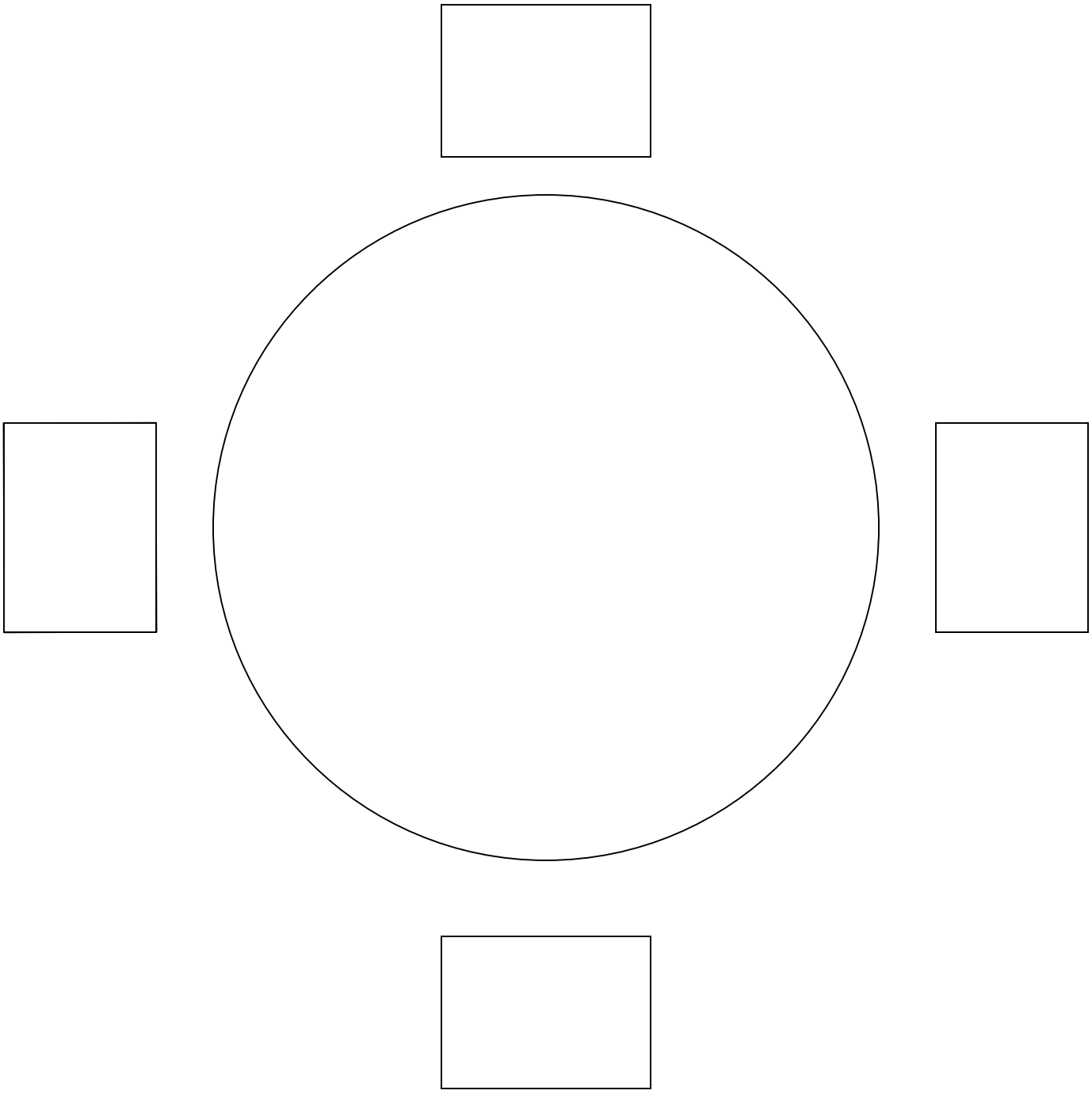

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