Student Workbook
Unit 3

CLASSIFIERS
A Closer Look

by Patricia Lessard

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Chapter 3

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How to access the Unit 3 Online Program

The Unit 3 Online Program contains the ASL texts, activities, exercises and games from Unit 3 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 3 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 3 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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Classifiers: A Closer Look

UNIT 3
POINT OF VIEW

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Overview

The goal of Unit 3 is to take you a little further in your abilities to visualize the setting and what is happening in a signed event. In this Unit, you will specifically be working with the concept of Point of View (POV).

In **Chapter 1**, you will be required to demonstrate your ability to visualize (construct) and rotate mental images. You will practice doing this using the series of **Table Activities** that are found in this chapter. You will work with the concept of **Time Shift**, a special type of **Role Shift**. This is when you, the narrator at this point in time, are telling about something that happened to you, but at a time in the past. In this chapter you will also be engaged in other activities that will help you develop the skill of mental rotation. A new activity, **"Which Way Did the Bicycle Go?"** that works on this skill will be introduced in this chapter. The videotext that you will work with in this chapter is called: **"Train Story: Narrator's POV."** This videotext involves a narrator who goes back in time and re-enacts what happened to him one stormy night. It is important that you pay attention to where the elements of the story are located in this version of the text. These elements set up from this character's eyes. You will be working with a very similar version of the story in Chapter Two and will need to remember what it looked like from the Narrator's Point of View in order to appreciate the difference in the Engineer's version of the story.

The goal of **Chapter 2** is to further develop your visualization skills. If you worked with Unit Two of this curriculum you would have performed similar activities to the ones that have been set for you in Chapter 2. You will find that the activities in this chapter are a little more complex than those in Unit Two, but the goals and objectives are the same, namely to

reinforce your visualization skills and your ability to mentally rotate an image. In this chapter, you will work with the intermediate level of the activity called **"A Room With Four Views"** and the intermediate level of the two **Table Activities**. You will also be working with the most challenging level of the **90 180 270 Activity**. The videotext prepared for this chapter is the **"Train Story: Engineer's POV."** It is basically the same text as the "Train Story: Narrator's POV" that you will have done in Chapter 1, except the story unfolds from a different character's POV. You will notice that the elements of the story are laid out differently when they are seen from this character's eyes.

Chapter 3 will take you one step further in working with the concept of POV. In the first two chapters, you will have worked with text from only a single point of view, either the Narrator's POV or the Engineer's POV. In Chapter 3, however, you will advance in your ability to tell a more interesting ASL narrative because it will be told from alternating Points of View. You probably have witnessed this being done by deaf story tellers all the time, but have not had the opportunity to work with this skill. Before you begin working with the long videotext, however, there are several games and activities for you to engage in that will encourage the development of this skill. The final videotext that you will watch and later perform is called: **"Train Story: Combined POV."** When it comes time for you to perform this text, you will need to be able to quickly and correctly shift in and out of all three roles or characters that are in this text, i.e., the narrator of the text, the homeowner (who is actually the narrator, but this character is created by the narrator to do a re-enactment of an event that took place in a previous point in time), and the engineer.

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 an entity, which can be a person, an animal, other animate or inanimate objects, for example. Sometimes the handshape that you will use for an ENTITY classifier will represent the entire person, animal or object and sometimes it will only represent one of the salient features of the person, animal or object.

You will find pictures and descriptions of most of the classifier handshapes on pages 9 – 13.

HANDLE Classifiers

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

The Manipulative HANDLE classifier handshapes are perhaps the easiest to acquire because the hands take on the action as if they are holding on to an object. The hand will change its grip to fit the size and shape of the object being held.

Classifiers: A Closer Look

For example, how would someone?

Steer a car
Hold the telephone to their ear
Put the handset of the phone on a TTY
Play the slot machines
Push a grocery cart
Wash a window
Open the refrigerator – single door, double door
Pull open a sliding glass door
Use the remote control to change the channel on the TV
Turn on the lights
Carry a protest sign
Open a jar of peanut butter
Swing a baseball bat
Hold on to a cup that has no handle
Hold a big coffee mug or beer stein
Hold onto a teacup or maybe an Italian espresso
Use a screwdriver
Brush your hair
Put on chapstick

When using the second type of HANDLE Classifier, the Depictive HANDLE, the hand actually represents the thing being talked about. They are a special type of ENTITY classifier because they imply that there is a hand holding on to the object and using it as a tool of some kind.

Examples of Depictive HANDLE Classifiers (signs that you might have seen or know as):

GUN
RAKE
SHOVEL
SPATULA
KNIFE
SCREWDRIVER
TOOTHBRUSH
MASCARA WAND
BLOWDRYER
HAIRBRUSH
COMB
TELEPHONE

TRACE and ENTITY Classifiers

Examples of TRACE and ENTITY classifiers will also be presented and discussed in this Unit. TRACE classifiers are treated here as a subset of ENTITY classifiers, where signers use a particular handshape to trace the shape of an object or trace the outline of the object. The handshape must correspond to the dimensions of the object.

For example, if you wanted to represent a flat circular object like a saucer, you would use the CL: Curved L, or two-handed CL: Curved L, to represent the size (diameter) of the saucer and its thinness or shallow depth. If you wanted to show a larger, thin, flat circular object such as a dinner plate, you would us the two-handed CL: Curved L, (though not as bent as your hands were when you made the classifier for the smaller saucer) to show its size (diameter), and the "L" would represent its thin (shallow) depth.

If you wanted to show a tuna can, an ash tray, a spaceship, or a raft, for example, you would use the CL: bent H, like the CL: C, but with only two fingers. This would show that there was more depth to these objects than a plate.

If you wanted to show an object like a bowl, a cup or another cylindrical object that had even more depth, you would use the CL: C. If the object you wanted to talk about was large or was being shown in large scale, you would use the two-handed CL: C where you could indicate the diameter of the object as well as its depth.

The Descriptive Classifier (DCL) or Size and Shape Specifier (SASS) will not be covered in detail in this curriculum. There is an excellent treatment of them in the VISTA Signing Naturally curriculum.

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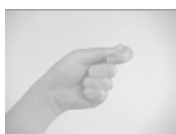
CL: XA – to grasp a small thin object like a match.

Basic TRACE Classifier Handshapes

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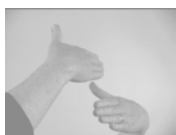
CL: B – (thumb extended) to trace the surface of a plane.

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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.

CL: I – to trace out a thin cylindrical object such as a wire string or rope, a thin line of paint.
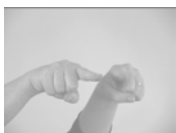
CL: 1 – to outline the shape of an object.

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Basic ENTITY Classifier Handshapes

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

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.

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

 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.
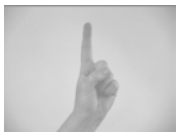
 CL: 1 – ENTITY classifier for a person, an upright being, or a stick-like object.
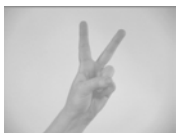
 CL: 2 – ENTITY classifier that shows plurality, e.g., two people, two trees.

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 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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Important Vocabulary

The terms perspective, viewpoint and point of view are often used interchangeably in the literature you might read about ASL. For the purpose of this curriculum, the following distinctions will be made:

> **Perspective:** (Changes in scale) When performing an ASL narrative that includes classifiers, you will find that you are acting like a camera that shows an object or an event from different distances, i.e., a long shot, a close-up. You have the opportunity, and sometimes are required, to introduce an event originally from one perspective (size or scale) and then describe it further using another size or scale. The fact that you might use a classifier that portrays the object in small scale, as in a long shot, does not mean that the object is far away. It just happens to be the perspective that provides you with the best means to make your description.

According to Stokoe, "In a signed language ... narrative is no longer linear and prosaic. Instead the essence of sign language is to cut from a normal view to a close-up to a distant shot to the close-up again and so on, even including flashback and flash forward scenes exactly as a movie editor works ... not only is signing itself arranged more like edited film than like written narration, but also each signer is placed very much as a camera: The field of vision and angle of views are directed but variable." (Sacks 1990.)

Although Bauman spoke of ASL poetry in his presentation at the 1999 Deaf Studies VI Conference held in Oakland, California, his observations could also apply directly to ASL narratives. He said, "The signer's body and its immediate environment create the frame of the text. An ASL poet fills this space in a similar manner to how cinematographers fill cinematic space: through a series of close-up, medium, and long shots. Because ASL's grammar consists of the body movements through three-

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dimensional space, it has a variety of shots. Non-manual markers such as facial expressions often convey a close-up shot of a character. In addition, ASL makes extensive use of a classifier system consisting of classes of hand shapes and their movements that are able to describe the physical properties of an object -- their location, size, shape, dimension, scale, and number -- and also their movement: Speed, direction, and attitude. Classifiers easily create distant shots ... but can also be used to describe the shape and dimension of an object, say a single cell, from an extreme close-up shot."

Viewpoint: (Changes in camera angle) When it is physically impossible for you to describe or manipulate the objects or elements of your narrative from one camera angle, or viewpoint, you can show the object or event from another camera angle or viewpoint. This means that you, the signer, have mentally rotated an object to allow you to have a better vantage point from which to describe its attributes or dimensions. You also may have had to mentally rotate the environment or setting of your narrative in order for you to more easily and more clearly articulate the physical layout of the environment during that part of your narrative.

Example of changes in viewpoint or camera angle

180

270   90

0
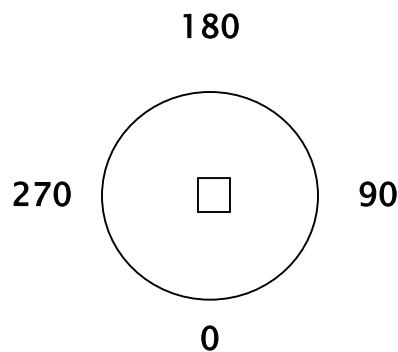
Suppose an object like the square in the diagram on page 15 is what you are talking about. The description is generally given from the signer's view. The signer, situated at the point designated as 0 in the picture above, you will act as if there is a camera sitting on your shoulder and usually begin describing it from the 0 degree viewpoint. Sometimes it is not physically possible for you to continue with the description from this viewpoint and you will have to act like a camera that has been moved to a location 90 degrees from the original position for example, and continue giving your information. Moving to a location 180 degrees from the original view also provides you with the means for making a clear description of the object. Likewise, you could use the viewpoint of a camera that is positioned at the 270-degree location if that makes it easier for you to describe the object or event. In ASL, a signer is not limited to only these three other angles from which to talk about an object or an event, but they are the easiest ones to begin with.

Point of View: (Whose eyes?) This is when you have created or introduced a character into your narrative and you are portraying the event as if you are seeing the elements of the environment or event laid out from their eyes. This can be very obvious as in a role shift or character shift, where you re-enact the actions of the character and interact with objects as that character would have.

A change in point of view could also be subtle as in a referential shift where what is happening in the event is given from that character's view as they are experiencing it. If this is the case, you will need to sign your narrative in the same way as the sign models in this curriculum have done. You will have to move the "floor" of your signing space up very high – at eye level. Referential shift will not be discussed in detail in this curriculum, but you will see many examples of it in the videotexts.

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UNIT 3
Chapter 1: Learning Objectives

- Improve classifier production and ASL narratives by using more examples of ENTITY Classifiers in the signed texts.

- Incorporate HANDLE Classifiers in conjunction with ENTITY Classifiers into the performance of prepared activities.

- Using the intermediate and advanced levels of the activities prepared for this unit, demonstrate that visualization skills have been developed.

- Demonstrate an understanding of the concept referred to in this curriculum as Point-of-View (POV) by adding a character into an event and seeing the event unfold from that one character's point of view.

- Differentiate between the Non-Manual Signals (NMSs) used to show emotion and those used to provide linguistic or grammar information.

Introducing the New Skill

Point of View

It is important to mention that languages allow for changes in point of view to occur freely in discourse. Someone named Patty, for example, could be engaged in a conversation with a friend named Dan. At some point in their conversation, Patty recalls a different and earlier conversation like the one that she had with her husband, Paul, for example. Patty may wish to convey Paul's previous comments to her friend, Dan, while talking to him in this current conversation. Paul's words could be expressed through direct discourse. A good example of this would be when Patty says: "I asked my husband." He said, " I have never been to California." In this case, the speaker Patty would "use a first person pronoun to refer to a third person referent, using direct discourse." (Poulin, 1995) In spoken languages, you may have noticed how sometimes speakers will try to change their voice to signal to you, the listener, that they have taken on the role of a new or different character and what follows is from that new point of view. ASL also has a way to signal that there has been a change in character or Point of View (POV). In ASL, changes in point of view are shown by pointing to the space where the other person is located, changes in eye gaze, body shifts and the use of affective facial expressions. (Reilly, 2000)

Another way to say that "changes in eye gaze" can let the interlocutor know that there is going to be a Role Shift or change in point of view is to say that you will "break" eye gaze with them. When you are the narrator, you tend to look at the person you are talking to. When you slip into another character, you must be fully engaged as that character. You are no longer the narrator. Therefore, you will not look at the person who is your interlocutor. Don't look away for too long, however, as your interlocutor will feel disengaged and left out. There is an art to breaking

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eye gaze in a way that signals a Role Shift and yet managing to check in often enough to keep your audience engaged.

In addition to a change in your eye gaze, you could assume a different posture, i.e., if you were leaning forward, now lean back; if you were leaning left, now lean right; or use a particular facial expression that you have decided to associate with the character whose view you are now trying to express. "Deaf adults recruit a variety of facial expressions and a constellation of additional required nonmanual behaviors, e.g., eye-gaze shifts, to signal that you are expressing a specific point of view," (Engberg-Pedersen, 1995).

Your ability to express an event from a new point of view is dependent on your ability to visualize what the environment looks like from this new view. You need to be able to see the scene from the narrator's view in addition to the contrasting view of one or more characters involved in the narrative. As an effective narrator, you would have to successfully shift from the more global role and point of view of the narrator to the role and specific point of view of a particular character. "A skilled narrator is able to jump smoothly from one perspective to another providing multiple cues of gaze, face and posture to track varying perspectives." (Slobin et al, 2001)

When you indicate to your audience that there has been a shift in point of view and you take on the task of re-constructing the speech or action of the character, you must now express the thoughts or event from this view. When you take on a real-world shift like this, it is more cognitively demanding because now you are required to set up and interact with elements of the narrative from this new view. This means you would have originally visualized the setting as the narrator and now that you have adopted this character, you will have to mentally rotate the scene until it is aligned with the character's view. It is as if the new character has a camera positioned on his shoulder that shows where all the elements are now located when seen through the lens of this camera. The ability to

use classifiers and construct the setting by placing the elements in the signing space from more than one character's point of view is truly an indication of a competent signer.

Point of View Narrative
Instructional Activity

- Soon you will need to create a short narrative that has a "plot" that includes one major character and some kind of event that has taken place. This event must be the kind that will eventually allow another character to be added. The other character will be added in subsequent chapters of this Unit. You will have the opportunity to practice the concept by doing the story presented in this activity with your teacher before you will have to create your own story.

- Divide into small groups to work on creating the short story as outlined in steps 1-3 below.

- Select one person from your group to be the spokesperson, who will sign your group's story for the rest of the class.

- When you have done the first story and your teacher acknowledges that you understand what is required for this activity, you will proceed in creating a story for each of the topics on the following page. A different spokesperson should be selected for each of the stories.

DIRECTIONS

1. Review the videotext "Driving in San Francisco" in the Unit 3
   Online Program. As you will see in the original story,
   it is told from the driver's point of view. You will notice that he is looking out the front windshield of his car when he almost hits the pedestrian carrying the package.

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Next, go to page 99 in your Student Workbook. Using these pictures of Fell St., where "Driving in San Francisco" takes place, carefully look at the pictures and visualize the location of the street, the car, the crosswalk, etc., so you can visualize the setting for your short narrative. You will also see several pictures of a man in a yellow jacket that almost gets hit by the red car. This same event was shown from the neutral camera point of view, the driver of the red car's point of view and from the man in the yellow jacket's point of view. Practice taking on each of these views. Each time, practice setting up the man in the yellow jacket and the driver of the red car.

Do you see how things are set up differently each time?

2. Now your group will make up a story about almost being hit by a car. You will be telling this from a pedestrian's point of view. It can be the man in the baseball hat from the pictures of Fell Street, or it can even be an imaginary character that you have created who starts to cross the street from the side that is the opposite of where the man in the baseball hat is leaving from. You can even have your character see the man in the hat as part of your story.

3. A spokesperson from each group will perform that group's version of the story.

4. Lastly, you will work in a small group and create a short story for the first of the three suggested topics that are on the following page. A different student will perform your group's story for the class.

5. Do the same for the second and third topics.

TOPICS:

o A person goes into a bank to open an account and walks straight ahead to the teller's counter. The person fills out a withdrawal slip. He hands the slip to the teller. He waits for his money. He watches the (imaginary) teller count out the paper money. (Do not go into a Role Shift) His eye gaze watches her place one bill after the other on the counter. He thanks the teller and walks out.

o A person is driving over a bridge that requires her to pay a toll. As she approaches the tollbooth, she sees a man driving recklessly towards her. She sees him (his car) hit her car broadside. She hits her head on the driver's side window. Her head is bleeding. She has a cell phone so she calls 911.

o I am at a football game. I am sitting so I can see right between the goal posts of my favorite team. I am looking at the game-winning pass. Here it comes, a beautiful arc. I see the guy catch it – touchdown!

ASSIGNMENT #12

Working in pairs or small groups, create a short story that includes several elements or objects that will need to be placed in your signing space very much like you did in the last activity. You will include only one additional character besides the narrator. The story should also have evidence of Time Shift. Your teacher will have to be able to see you change from being the narrator into being the character that is also the narrator, but who did something at a previous point in time (Time Shift).

Remember that this change in character will happen through a Role Shift. You will have to use one or more of the following to accomplish that: a change in your facial expression, using non-manual behaviors such as a change in your eye-gaze, or a shift in your body or posture.

Select someone from your group to perform the story for the rest of the class.

POINT OF VIEW ACTIVITY

"Which Way Did the Bicycle Go?" (Basic)

DIRECTIONS

- Your teacher is going to lead you through an activity that is designed to help you with your visualization skills and seeing things from your Point of View.

- There is a diagram to use with this activity on page 27.

- If you have a difficult time with this, you can use your finger or a pencil to actually trace the path of the bike on the diagram the first time you practice with this activity. However, when you break into groups and do the activity independent of your teacher, you should be able to use the CL: 3 (vehicle) ENTITY classifier for the bicycle, and trace the path of the bike as it would have moved in your signing space.

1. To begin this activity, you will be divided into groups of four. It would be better if you could sit at a table to better simulate the diagram. If tables are not available, arrange your chairs so that you are sitting as if you were in cars at a four-way intersection.

2. Each of the members of the group will be assigned a car number (1, 2, 3, or 4). If there is an incomplete group, of only 2 or 3 for example, it is still possible for you to do this activity. Do not create a group of 5.

3. Step-by-step instructions will be given by your teacher the first time you do this activity.

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4. This activity is using real world space. It will require you to use either your dominant hand or non-dominant when you show the path of the bike – left to right or right to left—depending which side or direction it went past you.

When the activity has been done successfully at least one time through, and you all understand the concept, you will work independently with the other members of your group, each taking a turn playing the role of the teacher.

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4

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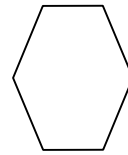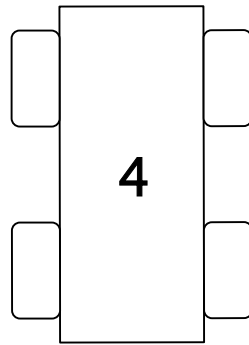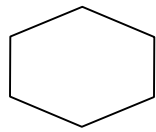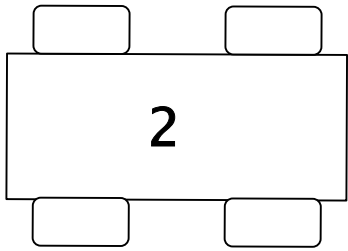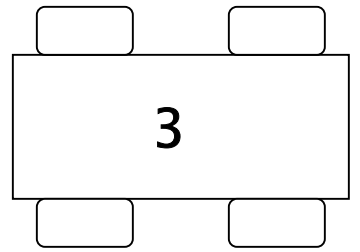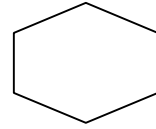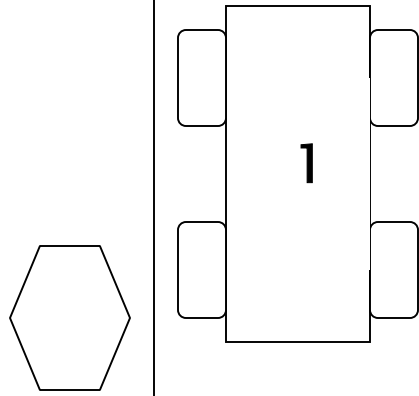
THE TRAIN STORY: NARRATOR'S POV

English Text

I live in a relatively small house. My house and all my neighbors' houses have a railroad track running behind our backyard fences. The track is just below the rise of a mountain. Our houses and backyards are at the foot of the mountain. The train tracks extend beyond our houses. They curve around the side of the mountain. The train tracks run along the bend hugging the slope. The train usually travels past my home from left to right.

My neighbor once had a tree that grew in the corner of his yard that was adjacent to mine. It was a huge tree. One dark night there was a terrible thunderstorm. I was lying in bed asleep until a particularly loud noise like a clap of thunder woke me up. Disoriented, I jumped out of bed. I went to the window and opened my curtains. I was curious to see what was going on in the backyard. I peered through the window into the rain and noticed that my neighbor's tree had fallen over, knocking down his fence and landing on the tracks. I could see the roots sticking up in the air. It seemed that the ground became so saturated that the roots of the tree pulled easily out of the soft mud.

Classifiers: A Closer Look

After seeing what had happened to the tree, I closed the curtains and crawled back into bed and went back to sleep. Later, when I heard the train whistle blow my eyes popped open. I remembered the tree was lying across the tracks and thought that the train might hit the tree. It could be derailed. I jumped out of bed, ran over to my window and looked out the curtains again. I decided to go outside. I ran to my sliding glass door. I pulled the door open and went out into the rain, looking up at the tree lying across the tracks. I could see the lights of the approaching train. The train was screeching to a halt. As I watched breathlessly, the train stopped just short of slamming into the tree. I was really scared because it was such a near miss. It was such a relief to see that the train had not crashed into the tree. Finally, when I was sure that everything was okay, I changed out of my wet clothes, went back to bed and fell asleep.

VIEW FOR UNDERSTANDING

Videotext: **The Train Story: Narrator's POV**

- If you are having a difficult time following this videotext at Normal Speed, you can read the printed English text before you watch this videotext. You also can watch the SLOW MOTION version.

- You could also use the SLOW MOTION version to practice making the classifiers in the text.

- You can use the CLOSE-UP version of the video so you can see when there has been a change in eye gaze at the beginning of a role shift and how it is maintained for the duration of the shift.

- You should practice watching each segment in the Exercise section of the Unit 3 Online Program before you attempt to sign the entire text.

  Use the blank sheet on page 30 for this activity.

DIRECTIONS

1. Watch the opening of the video up to where the tree has fallen across the tracks.

2. Pause or stop the video and draw the elements of the setting, i.e., the house, the fence between the houses, the neighbor's house, the back fence, the train tracks and the mountain.

3. Your teacher will check your drawings for accuracy and may ask for volunteers to draw their pictures on the board.

4. Sign the exact same elements that you have drawn in #2 above, in your signing space.

5. Using the Close-up version, find examples of NMSs that show affect or emotion.

6. Look for examples of NMSs that are linguistic, for example the NMS for a large tree, the squinted eyes for intensity, and the raised brows that indicate when a topic is being introduced, especially when it is being introduced as a FIGURE.

7. When you watch the videotext, did you see any evidence of Role Shift or Time Shift?

8. Are the narrator who begins the story, and the other character one and the same person? How can that be possible?

Slow Motion Practice

Go to the SLOW MOTION format of the video. Shadow the performance of the sign model. You should 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.

Classifiers: A Closer Look

Checklist Activity for "Train Story: Narrator's POV"

1. Select "Exercise" from the "Train Story: Narrator's POV" 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. You will be looking for several different features of ASL in the following video clips. Not every feature will be present in each video segment.
3. Look to see if a Classifier was used there. What type was it? Mark the box in the appropriate column of the checklist.
4. Now look to see if there was evidence of any Role Shift in that segment. 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 in the segment that showed emotion or affect? If so, mark that box.
6. Was there a NMS in 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.

Train Story: Narrator's POV

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. Have a railroad track running behind our backyard fences							
2. Track is just below the rise of a mountain							
3. The train tracks extend beyond our houses							
4. They curve around the side of the mountain							
5. Along the bend hugging the slope							
6. From left to right							
7. Corner of his yard that was adjacent to mine							
8. Lying in bed asleep							
9. Woke me up							
10. I jumped out of bed							

Classifiers: A Closer Look

The Train Story: Narrator's POV

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. I went to the window and opened my curtains							
12. I was curious to see what was going on in the backyard							
13. Peered through the window							
14. Noticed							
15. Tree had fallen							
16. Knocking down his fence							
17. Landing on the tracks							
18. Roots sticking up in the air							
19. Roots							
20. Pulled easily out of the soft mud							

Classifiers: A Closer Look

The Train Story: Narrator's POV

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. I closed the curtains							
22. Crawled back into bed							
23. Back to sleep							
24. I heard the train whistle							
25. Eyes popped open							
26. Tree was lying across the tracks							
27. Train might hit the tree							
28. Be derailed							
29. Jumped out of bed							
30. Looked out the curtains							

Classifiers: A Closer Look

The Train Story: Narrator's POV

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
31. Sliding glass door							
32. Pulled the door open							
33. Looking up at the tree lying across the tracks							
34. Lights of the approaching train							
35. Screeching to a halt							
36. The train stopped							
37. Short of slamming into the tree							
38. Was really scared							
39. Such a relief							
40. I was sure that everything was okay							

The Train Story: Narrator's POV

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
41. Back to bed							

Classifiers: A Closer Look

THINKING CRITICALLY

Videotext: **Train Story: Narrator's POV**

DIRECTIONS
Using the Checklist for "Train Story: Narrator's POV," answer the following questions.

1. What is the classifier handshape used in #1? _____

2. What type of classifier is #1? _____

3. What function does the fence serve in #1? _____

4. What function does the mountain serve in #4? _____

5. What role do the tracks play in #4? _____

6. Why did the signer show the tracks running from left to right in #6?

   _____

7. What handshape is used for the fence in #7? _____

   What role does it play? _____

8. What is the handshape used for the tree in #7? _____

   Why that handshape? _____

9. What kind of classifier is shown in #7? _____

10. What happens in #8? _____

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11. Who is talking in # 8 through #17? _____

12. What kind of classifier is used in #11? _____

13. Is there a change in viewpoint from #17 to # 18? _____

14. Who is talking in #18 through #20? _____

15. How do you know that there has been a change in characters or Role shift? _____

_____

16. Is there another change in character? _____

17. What handshape is used in #22? _____

18. What kind of classifier is it? _____

19. What kind of classifier is used in #29? _____

20. What handshape is used in #31? _____

21. What kind of classifier is it? _____

22. What kind of classifier is used in #32? _____

23. Where is there evidence of NMS for affect or emotion?

_____

24. When were NMSs used linguistically?

_____

Classifiers: A Closer Look

F

E

2

G

H

B

A

1

C

D

42

A

D   1   B

C

E

H   2   F

G

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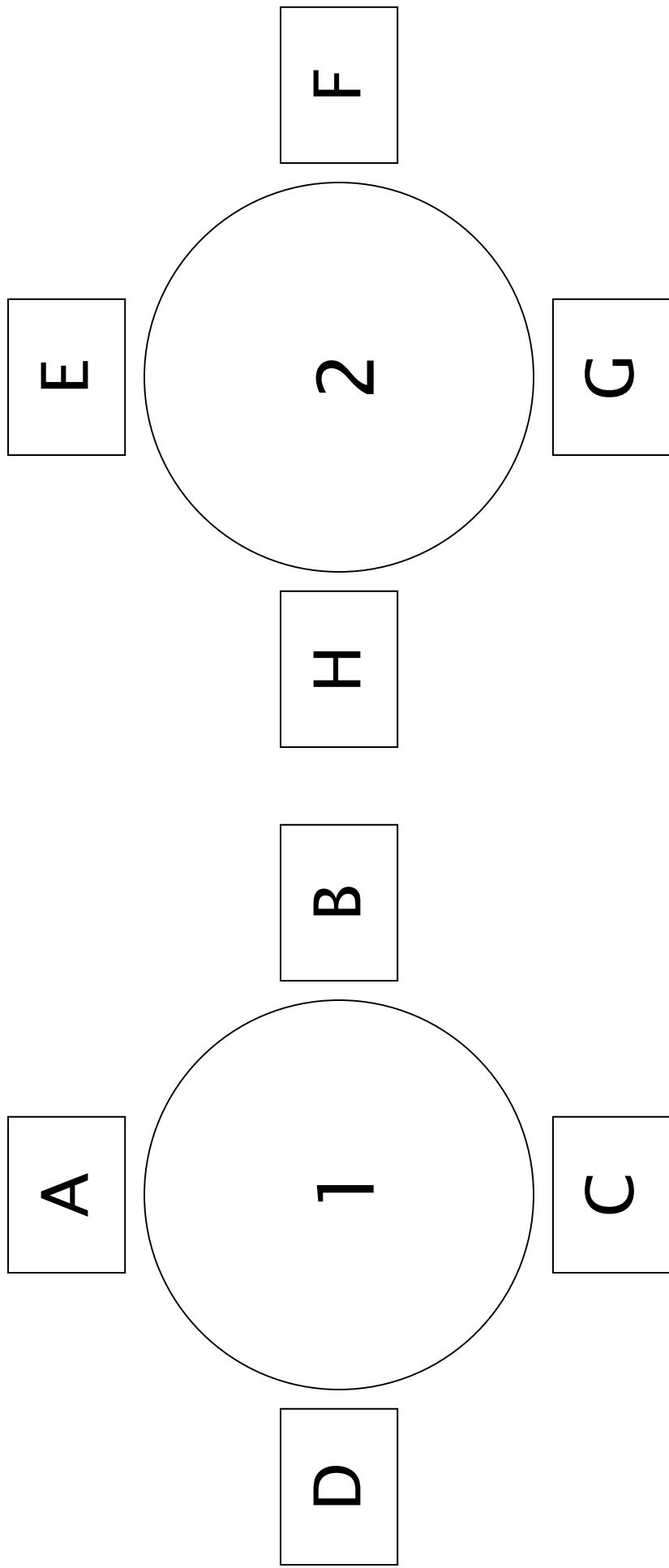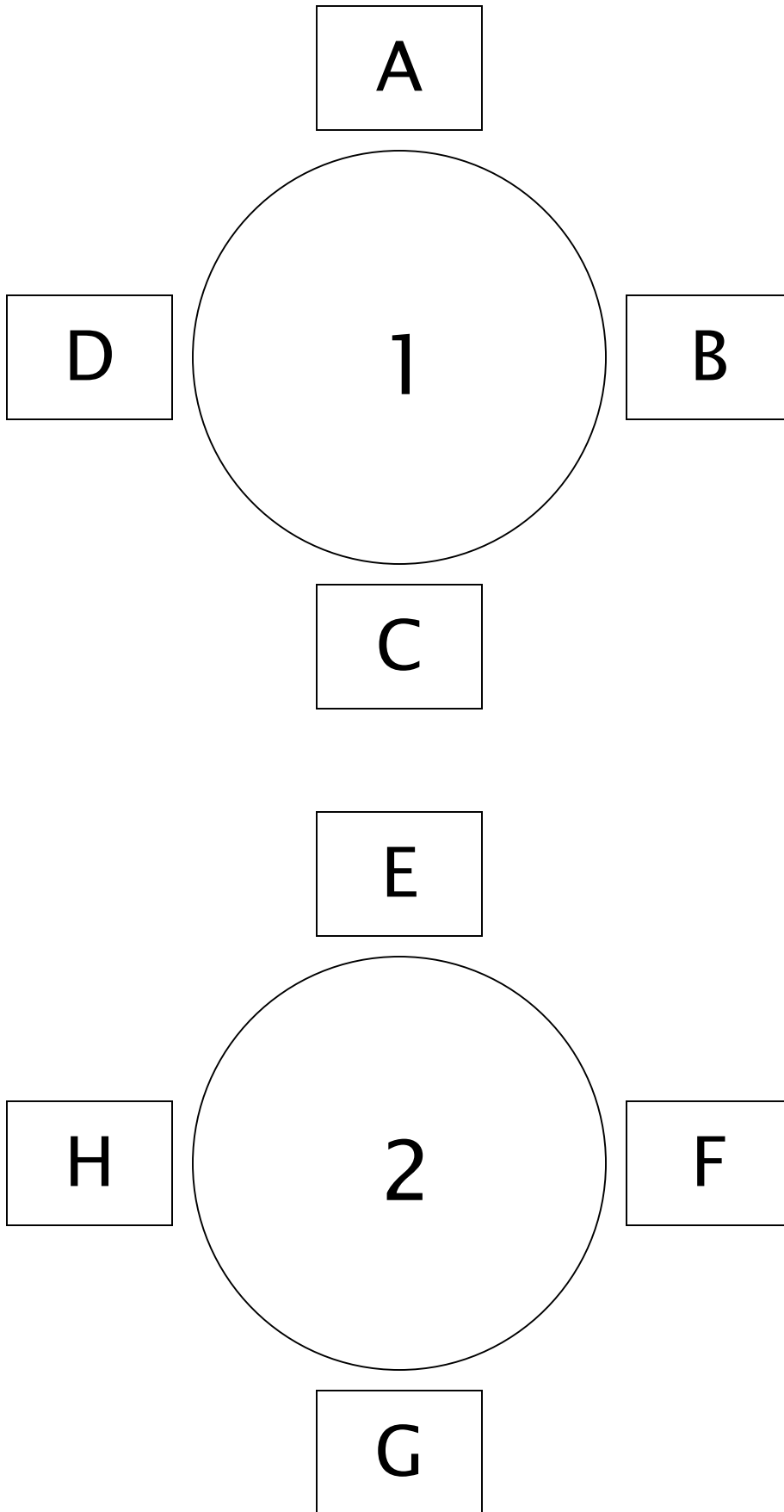
Table Exercise "Where Am I?" (Intermediate)

The concept being taught and developed here with the Intermediate Level of this activity is basically the same as the one you experienced with the Basic Level that was taught in Unit 2 of this curriculum, except that now there will be two tables instead of one and twice as many chairs. If you have not done the Basic Level, be sure to let your teacher know so you can practice with it before you try this Intermediate Level activity. Begin the activity using the diagram of two tables and eight chairs that is labeled. It is found on page 41.

Your teacher will practice this activity with you to be sure you understand the concept before you break into groups and practice doing this yourselves.

DIRECTIONS

1. Using the face of the clock to orient your paper, chair A should be at 12 o'clock, chair B at 3 o'clock, chair C at 6 o'clock, and chair D at 9 o'clock. On the other table, E should be at 12 o'clock, F at 3 o'clock, G at 6 o'clock, and H at 9 o'clock.

2. You **WILL NOT** sign this on a vertical plane.

3. Use the "Bent V" classifier that represents someone sitting.

   - Where is A sitting? Where is B? Where is C? Where is D?
   - Where are E? F? G? And H?

Classifiers: A Closer Look

4. Rotate your paper so that chair D is at 12 o'clock, chair A at 3 o'clock, chair B at 6 o'clock, and chair C at 9 o'clock. On the second table, chair H will be at 12 o'clock, chair E at 3 o'clock, chair F at 6 o'clock, and chair G at 9 o'clock

   - Where is A sitting? Where is B? Where is C? Where is D?
   - Where are E? F? G? H?

5. Rotate your paper one more time so that chair C is at 12 o'clock, chair D is at 3 o'clock, chair A is at 6 o'clock, and chair B is at 9 o'clock. On the second table, chair G is at 12 o'clock, chair H is at 3 o'clock, chair E is at 6 o'clock, and chair F is at 9 o'clock.

   - Where is A? Where is B? Where is C? Where is D?
   - Where is E? F? G? H?

6. This will be the last time you rotate your papers. Chair B should be at 12 o'clock, chair C at 3 o'clock, chair D at 6 o'clock, and chair A at 9 o'clock. On the second table, chair F is at 12 o'clock, chair G at 3 o'clock, chair H at 6 o'clock, and chair E at 9 o'clock.

   - Where is A? Where is B? Where is C? Where is D?
   - Where is E? F? G? H?

Grammar note:

Be sure you are using the correct Non-Manual Signal, NMS, (raised brow) for the topic and the NMS (furrowed brow) for WH questions, when you sign:

- o (Topic, raised brow) A, (WH furrowed brow) WHERE?

- o (Topic, raised brow) B, (WH furrowed brow) WHERE?

- o (Topic, raised brow) C, (WH furrowed brow) WHERE?

- o (Topic, raised brow) D, (WH furrowed brow) WHERE?

- o (Topic, raised brow) E, (WH furrowed brow) WHERE?

- o (Topic, raised brow) F, (WH furrowed brow) WHERE?

- o (Topic, raised brow) G, (WH furrowed brow) WHERE?

- o (Topic, raised brow) H, (WH furrowed brow) WHERE?

Table Activity "Who Am I?" (Intermediate)

This lesson builds on the visualization and mental rotation skills that were developed in the Intermediate Level of "Where Am I?" that you did on page 41.

In the activity "Where Am I?" you were asked to show **WHERE** the person in chair A was sitting, where the person in chair B was sitting, and so forth. You made your hand into the "Bent V" classifier handshape and placed in the right place in your signing space to show where each person was sitting.

This activity will be slightly different in that the first time you practice "Who Am I?", your teacher will show you where some letter is sitting and you will have to tell **WHO** it is. Your teacher will place a "Bent V" handshape in the space where a chair would be located, and without saying whom it is, will ask you:

- o "Who Am I?"

You will respond by signing the letter of the appropriate chair. You can refer to the labeled diagram at first, if you need to. Your teacher will do this activity with you all to be sure you understand before you do this in groups. When you are ready to work in groups, follow the directions below.

There will be two tables and eight chairs set up in the signing space. The first table is number One and the chairs are A, B, C, and D. The second table is number Two with chairs E, F, G, and H.

SPECIAL NOTE

After you have rotated your paper and are feeling confident, you and your teacher may change the orientation of the tables (use the diagram on page 42). Changing the tables around can make it more challenging and more interesting.

DIRECTIONS

Using the face of the clock to orient the paper the first time, Table One, chair A should be at 12 o'clock, chair B at 3 o'clock, chair C at 6 o'clock, and chair D at 9 o'clock. At Table Two, E should be at 12 o'clock, F at 3 o'clock, G at 6 o'clock, and H at 9 o'clock.

You **WILL NOT** be signing this on a vertical plane. You could put your copies on your desk or on the floor if that would help you arrange the tables and chairs on a horizontal plane – like the floor plan of a dining room.

1. Begin by signing TABLE, and then add the classifier handshape for a round table: 2h CL: C.

2. Using the "Bent V" handshape, move your hand to where A is located in the signing space, according to the diagram.

3. Ask, "Who Am I?" You can look at the diagram for help.

4. Do the same for chairs B, C, and D.

5. Sign TABLE again, add the classifier handshape for a round table: 2h CL: C, and point to it and sign TWO. Using the "Bent V" handshape, move your hand to where E is located in the signing space, according to the diagram.

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6. Ask, "Who Am I?" The members of your group can look at the diagram for help.

7. Do the same for chairs F, G, and H.

Do this several times, using both tables and mixing up the order of the letters.

- Now rotate your paper so that chair D is at 12 o'clock, chair A at 3 o'clock, chair B at 6 o'clock, and chair C at 9 o'clock. On the second table, chair H will be at 12 o'clock, chair E at 3 o'clock, chair F at 6 o'clock, and chair G at 9 o'clock.

  o Place your "Bent V" handshape in the location of chair A, B, C, D, E, F, G, and H. Ask, "Who Am I?" just as you did in 2–7, above.

- Rotate your papers one more time so that chair C is at 12 o'clock, chair D is at 3 o'clock, chair A is at 6 o'clock, and chair B is at 9 o'clock. On the second table, chair G is at 12 o'clock, chair H is at 3 o'clock, chair E is at 6 o'clock, and chair F is at 9 o'clock.

- Place the "Bent V" handshape in the new location of chair A, B, C, D, E, F, G, and H. Ask, "Who Am I?" as you did in 2–7, above.

- This will be the last time you will have to rotate your papers. Chair B should be at 12 o'clock, chair C at 3 o'clock, chair D at 6 o'clock, and chair A at 9 o'clock. On the second table, chair F is at 12 o'clock, chair G at 3 o'clock, chair H at 6 o'clock, and chair E at 9 o'clock.

Classifiers: A Closer Look

- Place the "Bent V" handshape in the new location of chair A, B, C, D, E, F, G, and H. Ask, "Who Am I?" as you did in 2-7, above.

Grammar note:

Be sure you are using the correct Non-Manual Signal, NMS, (raised brow) for the topic and the NMS (furrowed brow) for WH questions, when you sign:

(Topic, raised brow) "Bent V", (WH furrowed brow) WHO?

Continue to ask "Who Am I?" mixing up the order of the letters and moving from table to table.

90 · 180 · 270: The Activity (Intermediate)

The Intermediate Level of this activity is very similar to the Basic Level of this activity that you may have already done in the previous unit. If you have not had a chance to do the Basic Level yet, ask your teacher to let you review the Basic Level of this activity (Unit 2 Online Program) before moving on to the Intermediate Level in the Unit 3 Online Program.

The concept of locating an object at places 90, 180, and 270 degrees from zero in your signing space remains the same. When you practice with the videos for the Intermediate Level of this activity, you will see that the signers have now added a character (human or non-human) to their stories. You will recognize the narrative as the same texts that were signed in the Basic Level activity; the Basic Level narrative having only one main character or role being taken by the sign models. You will practice signing the same stories as each sign model has done.

When it comes time for you to have the 2 characters interact, you will be working with changing points of view through the Role Shift that you do. You will have to mentally visualize where the other characters or objects are located in relation to this new character's point of view.

Classifiers: A Closer Look

ASSIGNMENT

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 (Intermediate) in the Unit 3 Program.

Your story should follow the same format, adding a character into the narrative, and situating the character at 90, 180, and 270 degrees from you. You will then take on the role of the new character, using a Role Shift. Make sure that you mentally locate where this new character is in the signing space relative to your initial character. Your teacher or classmates watching you should be able to tell the difference between when you are the initial character and when you have taken on the Role Shift. They also should be able to tell whether the character you have shifted into is at 90, 180 or 270 degrees from you in your signing space.

Classifiers: A Closer Look

UNIT 3
Chapter 2: Learning Objectives

- Incorporate HANDLE Classifiers in conjunction with ENTITY Classifiers into the performance of prepared activities.

- Use the same short text that was created in Chapter 1, add another character and re-tell the event from that new character's point of view.

- Demonstrate an understanding of the concept of constructing a mental model when participating in the activities for this chapter.

- Watch the prepared videotext, "Train Story: Engineer's POV" and identify where and how it differs from the version which was shown in Chapter 1.

- Perform this version of the text, which is told from the new character's point of view.

- Using the checklist for "Train Story: Engineer's POV," demonstrate an understanding of how eye gaze is used to signal when a character, other than the narrator, is activated.

Classifiers: A Closer Look

Visualization Practice

A Room With Four Views (Intermediate)

The diagram for "A Room With Four Views" is found on page 57.

You will add at least two pieces of furniture to the room. You can draw them, using the images on the diagram as a guide. The furniture should be something that you will be able to show with an ENTITY classifier, e.g., CL: open A, CL: B, CL: H.

Your teacher will practice this activity with you first to be sure you understand the concept before you are divided into groups. When it seems you are ready to do this activity independent of your teacher, you will be divided into groups of four. Follow the directions below.

Directions

1. Arrange your chairs around a table or if there are no tables, arrange your chairs as if you were sitting at a table.

2. Each student in your group will be assigned a letter. Begin with giving one member of your group the letter A. Go around the "table" and assign entrances B, C, and D with each situated according to the entrances to the room.

3. Place the diagram in the center of the table.

4. You will look for the entrance to the room with your letter.

5. Locate the bookshelf and one piece of furniture from this view. The bookshelf should be located first. It should be taken away when you make the sign for the new piece of furniture. It should then be put back into your signing space using your non-dominant hand. It will serve as the GROUND or as a point of reference for

locating a second piece of furniture to the right of it. The new piece of furniture will be the FIGURE introduced into the signing space. It normally is signed with your dominant hand.

6. One at a time, each of you will sign (topic) ROOM, ENTER-GO-IN, NOTICE, THERE (point) #BOOKSHELF (spelled). Place the ENTITY classifier for the bookshelf, CL: B, in the correct location.

7. Next, sign (topic) TABLE, for example, THERE (point) TABLE (for example) and place the ENTITY classifier, CL: 2h C for a round table or CL: B for a square or rectangular table, in the correct location.

The diagram should be rotated and you should be assigned a new letter that corresponds with the entrance to the room that is now in front of you. Repeat the activity as in steps 5-7 above.

Repeat this process, as many times as needed, until you are comfortable.

SPECIAL NOTE: Regardless of which is your dominant hand, when your signing space represents a real world image – a real room in your home for example, if the objects are actually located in the left half of the room, you would sign the referent noun with your dominant hand, but then use your left hand in the classifier handshape to place the object in your signing space. For example:

(topic) ROOM, ENTER-GO-IN, NOTICE, THERE (point to left) #BOOKSHELF (spelled). Place the (left hand) ENTITY classifier for the bookshelf, CL: B, in the correct location on the left.

What about when there are two classifiers in a FIGURE GROUND relationship, and they are located in the left half of the room? The table is somewhere to the right of the bookshelf.

Classifiers: A Closer Look

GROUND: (topic) ROOM, ENTER-GO-IN, NOTICE, THERE (point to left) #BOOKSHELF (spelled). Place the (left hand) ENTITY classifier for the bookshelf, CL: B, in the correct location on the left.

FIGURE: THERE (point) TABLE (for example) and place the (right hand) ENTITY classifier, CL: 2h C for a round table or CL: B for a square or rectangular table, in the correct location to the right of the bookshelf.

However, if the table is located to the left of the bookshelf, e.g., a free standing bookcase, even though they are still located on the left side of the room, the hands used for the FIGURE GROUND relationship will be the opposite of those used in the previous example.
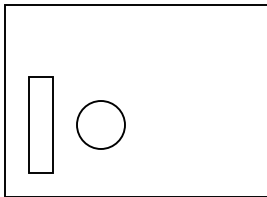
GROUND: (topic) ROOM, ENTER-GO-IN, NOTICE, THERE (point to left) #BOOKSHELF (spelled). Place the (right hand) ENTITY classifier for the bookshelf, CL: B, in the correct location on the left side of the room, which will actually appear to be more like the center of your signing space.

FIGURE: THERE (point) TABLE (for example) and place the (left hand) ENTITY classifier, CL: 2h C for a round table or CL: B for a square or rectangular table, in the correct location to the left of the bookshelf which you have re-introduced into your signing space right before you set up the location of the table.
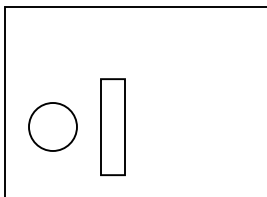
Further Practice

If you would like more of a challenge, you can add more furniture to the room. However, when it comes time for you to locate the furniture in the room, each new piece will need to be located relative to another piece. Just as you did in the activity above, you will need to maintain a GROUND each time you introduce a new FIGURE.

C

57

Bookshelf

D

B

A

Classifiers: A Closer Look
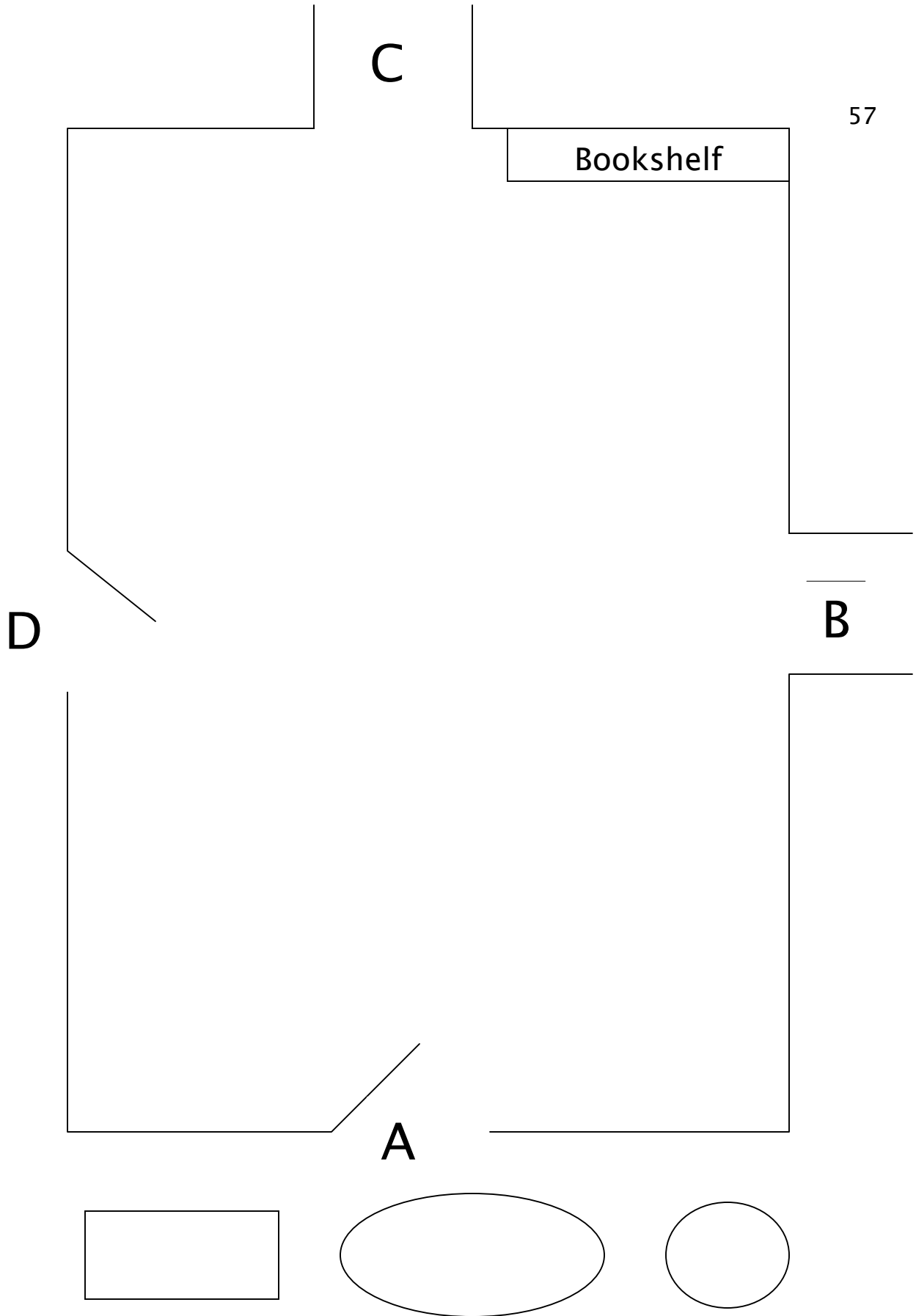
THE TRAIN STORY: ENGINEER'S POV
English Text

The engineer was in his train speeding along. He was calmly looking out into the dark, stormy night. The rain was pouring down and lightning was crashing all around. The headlight of the train shone down illuminating the tracks ahead. He gazed all around him into the darkness. The tracks ran along the steep side of a mountain. He could see ahead as the train wound around the bend to the other side of the mountain. As the train moved along the engineer was horrified to see a tree lying across the tracks. He pulled on the brake as hard as he could to try to get the train to come to a stop. The brakes gripped the wheels and made a terrible screeching noise, causing smoke to come billowing out from the sides. As the train got closer and closer to the tree, the engineer blew the whistle. He wanted to alert the people sleeping in the neighboring houses and next to the tracks. The people were in danger. The train could be derailed and land on top of a house. He was terribly worried. Finally, the train came to a screeching halt just short of the tree. It was a very close call; he was relieved. Then he got on the radio and called the maintenance crew to come out and remove the tree from the tracks.

VIEW FOR UNDERSTANDING

Videotext: **Train Story: Engineer's POV**

- If you are having a difficult time following this videotext at Normal Speed, you can read the printed English text before you watch this videotext. You also can watch the SLOW MOTION version.

- You could also use the SLOW MOTION version to practice making the classifiers in the text.

- You can use the CLOSE-UP version so you can see when there has been a change in eye gaze at the beginning of a role shift and how is maintained for the duration of the shift.
.
- You should practice watching each segment in the Exercise section in the Unit 3 Online Program before you attempt to sign the entire text.

Use the blank sheet on the previous page (p.59 of this Student Workbook) for this activity.

DIRECTIONS

1. Watch the opening of the video up to where the tree has fallen across the tracks.

2. Pause or stop the video and draw the elements of the setting, i.e., the house, the fence between the houses, the neighbor's house, the back fence, the train tracks and the mountain. The engineer has not directly told you where all these things are. But he has

Classifiers: A Closer Look

given you the location of the tracks and the mountain. From this information, you should be able to infer where the other elements of the story are.

3. Your teacher will check your drawings for accuracy and may ask for volunteers to draw their picture on the board.

4. Sign the exact same elements that you have drawn in #2 above, in your signing space.

5. Using the Close-up version, find examples of NMSs that show affect or emotion.

6. Look for examples of NMSs that are linguistic, for example the NMS for a large tree, the squinted eyes for intensity, and the raised brows that indicate when a topic is being introduced, especially when it is being introduced as a FIGURE.

7. Find examples of NMSs that show emotion.

8. When you watch the videotext, did you see any evidence of Role Shift?

Slow Motion Practice
Go to the SLOW MOTION format of the video. Shadow the performance of the sign model. You should practice with the text a few times until you are comfortable with it.

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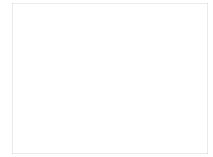
Interactive Activity _____ (sign off)
Close-up for Non Manual practice
Slow Motion to practice classifiers
Normal Speed to prepare for student performance of the text.

Checklist Activity for "Train Story: Engineer's POV"

1. Select "Exercise" in the "Train Story: Engineer's POV" 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.

The Train Story: Engineer's POV

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. Calmly looking out							
2. The headlight of the train shone							
3. Illuminating the tracks ahead							
4. He gazed all around							
5. Ran along the steep side of a mountain							
6. He could see ahead							
7. Wound around the bend							
8. Other side of the mountain							
9. Engineer was horrified							
10. Tree lying across the tracks							

The Train Story: Engineers POV

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. The brake as hard as he could							
12. The brakes gripped the wheels							
13. Smoke to come billowing out from the sides							
14. Got closer and closer to the tree							
15. Engineer blew the whistle							
16. To alert the people sleeping							
17. Train could be derailed							
18. He was terribly worried							
19. The train came to a screeching halt							
20. Just short of the tree							

The Train Story: Engineers POV

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. A very close call							
22. He was relieved							

THINKING CRITICALLY

Videotext: **Train Story: Engineer's POV**

DIRECTIONS
Using the Checklist for "Train Story: Engineer's POV," answer the following questions.

1. How many characters are there in Train Story: Engineer's POV?

2. What type of classifier is used in #2? _____

3. What about in #3? _____

4. Which is the FIGURE, #2 or #3? _____

5. What type of classifier used for the tracks in #5? _____

6. What do the squinted eyes mean in #11? _____

7. What is the handshape used in #17? _____

8. What kind of classifier is that? _____

9. What information are you given by the NMS in #19? _____

Classifiers: A Closer Look

Point of View Narrative

Instructional Activity (Intermediate)

- Just as you did with the Basic Level of this activity, you will need to create a short narrative that has a "plot" that includes one major character and some kind of event that has taken place. For the Intermediate Level, you also will have to add a second character. You will have the opportunity to practice the skills being developed here by doing the sample story presented in this activity with your teacher first, before you have to create your own story for the topics that follow.

- Divide into small groups to work on creating the short story as outlined in steps 1–3 below.

- Select one person from your group to be the spokesperson, who will sign your group's story for the rest of the class.

- When you have done the sample story and your teacher acknowledges that you understand what is required for this activity, you will proceed in creating a story for each of the topics on the following page. A different spokesperson should be selected for each of the stories.

- You will have to select two different students to perform the story. Each "character" telling what happened from their respective point of view.

Classifiers: A Closer Look

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DIRECTIONS

1. If you need to, review the videotext "Driving in San Francisco" in the Unit 3 Online Program. As you will see in the original story, it is told from the driver's point of view. You will notice that he is looking out the front windshield of his car when he almost hits the pedestrian carrying the package.

    It does occasionally shift to a different character's points of view, however. For example, when the driver smoking the cigar is threatening the VW driver, he gestures to the space in front of him. Because his eye gaze is directed there, we know he has located the VW driver for us.

    If you find that you are having trouble visualizing the setting of the story, go back to page 99 in your Student Workbook. Using these pictures of Fell St., where "Driving in San Francisco" takes place, carefully look at the pictures and visualize the location of the street, the car, the crosswalk, etc., so you can visualize the setting for your short narrative.

2. Now your group will make up a story about someone almost being hit by a car. You will be telling what happened from two different characters' points of view. One of them can be a pedestrian; re-cycling or improving upon the story you already did at the Basic Level. Add another character to your narrative. It could be one who witnessed the near accident; it could be the driver of the car, someone looking out from a nearby storefront, from a window above the scene, across the street from the near accident, etc.

Classifiers: A Closer Look
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3. Be sure you have selected two spokespersons from your group, who will perform the two characters' versions of the story.

4. When your teacher has determined that you understand this concept and have demonstrated your skill with it, you will work in a small group and create a short story for the first of the three suggested topics that are on the following page.

5. Do the same for the second and third topics. Remember that you will need two members of your group each time to perform the story.

Classifiers: A Closer Look

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TOPICS:

- First character: A person goes into a bank to open an account and walks straight ahead to the teller's counter. The person fills out a withdrawal slip. He hands the slip to the teller. He waits for his money. He watches the (imaginary) teller count out the paper money. (Do not go into a Role Shift) His eye gaze watches her place one bill after the other on the counter. He thanks the teller and walks out.

  Second character: The teller takes the deposit slip, counts out the cash, responds to the thank you and watches the man walk out.

- First character: A person is driving over a bridge that requires her to pay a toll. As she approaches the tollbooth, she sees a man driving recklessly towards her. She sees him (his car) hit her car broadside. She hits her head on the driver's side window. Her head is bleeding. She has a cell phone so she calls 911.

  Second character: The person driving the car sees himself getting too close to the car in the toll lane. He realizes he is going to hit her. Boom. He hits her broadside. He hits his head on the steering wheel. It really hurts. His head is bleeding so he reaches in his pocket and pulls out his handkerchief and holds it over the cut on his head.

- First character: I am at a football game. I am sitting so I can see right between the goal posts of my favorite team. I am looking at the game-winning pass. Here it comes, a beautiful arc. I see the guy catch it – touchdown!

Second character: I am sitting at the 50-yard line. I am looking at the game-winning pass. There it goes. Absolutely beautiful! Touchdown!

ASSIGNMENT #13

The class will be divided into groups. Your group should now create a short story that includes several elements that will need to be placed in your signing space. There will be only one character besides the narrator. The story should also have evidence of Time Shift to show a change from narrator to another character.

You will select someone from the group to perform your story for the rest of the class.

Classifiers: A Closer Look

Table Activity   "Where Am I?"

(Intermediate Unlabeled)

When doing this activity, use the <u>unlabeled</u> diagram of two tables and eight chairs, found on page 78.

Keep a copy of the labeled diagram handy for reference if you need to see where each letter is sitting.

Your teacher will practice this activity with you to be sure you understand the concept before you break into groups and practice doing this yourselves.

DIRECTIONS

1. Using the face of the clock to orient the paper, chair A should be at 12 o'clock, chair B at 3 o'clock, chair C at 6 o'clock, and chair D at 9 o'clock. On the other table, E should be at 12 o'clock, F at 3 o'clock, G at 6 o'clock, and H at 9 o'clock.

    You **WILL NOT** sign this on a vertical plane.

    Use the "Bent V" classifier that represents someone sitting.

    - Where is A sitting? Where is B? Where is C? Where is D?
    - Where are E? F? G? And H?

2. The second time, rotate the elements (chairs) so that chair D is at 12 o'clock, chair A at 3 o'clock, chair B at 6 o'clock, and chair C at 9 o'clock. On the second table, chair H will be at 12 o'clock, chair E at 3 o'clock, chair F at 6 o'clock, and chair G at 9 o'clock.

Classifiers: A Closer Look

- Where is A sitting? Where is B? Where is C? Where is D?
- Where are E? F? G? And H?

3. Rotate the elements (chairs) one more time so that chair C is at 12 o'clock, chair D is at 3 o'clock, chair A is at 6 o'clock, and chair B is at 9 o'clock. On the second table, chair G is at 12 o'clock, chair H is at 3 o'clock, chair E is at 6 o'clock, and chair F is at 9 o'clock.

- Where is A sitting? Where is B? Where is C? Where is D?
- Where are E? F? G? And H?

4. This will be the last time to rotate the elements (chairs). Chair B should be at 12 o'clock, chair C at 3 o'clock, chair D at 6 o'clock, and chair A at 9 o'clock. On the second table, chair F is at 12 o'clock, chair G at 3 o'clock, chair H at 6 o'clock, and chair E at 9 o'clock.

- Where is A sitting? Where is B? Where is C? Where is D?
- Where are E? F? G? And H?

Classifiers: A Closer Look

Grammar note:

Be sure you are using the correct Non-Manual Marker, NMM, (raised brow) for the topic and the NMM (furrowed brow) for WH questions, when you sign:

- o (Topic, raised brow) A, (WH furrowed brow) WHERE?

- o (Topic, raised brow) B, (WH furrowed brow) WHERE?

- o (Topic, raised brow) C, (WH furrowed brow) WHERE?

- o (Topic, raised brow) D, (WH furrowed brow) WHERE?

- o (Topic, raised brow) E, (WH furrowed brow) WHERE?

- o (Topic, raised brow) F, (WH furrowed brow) WHERE?

- o (Topic, raised brow) G, (WH furrowed brow) WHERE?

- o (Topic, raised brow) H, (WH furrowed brow) WHERE?

Table Activity "Who Am I?"

(Intermediate Unlabeled)

When doing this activity, use the <u>unlabeled</u> diagram of two tables and eight chairs, found on page 78.

Keep a copy of the labeled diagram handy for reference if you need to see where each letter is sitting.

Your teacher will practice this activity with you to be sure you understand the concept before you break into groups and practice doing this yourselves.

Remember, you can change the direction of your paper so that tables are situated one to the right or left of the other, or one above or below the other.

DIRECTIONS

Using the face of the clock to orient the paper the first time, Table One, chair A should be at 12 o'clock, chair B at 3 o'clock, chair C at 6 o'clock, and chair D at 9 o'clock. At Table Two, E should be at 12 o'clock, F at 3 o'clock, G at 6 o'clock, and H at 9 o'clock.

You **WILL NOT** be signing this on a vertical plane. You could put your copies on your desk or on the floor if that would help you arrange the tables and chairs on a horizontal plane – like the floor plan of a dining room.

Classifiers: A Closer Look

1. Begin by signing TABLE, and then add the classifier handshape for a round table: 2h CL: C.

2. Using the "Bent V" handshape, move your hand to where A is located in the signing space, according to the diagram.

3. Ask, "Who Am I?" See if you and the members of your group can do it without looking at the diagram for help.

4. Do the same for chairs B, C, and D.

5. Sign TABLE again, add the classifier handshape for a round table: 2h CL: C, and point to it and sign TWO. Using the "Bent V" handshape, move your hand to where E is located in the signing space.

6. Ask, "Who Am I?" Try to do this without looking at the diagram for help.

7. Do the same for chairs F, G, and H.

Do this several times, using both tables and mixing up the order of the letters.

- Now rotate your paper so that chair D is at 12 o'clock, chair A at 3 o'clock, chair B at 6 o'clock, and chair C at 9 o'clock. On the second table, chair H will be at 12 o'clock, chair E at 3 o'clock, chair F at 6 o'clock, and chair G at 9 o'clock.

  o Place your "Bent V" handshape in the location of chair A, B, C, D, E, F, G, and H. Ask, "Who Am I?" just as you did in 2–7, above.

Classifiers: A Closer Look

- Rotate your papers one more time so that chair C is at 12 o'clock, chair D is at 3 o'clock, chair A is at 6 o'clock, and chair B is at 9 o'clock. On the second table, chair G is at 12 o'clock, chair H is at 3 o'clock, chair E is at 6 o'clock, and chair F is at 9 o'clock.

- Place the "Bent V" handshape in the new location of chair A, B, C, D, E, F, G, and H. Ask, "Who Am I?" as you did in 2–7, above.

- This will be the last time you will have to rotate your papers. Chair B should be at 12 o'clock, chair C at 3 o'clock, chair D at 6 o'clock, and chair A at 9 o'clock. On the second table, chair F is at 12 o'clock, chair G at 3 o'clock, chair H at 6 o'clock, and chair E at 9 o'clock.

- Place the "Bent V" handshape in the new location of chair A, B, C, D, E, F, G, and H. Ask, "Who Am I?" as you did in 2–7, above.
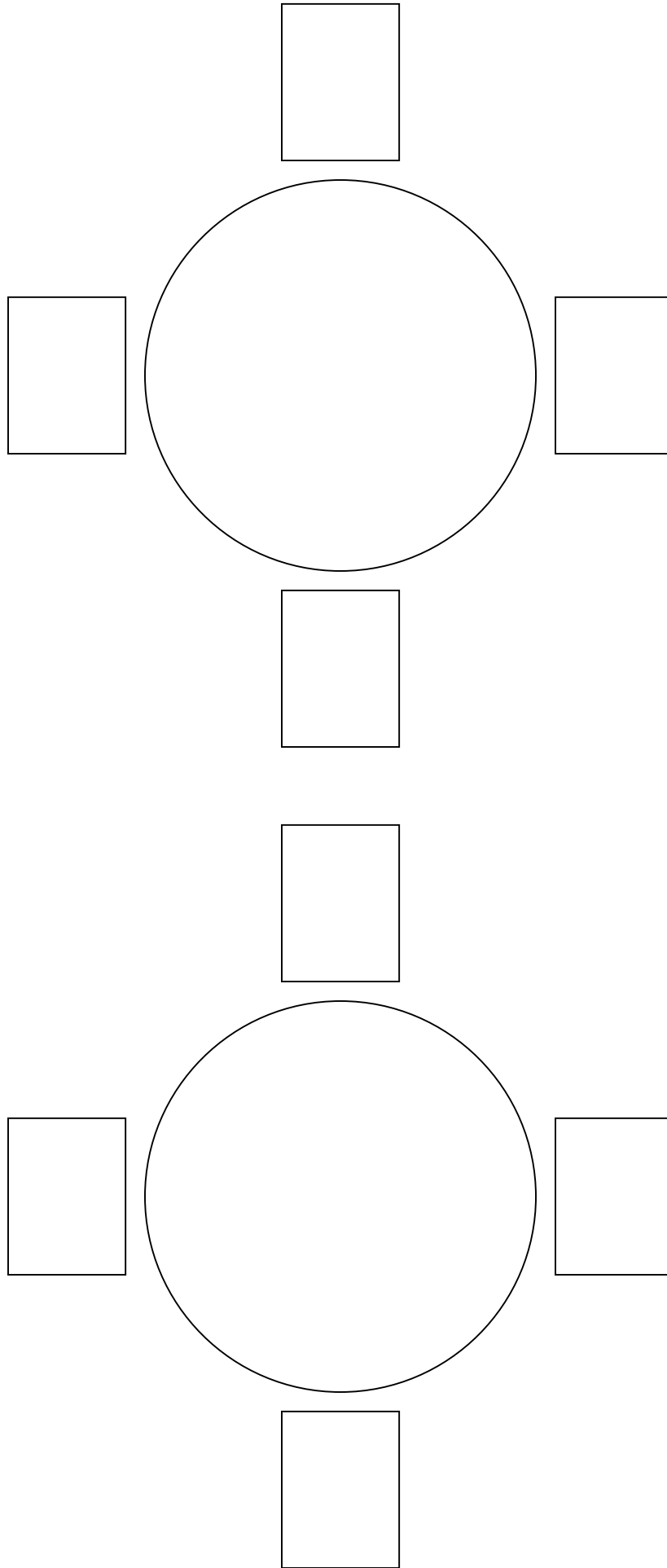
Grammar note:

Be sure you are using the correct Non-Manual Marker, NMM, (raised brow) for the topic and the NMM (furrowed brow) for WH questions, when you sign:

(Topic, raised brow) "Bent V", (WH furrowed brow) WHO?

Continue to ask "Who Am I?" mixing up the order of the letters and moving from table to table.

Classifiers: A Closer Look

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90-180-270: The Activity (Advanced)

You are probably very familiar and comfortable with the concept of changing viewpoints after having done the Basic and Intermediate versions of this activity already. You are now going to work with the same short story you created or expanded in the Intermediate Level if possible, since it was already approved by your teacher and the context of the text is familiar. This time at the advanced level, however, you will add a third conversational turn into the dialogue that takes place in your narrative. You will also have to change the Point of View, meaning you have to see the setting from each of your character's eyes.

Since you will have at least three conversational turns, that means you will have to mentally rotate the setting of the signed event each time. First, you will have to construct an image of what your first or main character sees. When you to into a Role Shift to take on the role of your second character at 90 degrees from you, you will have to mentally/visually align all the elements in the setting of the signed event as they are seen from this character's eyes. For the third conversational turn, you will shift back to your first character and will need to re-align the elements once again, to match was is seen from the first character's eyes.

In addition, when you move or re-locate the item or character that you are interacting with to a new place, i.e. 180 or 270 degrees, you will have to mentally/visually re-construct the setting of the signed event. You will be seeing the elements from 0 to 180 degrees; when you take on the Role Shift, you will see the elements from 180 to 0 degrees (mirrored).

The same is true for when you are interacting with the element(s) and they are 270 degrees from your 0. You will be seeing things arranged differently looking from 0 to 270 degrees than you would when looking 270 to 0 degrees.

This mental exercise demonstrates how much of what is signed must first be mentally constructed. As second language learners of ASL, the task of mental rotation done by fluent ASL speakers is not always accessible to us and often is not recognized or it is overlooked. If you do notice that things have moved, often the reason for where they moved and why it happens remains elusive.

ASSIGNMENT

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 (Advanced) in the Unit 3 Program. Your story should follow the same format, adding a character into the narrative, and situating the character at 90, 180, and 270 degrees from you. You will then take on the role of the new character, using a Role Shift. You will need to have at least 3 conversational turns with this character.

Make sure that you mentally locate where this new character is in the signing space relative to your initial character. Your teacher or classmates watching you should be able to tell the difference between when you are the initial character and when you have taken on the Role Shift. They also should be able to tell whether the character you have shifted into is at 90, 180 or 270 degrees from you in your signing space.

DIRECTIONS

1. Before you work on expanding the story you created for the Intermediate Level of this activity, you will need to practice doing what the sign models have done in the Advanced level of the 90-180-270 videos in the Unit 3 Online Program.

2. If it is not possible to successfully add any more dialogue to your previous story, you can create a new short story that includes two characters interacting in some way and at least 3 conversational turns.

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UNIT 3: Chapter 3 Learning Objectives

- Improve ASL narrative by expanding the number of ENTITY Classifiers used in signed texts.

- Using the video segments in the Exercise section in the Online Program, be able to distinguish between the onset and offset of each of the multiple characters in a narrative.

- Perform the narrative originally created in Chapter 1, and incorporating more than 2 points of view.

- Identify how eye gaze and posture are used to signal when a character, other than the narrator, is activated.

- Further demonstrate the ability to visualize and mentally rotate the setting of a signed event by correctly aligning the elements according to each of multiple character's point of view.

Table Exercise "Where Am I?" (Advanced)

The activity at the Advanced level is the same as it was at the Basic and Intermediate Level except that now there will be four tables and sixteen chairs. You will be working with the labeled version of the diagram on page 88.

Your teacher will practice this activity with you before you will work with it in groups. This is by far the most challenging level of this activity. It not only requires you to mentally be able to rotate the elements, but it also will be a challenge to your visual memory skills.

DIRECTIONS

1. Using the face of the clock to orient the paper, Table One should have chair A at 12 o'clock, chair B at 3 o'clock, chair C at 6 o'clock, and chair D at 9 o'clock. On Table Two, E should be at 12 o'clock, F at 3 o'clock, G at 6 o'clock, and H at 9 o'clock.

2. Table Three will have at I at 12 o'clock, J at 3 o'clock, K at 6 o'clock, and L at 9 o'clock. On the fourth table, M should be at 12 o'clock, N at 3 o'clock, O at 6 o'clock, and P at 9 o'clock.

3. Use the "Bent V", to represent someone sitting when you ask:

   - Where A is sitting? Where is B? Where is C? Where is D?
   - E? F? G? H?
   - I? J? K? L?
   - M? N? O? P?

Because the number of tables has been increased, it may be difficult for you to keep track of every chair at first. It might help if you repeat where

each table is located in your signing space. You might also want to repeat where the chairs are.

Ask where <u>A through </u>P is sitting giving the letters in alphabetical order the first time. It is OK look at the labeled diagram if necessary.

If there is still time remaining to this class period, or as a warm up for the next class session, continue working in groups, but try mixing up the order of the tables, and not doing the letters for the chairs in alphabetical order.

Grammar note:

Be sure you are using the correct Non-Manual Marker, NMM, (raised brow) for the topic and the NMM (furrowed brow) for WH questions, when you sign:

- o (Topic, raised brow) A, (WH furrowed brow) WHERE?

- o (Topic, raised brow) B, (WH furrowed brow) WHERE?

- o (Topic, raised brow) C, (WH furrowed brow) WHERE?

- o (Topic, raised brow) D, (WH furrowed brow) WHERE?

- o (Topic, raised brow) E, (WH furrowed brow) WHERE?

- o (Topic, raised brow) F, (WH furrowed brow) WHERE?

- o (Topic, raised brow) G, (WH furrowed brow) WHERE?

- o (Topic, raised brow) H, (WH furrowed brow) WHERE?

Classifiers: A Closer Look

Table Exercise "Who Am I?" (Advanced)

The labeled version of the diagram that is to be used with this activity can be found on page 88.

Your teacher will practice this activity with you to be sure you understand the concept before you break into groups and practice doing this yourselves.

DIRECTIONS

1. Using the face of the clock to orient the paper, Table One should have chair A at 12 o'clock, chair B at 3 o'clock, chair C at 6 o'clock, and chair D at 9 o'clock. On Table Two, E should be at 12 o'clock, F at 3 o'clock, G at 6 o'clock, and H at 9 o'clock.

2. Table Three will have at I at 12 o'clock, J at 3 o'clock, K at 6 o'clock, and L at 9 o'clock. On the fourth table, M should be at 12 o'clock, N at 3 o'clock, O at 6 o'clock, and P at 9 o'clock.

In the activity "Where Am I?" you were asked **where** A was sitting, where B was sitting, and so forth. You either pointed to the place where A was sitting or you made their hands into the "Bent V" to show where A was sitting.

This time it will be different. Your teacher will place the "Bent V" classifier handshape in the space where a chair would be located, and will ask you:

- o "Who Am I?"

You teacher will continue to ask, "Who Am I?" for all 16 letters associated with the chairs in the diagram.

Classifiers: A Closer Look
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When your teacher feels you are ready, you will work in groups of four. Each member of your group should get a chance to take the role of teacher.

- Begin by signing TABLE, then add the classifier handshape for a round table: 2h CL: C to help your group construct the mental image of the "floor plan."

- Using the "Bent V" handshape, move your hand to where A is located in the signing space, according to the diagram.

  o Ask "Who Am I?" If necessary, you can look at the labeled diagram for help.

- Do the same for chairs B, C, and D.

Now move to Table #2

- Sign TABLE again, add the classifier handshape for a round table: 2h CL: C, and point to it and sign TWO. Using the "Bent V" handshape, move your hand to where E is located in your signing space, according to the diagram.

  o Ask, "Who Am I?" You can look at the diagram for help.

- Do the same for chairs F, G, and H.

For Table #3

- Sign TABLE again, add the classifier handshape for a round table: 2h CL: C, and point to it and sign TWO. Using the "Bent V" handshape, move your hand to where I is located in your signing space, according to the diagram.

    o Ask, "Who Am I?" You can look at the diagram for help.

Do the same for chairs J, K, and L.

For Table #4

- Sign TABLE again, add the classifier handshape for a round table: 2h CL: C, and point to it and sign TWO. Using the "Bent V" handshape, move your hand to where M is located in your signing space, according to the diagram.

    o Ask, "Who Am I?" You can look at the diagram for help.
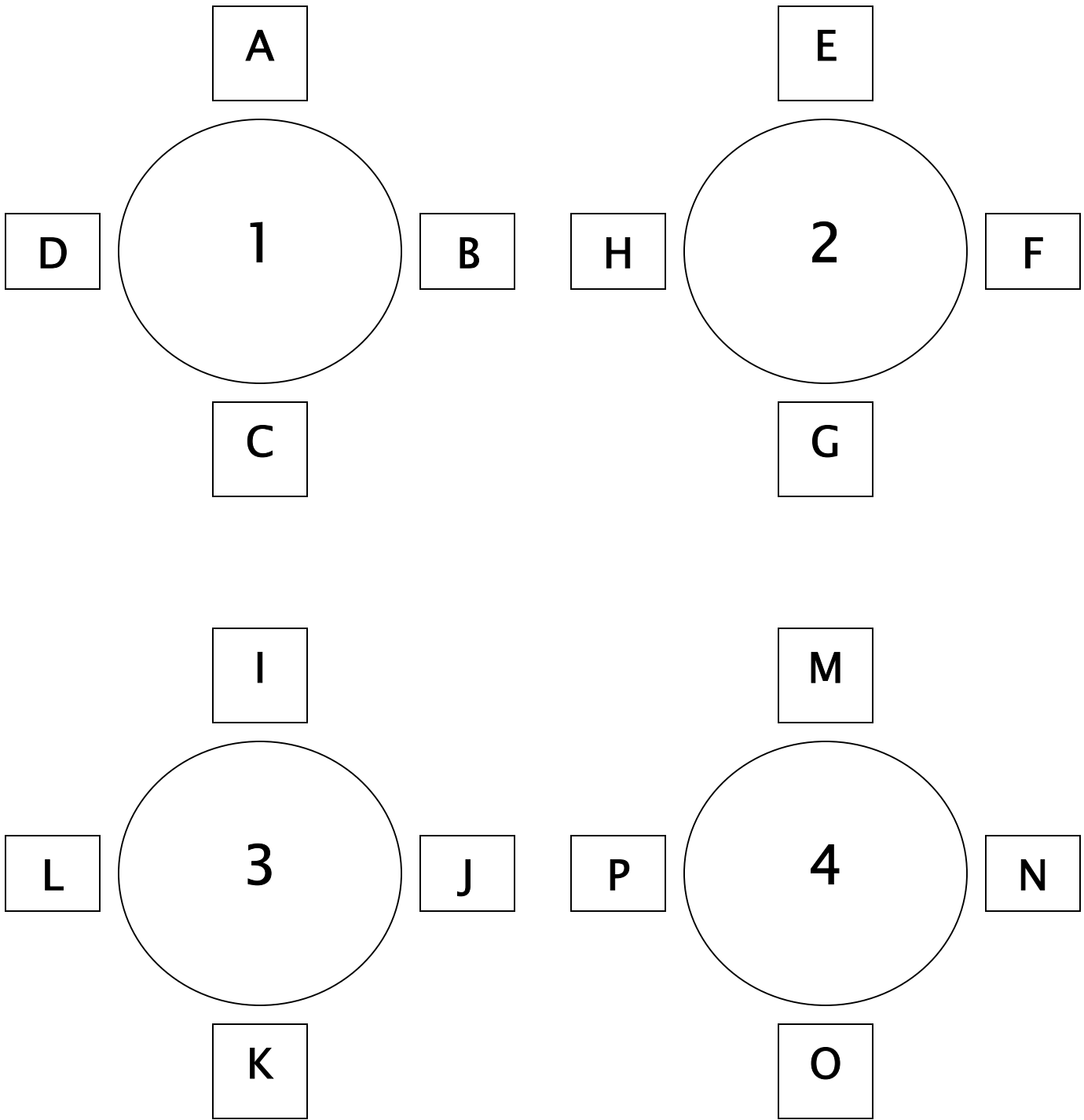
Do the same for chairs N, O, and P.

Ask: "Who Am I" beginning with <u>A and going all the way through to P</u> giving the letters in alphabetical order the first time. You can refer to the labeled diagram if necessary.

It is OK for the "students" to copy the movement of the "teacher" when trying to determine the answer. Doing this will help them construct their mental model.

If there is still time remaining to this class period or as a warm up for the next class session this activity should be done again. The order of the letters presented should not follow an alphabetical progression the next time it is done.

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A

D 1 B

C

E

H 2 F

G

I

L 3 J

K

M

P 4 N

O

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POINT OF VIEW PRACTICE
"Which Way Did the Bicycle Go?" (Advanced)

- This activity works best with a small group, a maximum of six per group.

- It is better if the chairs or desks are arranged in a line.

- Unlike the Basic Level of this activity, you will be taking on the role of **all four** drivers.

- This will be slightly different than the Basic Level of the activity in that each student will show the path of the bicycle from the driver of each car's point of view.

- Your teacher has a script to lead you through this activity the first time before you try it on your own.

- There is a diagram to use with this activity. It can be found on page 27.

- As with many of the activities you have been doing, this one uses real world space. It is important that you use your right hand to show movement from right to left, and your left hand to show the bike traveling from left to right. It is also important that you use the right amount of space between your car and the bike to indicate when the bike is in a lane that is close to the car or in a lane farther from the car.

Classifiers: A Closer Look

1. Take on the point of view of car #1.
2. Show what you see as the bicycle passes you.
3. Show what car #2 sees as the bicycle passes car #1.
4. Show what car #3 sees as the bicycle passes car #1.
5. Show what car #4 sees as the bicycle passes car #1.

ADDITIONAL PRACTICE

1. Take on the point of view of car #2.
2. Show what you see as the bicycle passes you.
3. Show what car #3 sees as the bicycle passes car #2.
4. Show what car #4 sees as the bicycle passes car #2.
5. Show what car #1 sees as the bicycle passes car #2.

1. Take on the point of view of car #3.
2. Show what you see as the bicycle passes you.
3. Show what car #4 sees as the bicycle passes car #3.
4. Show what car #1 sees as the bicycle passes car #3.
5. Show what car #2 sees as the bicycle passes car #3.

1. Take on the point of view of car #4.
2. Show what you see as the bicycle passes you.
3. Show what car #1 sees as the bicycle passes car #4.
4. Show what car #2 sees as the bicycle passes car #4.
5. Show what car #3 sees as the bicycle passes car #4.

A Room With Four Views

(Advanced)

DIRECTIONS

There is a diagram for "A Room With Four Views." It is on page 57.
This activity works best in groups with only four students.

Your teacher will practice this activity with you before you will work independently as a group.

1. There are geometric shapes provided as a guide for drawing furniture. You can decide what furniture is going to be in the room and draw it on the diagram.

2. There should be at least three (3) pieces of furniture placed in the room.

3. As you did with the Basic and Intermediate Level of this activity, decide which student gets which entrance to the room. Align yourselves with the entrance that matches the letter you chose.

4. Begin with the student at entrance A. You all should place the furniture in your signing space according to your view. Try to remember how you did the Basic Level of this activity. You will have to maintain the GROUND classifier when you locate the new FIGURE classifier in the room.

5. Without turning the paper, you should now locate the furniture from B's view of the room.

Classifiers: A Closer Look

6. The student at entrance B will go next. The students who are at entrance B will locate the furniture in the room from their view.

7. Without turning the paper, they will also have to locate the furniture from C's view of the room.

8. The students at entrance C will do their view and the view from the entrance marked D.

9. The last student, D, will locate the furniture according to the diagram from D's view as well as from A's view.

VIEW FOR UNDERSTANDING

Videotext: Train Story: Combined POV

- By now you should be very familiar with the information being conveyed in the Train Story. This time you will be watching the same story unfold, but it will be told from combined points of view.

- Later you will have the opportunity to perform the same text.

- You should be able to give/demonstrate at least 3 examples of combined points of view that you saw in the videotext.

- If you are having a difficult time following this videotext at Normal Speed, you can watch the SLOW MOTION version.

- You could also use the SLOW MOTION version to practice making the classifiers in the text and for going in and out of the multiple Role Shifts.

- You can use the CLOSE–UP version so you can see when there had been a change in eye gaze at the begining of a role shift and how it is maintained for the duration of the shift.

- You should practice watching each segment in the Exercise section of this videotext in the Online Program before you attempt to sign the entire text.

Slow Motion Practice

Go to the SLOW MOTION format of the video. Shadow the performance
of the sign model. You should 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.

1. Select "Exercise" from the "Train Story: Combined POV" menu.
   Select "Begin Exercise." Note, there is no checklist for this activity.
2. Look at the video segment for #1.
3. Look to see what type of Classifier was used there.
4. Now look and see if there was any Role Shift in that segment.
5. Was there a NMS for the segment that showed emotion or affect?
6. Was there a NMS for the segment that gave linguistic
   information?
7. Look at the video segment for #2.
8. Follow the same steps as you did for #1.
9. Continue until you have finished all the video segments.

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Point of View Narrative (Advanced)

Instructional Activity

- During the Advanced Level of this activity, you will need to take on the role of a third character in a short narrative and tell what was seen happening from the two previous characters' combined points of view. This will be very much like what you saw the sign model do in "Train Story: Combined Point of View." You will have the opportunity to practice this concept in the activity outlined below before you have to create your own story.

- The class will be divided into small groups to work on creating a short story as was done in the Basic and Intermediate Levels of this activity. All of the groups will work on the same story, though what the stories will look like can and should be different.

- Select three persons from your group to sign your story for the rest of the class. The first student will follow the point of view of the first character. The second student will take on the role of the second character and describe the event from that point of view. The third student will be the new character added to the narrative who will have to combine the points of view of the other two characters into his or her narrative.

DIRECTIONS

1. Remember the two pervious versions of this activity that you did when you used the videotext of "Driving in San Francisco" where the pedestrian carrying the package almost gets hit by a car and another character standing across the street sees what happens? Now you will tell the story from the point of view of a third character,

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the driver of a car that is in the lane next to the VW, who can see both pedestrians and the VW car. When she gets to work, she will tell her co-workers what she saw. In so doing she will have to take on the role of both pedestrians and the driver of the VW.

2. Your teacher will ask the three spokespersons from each group to perform their versions of the story.

3. When your teacher feels that you have successfully demonstrated that you understand the concept being presented in this activity, you will work as a group and create a short story from the topics that follow. Different combinations of students should perform them for the class.

TOPICS:

o First character: A person goes into a bank to open an account and walks straight ahead to the teller's counter. The person fills out a withdrawal slip. He hands the slip to the teller. He waits for his money. He watches the teller count out the paper money. His eye gaze watches her place one bill after the other on the counter. He thanks the teller and walks out.

Second character: The teller takes the deposit slip, counts out the cash, responds to the thank you and watches the man walk out.

Third character: Is a person who works with people who plan to open a new account. It is a slow day, not much is happening. She watches a man come in and go up to the teller's counter. She gets home that night and tells her family about her day at work. She thought the man was interesting. She will tell her family about what he did, weaving the story from the both characters' points of view as described above.

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o First character: A person is driving over a bridge that requires her to pay a toll. As she approaches the tollbooth, she sees a man driving recklessly towards her. He hits her car broadside. She hits her head on the driver's side window. Her head is bleeding. She has a cell phone so she calls 911.

Second character: The person driving the car sees himself getting too close to the car in the toll lane. He realizes he is going to hit her. Boom. He hits her broadside. He hits his head on the steering wheel. It really hurts. His head is bleeding so he reaches in his pocket and pulls out his handkerchief and holds it over the cut on his head.

Third character: The toll taker sees the two drivers get into an accident. When the police arrive, she will describe what happened taking on the roles and re-constructing the actions of both characters telling what happened from their combined points of view.

o First character: I am at a football game. I am sitting so I can see right between the goal posts of my favorite team. I am looking at the game-winning pass. Here it comes, a beautiful arc. The guy catches it – touchdown!

Second character: I am sitting at the 50-yard line. I am looking at the game-winning pass. There it goes. Absolutely beautiful! Touchdown!

Third character: I am a sportscaster with video footage of the game. It is time to tell the audience about the game-winning pass. The sportscaster will describe the play as if he was showing the footage taken from those two locations, weaving in the point of view of both characters above.

ASSIGNMENT #14

The class will be divided into groups. Your group should create a short story that includes several elements that you will need to place in your signing space. There will have to be two characters plus the narrator. The story could also have evidence of Time Shift to show how the narrator has changed into another character. The story should weave together the points of view of all the characters, as was demonstrated by the sign model in "Train Story: Combined Point of View."

You will select someone from the group to perform the story for the rest of the class.

NOTE: The images on the following pages are also available in the "Driving in San Francisco" section of the Unit 3 Online Program.

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