

**Writing an Educational Children's Book to Promote the use of American Sign Language
and Education about Deaf Culture.**

By

Gillian L. Griffin

A THESIS

Submitted to

Oregon State University

Honors College

In partial fulfillment of the requirements for the degree of

Honors Baccalaureate of Science in Biology

Honors Scholar

Presented May 29, 2020

Commencement June 2020

AN ABSTRACT OF THE THESIS OF

Gillian L. Griffin for the degree of Honors Baccalaureate of Science in Biology presented on MAY 29, 2020. Title: Writing an Educational Children's Book to Promote the use of American Sign Language and Education about Deaf Culture.

Abstract Approved: Eric Hill

Keywords: Education, American Sign Language, Deaf culture

Corresponding e-mail address: griffing@oregonstate.edu

©Copyright by Gillian Griffin

May 29, 2020

**Writing an Educational Children's Book to Promote the use of American Sign Language
and Education about Deaf Culture.**

By

Gillian L. Griffin

A THESIS

Submitted to

Oregon State University

Honors College

In partial fulfillment of the requirements for the degree of

Honors Baccalaureate of Science in Biology

Honors Scholar

Presented May 29, 2020

Commencement June 2020

Honors Baccalaureate of Science in Biology project of Gillian Griffin presented on May 29, 2020

APPROVED:

Eric Hill, Mentor, representing English Department

Michael O'Malley, Committee Member, representing English Department

Tasha Galardi, Committee Member, representing Department of Human Development and Family Sciences

Toni Doolen, Dean, Oregon State University Honors College

I understand that my project will become part of the permanent collection of Oregon State University, Honors College. My signature below authorizes release of my project to any reader upon request.

Gillian Griffin, Author

Writing an Educational Children's Book to Promote the use of American Sign Language and Education about Deaf Culture.

INTRODUCTION

PROBLEM DEFINITION

The majority of Deaf children around the world are born to hearing parents, and yet there is a distinct lack of resources available to help new parents learn how to sign. There are very few resources available for learning ASL outside of a structured classroom and many parents simply do not have the time or resources to pay for them. There is also a stigma in the U.S and around the world against Deaf people, as well as a continuing belief that Deafness is a handicap. Many parents fear that their child will be denied opportunities or struggle later in life for being Deaf. Many Deaf children grow up without being exposed to sign language and struggling to communicate with their families due to the lack of a common language.

My hope is that this book will provide an easy and affordable resource for new parents to connect with their Deaf child by allowing them to use ASL to sign a book to their child before bed. Many adults look back on their childhood and fondly remember their parents reading them bedtime stories and I am hoping that this book will allow other parents to connect with their children in the same way.

STATEMENT OF PURPOSE

The goal of my thesis project was to write a children's book that incorporated the grammar of both American Sign Language and English. This book is intended to be used as a resource for both hearing parents who have a Deaf child, or Deaf children between the ages of four and seven who are preparing to enter mainstream school.

BOOK SUMMARY

This book is a story about a Deaf six-year-old girl named Lucy navigating her very first day of first grade. Lucy, like many Deaf children, has hearing parents. Her parents learned how to sign when she was a baby and taught her ASL. Like most children, Lucy is excited to meet new friends and loves to paint and draw. When she first gets to school, she is nervous because she realizes that she is the only Deaf student at the school and she is worried that she will not be able to make any friends. However, Lucy and a little boy named Ahmed bond over their mutual love of painting during art class and quickly become good friends. Lucy introduces him to sign language and teaches him about several aspects of Deaf culture, such as name-signs and the fact that Deaf people can and do listen to music. At the end of the story, Lucy excitedly introduces Ahmed to her parents, meets his parents and the children quickly make plans for a playdate later in the week.

I believe that my story provides a good resource to help both children and parents learn about ASL and Deaf culture. Integrating information about various aspects of Deaf culture into a children's book will also give parents and children a resource to learn about that community as well as provide a valuable source of representation for children who rarely see themselves represented in media.

AN INTRODUCTION TO THE DEAF COMMUNITY

THE DEAF COMMUNITY

An estimated 90% of Deaf children are born to hearing parents and yet there is a distinct lack of resources available to help new parents juggle the strain of raising a new born baby with the time and effort required to learn a second language. In fact, for those Deaf children, 88% of their parents never learn how to sign (“Why Parents of Deaf Children Don’t Learn Sign Language”). In researching this topic, I found that the two biggest reasons that parents never learned how to sign were their lack of resources and exposure to ASL or their fear of what their child’s life would be like if they never learned how to speak. Many people are not aware of how rich and vibrant the Deaf community is or how many Deaf people view their Deafness as part of their identity and not as a disability. On the other hand, many Deaf children who learn sign language at home often struggle in mainstream schools due to the different grammar and sentence structure of ASL. Making ASL more accessible and more enjoyable for parents to learn may help to encourage them to learn sign language and giving Deaf children a resource to practice English grammar may help them succeed more in mainstream schools.

ASL GRAMMAR: SENTENCE STRUCTURE

While many people assume that American Sign Language is just signed English, ASL is actually its own language with its own grammar, syntax and sentence structure. For example, ASL does not use any BE-verbs, articles or signifiers to denote the -ing form of a verb. ASL also uses different word orders from English and that word order can vary based on the audience’s

familiarity with the object and whether the signer is trying to explain, remind, confirm or negate the object of the sentence (“American Sign Language: Grammar”). Three of the more common word orders in ASL are Subject-Verb-Object, Object, Subject-Verb and Topicalization sentence structures. For example, take the sentence “the girl is eating an apple”. Since ASL does not use articles or signify the -ing form of verbs, that phrase in the Subject-Verb-Object form of ASL becomes “GIRL EAT APPLE”. If I wanted to specify the time at which the girl ate the apple, I would place the time at the beginning of the sentence so the English phrase “yesterday the girl ate an apple” would become “YESTERDAY GIRL EAT APPLE”. Notice that there is also no conjugation in ASL; the sign for “eat” stays the same no matter if I am talking about an apple that the girl is currently eating or an apple that the girl ate yesterday. This sentence structure is also called Topic-Comment sentence structure where the topic is stated and then a comment is made about that topic. In the example listed above, the subject, “the girl”, is the topic and the comment refers to what the girl did which in this case was eating an apple. This Topic-Comment sentence structure can also be used to make passive sentences by switching the order of the object and the subject in the sentence. So the same example as above could be signed as “APPLE GIRL EAT” which in English would be written as “the apple was eaten by the girl”. In this case, the apple is the topic of the sentence and the comment describes what happened to it (“American Sign Language: Grammar”).

A second important sentence structure in ASL is called topicalization and it is used in certain, specific circumstances such as situations where the subject is unknown or irrelevant, situations where both parties have previous knowledge of the subject and situations where the subject requires some clarification (“American Sign Language: Grammar”). Topicalization follows the same word order as the Object, Subject-Verb order described above but the

difference is that the speaker uses specific facial expressions to ensure that the listener understand what they are talking about. For example, imagine that you and I had previously been discussing an apple that I bought from a fruit vendor that I was particularly excited to try. If I wanted to tell you that I ate the apple using Topicalization, I would raise my eyebrows while signing “APPLE?” then lower them to sign “I EAT” so the entire sentence would look like “*(eyebrows raised)* APPLE *(eyebrows neutral)* I EAT”. The raising of the eyebrows signifies a question so by raising my eyebrows while signing “APPLE” I am asking if you remember that specific apple that we had been talking about earlier. If you nod or indicate that you remember the apple, then I know that we are on the same page and I can finish my sentence. Topicalization is often a way to save time because it minimizes the amount of signing that someone needs to do to get their point across. That same sentence without topicalization would be signed as “*(eyebrows raised)* YOU REMEMBER APPLE I WANT TRY? *(eyebrows neutral)* I EAT”. With topicalization, I am able to convey the same message with much fewer signs. However, both forms of the sentence are equally valid in ASL, topicalization just gets the point across much faster (“American Sign Language: Grammar”).

ASL GRAMMAR: FACIAL EXPRESSIONS

As seen in the previous example, facial expressions are extremely important in ASL in order to denote mood, ask questions and even negate sentences. For example, as seen in the example above, the signer raised their eyebrows when asking the listener if they remembered the apple. Raising eyebrows is used to indicate yes/no questions such as “do you want butter” or “have you seen my coat”. Facial expressions are extremely important in these situations because they are the only indicators in the sentence of whether that sentence is a question or a statement.

For example, signing “YOU WANT BUTTER” with neutral eyebrows means that I am telling you that you want butter whereas signing “YOU WANT BUTTER” with raised eyebrows means that I am asking you if you want butter. This is similar to how English speakers sometimes use tonal inflection to show the listener that they are asking a question. On the other hand, lowering the eyebrows is used while asking questions involving the words “who, what, where, when, why, how and how many” (“ASL: ‘Wh-Question’ Facial Expression.”). So, if you had answered yes when I asked if you had seen my coat, I would then lower my eyebrows and sign “WHERE”. This might seem confusing at first but it is actually fairly similar to the facial expressions that English speakers use while speaking.

Facial expressions can also be used to negate a sign or show the magnitude of it. For example, if I wanted to show that I did not understand something, I could sign the word “UNDERSTAND” while shaking my head and having a confused expression on my face. If I wanted to tell you that I saw an ENORMOUS spider that was just absolutely massive, I would sign the word big with a shocked or intense expression on my face to add emphasis to just how extremely big it really was.

ASL GRAMMAR: DIRECTIONAL SIGNS

Because ASL is a visual language, it often moves in three dimensions in a way that is difficult to capture on paper. For example, many signs in ASL are directional so they are able to distinguish who is doing the action and who the action is being done to. One example of this is the sign “GIVE”. If I wanted to say that I gave you an apple, I would start the sign “GIVE” near my body and then move it towards you. If I wanted to say that you gave me an apple, I would start the sign “GIVE” farther from my body and move it towards me. So rather than signing “I

GIVE YOU APPLE” which is four signs, I would sign that same sentence as “GIVE (directionally from me to you) APPLE” which is only two signs. While directional signs are hard to explain on paper, they are very common in ASL.

ASL VS SEE

The distinction that ASL is not simply signed English is a very important one. Signed Exact English (SEE) was a system created in the early 1970’s that uses ASL signed supplemented with special signed and additives in order to sign English exactly as it is spoken (Hoffman). SEE includes forms of the “to be” verb, verb endings such as “-ing” endings, and sentence structures that would be found in spoken English. It also includes signs for verbs such as “the” and “or” that are not typically found in pure ASL. It is important to note that SEE is not technically a language like ASL; instead, SEE is defined as a “manual English system” whereas ASL is as much its own language as German or Japanese (Hoffman). SEE is used by a lot of hearing parents as a way to communicate with their deaf child because it allows them to communicate in a visual manner that their child will be able to easily understand but it saves them from needing to learn a new language. Supporters of SEE believe that it helps Deaf children succeed in school by teaching them the standard English grammar that they will be graded on throughout their years as a student and making it easier for their parents to communicate with them. However, there is a large controversy around SEE in the Deaf community as many people see it as a way to make ASL obsolete or a way of implying that ASL is merely signed English. Many Deaf people also feel as if SEE is a way of people trying to bring ASL closer to “proper English” and a way of making them conform with the hearing world (Hoffman). For a community that has spent much of its history fighting to preserve their

language and fighting to be defined by more than their deafness, ASL is a very important part of their culture.

A BRIEF OVERVIEW OF DEAF CULTURE

The Deaf community has faced a long history of oppression and prejudice and they have had to fight for their right to their own language and to be seen as equals many times. For decades, Deaf students were banned from using American Sign Language, forced to speak if they wished to communicate, labeled as disabled and relegated to the fringes of society (O'Brien). This has forged the Deaf community into a vibrant and passionate community that is unafraid to fight for what they believe in. Deaf communities also tend to be very collectivistic where every individual is seen as part of a greater group and there are strong bonds between all members of that group (Ladd). Many Deaf people do not view their deafness as a disability; instead it is something that allows them to find community and to see the world in a different way. Their belief is that the problem does not lie in the fact that they cannot hear, it lies in the fact that society is not inclusive enough to accommodate them. This is an example of the social model of disability which states that the burden lies on society to ensure that all citizens have equal access and opportunities rather than on the individual for somehow not achieving society's standard (Ladd). The Deaf community also tends to be very passionate about preserving ASL which is why many Deaf people protest the use of Signed Exact English because ASL is viewed as a part of their cultural identity.

LANGUAGE DEVELOPMENT IN CHILDREN

IMPORTANCE OF LANGUAGE DEVELOPMENT

The toddler and preschool years are a very formative time period in regard to childhood language development. By the ages of four or five, most children typically have a working knowledge of their language's rules of grammar, syntax and semantics (Russel). In addition, vocabulary knowledge is a strong predictor of academic success, and it plays a central role in cognitive development, especially in relation to literacy and learning (Berman). The ultimate language goal that will be obtained later in life is that of literacy. "A key contributor to literacy is the acquisition of a "literate lexicon"—a mental dictionary of thousands of complex and low frequency words coexisting in an elaborate semantic network" (Berman). For this reason, it is essential to expose children to language as early as possible so that they have the ability to communicate efficiently and build up their vocabulary. For hearing children, exposure to language comes by listening to their parents speak and mimicking the sounds that they hear. However, this approach does not work for Deaf children and can lead to a communication delay in their development. Delayed communication can lead to an increase in stress, tantrums and frustration for the child who is unable to communicate their needs which can weaken their bond with their parents by decreasing the amount of time that they spend attending to the same interests (Barnes). The bond between parent and child is essential for childhood development and plays a huge role in language acquisition.

ROLE OF PARENTAL CONNECTIONS

Not only is education an important factor in childhood development but a child's home life plays a crucial role as well. Children are very observant and learn a lot about the world and about society through watching how their parents communicate and interact with each other as well as

the people around them. In fact, interactions between the parents and child are the most important and influential factor in the development of the child's language skills (Barnes). Deaf children are no different; having access to language and being able to efficiently communicate from a young age has a tremendous impact on their social and intellectual development in many areas of life. Deaf children who are able to engage linguistically with their parents, either Deaf or hearing, from a young age have been found to be more competent in their linguistic and social development than Deaf children who were not (Weaver). Since linguistic cues come from the parents, it is important to provide them with the resources to communicate with their child in a way that is effective for both parents and children.

INTRODUCING LUCY:

LUCY

The main character of this story is named Lucy. She is a six-year-old girl starting her first day of first grade in a hearing school. She is a happy, funny, outgoing little girl who loves to paint and draw. The age of six was chosen because it is the age where most children move into elementary school which is an important milestone in a young child's life. By picking this age for Lucy, I hoped that most children would be able to relate to her in a way that would help them to engage in the story. Another important fact about Lucy is that she is Deaf. Having a Deaf protagonist was important for the purpose of the story because it helped the children in my target audience to connect more deeply to Lucy. There are very few Deaf characters in media and even fewer in platforms that cater towards children. Having a Deaf main character allows Deaf children to see themselves represented in media as someone that they can connect with and also

facilitates the incorporation of information about American Sign Language and Deaf culture in a way that is easy for children to understand and relate to.

PERSPECTIVE

This book is written from Lucy's perspective. Telling the story from Lucy's perspective allows the children to relate more deeply to her worries about navigating the world as someone who is Deaf which is a feeling that the children in my target audience have probably experienced as well. Throughout the story, Lucy also engages the reader by asking questions such as "what should her name-sign be?" and "what is your favorite sign?". This serves two purposes. Firstly, it allows the reader to take an active part in the story which heightens their level of engagement with the material and makes them more interested and invested in the information being presented to them. Becoming actively engaged in the material gives the reader a sense of control and being engaged in the learning process is one of the best ways for the learner to achieve success with the material (Pritchard). Furthermore, asking the reader questions also serves as a mechanism to teach the reader about some aspects of Deaf culture such as name-signs that they might not be aware of if they are the parent or sibling of a Deaf child.

MANDY

One of the other characters who has an important role in the story is Mandy, Lucy's interpreter. Although Mandy does not have a large amount of dialog in the story, I felt that it was extremely important to show Lucy interacting with her interpreter and to use her character to demonstrate the role of an interpreter in a classroom setting. Most Deaf children will work with

an interpreter at some point during their years in school and I felt that it was important to give the audience an example that they could relate to.

DESIGN PROCESS

CHOOSING AN APPROPRIATE AGE GROUP

Because this book serves as a resource for parents as well as for Deaf children, it was important that I designed it in such a way that it was appealing to children who were being read to as well as children who were learning to read on their own. For this reason, I decided to target children between the ages of four to seven. Children in this age group are wildly inquisitive and extremely observant and they pick up cues quickly from the world around them. However, they still enjoy having books read to them by their parents and their parents are still very much in charge of the types of media that influence their lives.

CONTENT

Another challenging aspect of this project was choosing the content of this book once I had selected my target age group. I wanted to create a story that children would be interested in and my initial idea was to draw inspiration from the stories that my father had told me as a child and create a children's book centered around two lions going on an adventure. However, this theme did not provide the opportunities that I wanted to be able to educate children about Deaf culture and I felt that Deaf children would be able to relate to a Deaf main character in a way that would get them more invested in the story.

The next hurdle was deciding what aspects of Deaf culture I could incorporate into a children's book in a way that would be both easy for children to understand and easy for them to

relate to. The Deaf community has a long and proud history of protesting for their rights and fighting to preserve American Sign Language, such as the historic protest at Gallaudet University in 1988 when Deaf college students took over the school until a Deaf person was named Gallaudet's seventh president (History Behind DNP). However, although these protests are an important part of Deaf history, they are not topics that I felt would be easy to incorporate into a children's book, especially one that was supposed to facilitate a bonding experience between parents and children. Instead, I chose to focus on incorporating aspects of Deaf culture and the Deaf experience that I thought Deaf children in my target age range would already have some previous knowledge and experiences with such as interpreters, name signs and hearing aids.

INTERPRETERS

While the use of interpreters is not an aspect of Deaf culture, many Deaf people will experience working with an interpreter or using alternate forms of communication in order to communicate with hearing people at some point in their lives. The role of an interpreter in a classroom setting is to provide communication access to Deaf or hard of hearing students by communicating the classroom instructions, student/teacher dialogue and any relevant ambient noise such as fire alarms or lunch bells (*What is the role of an educational interpreter?*). For this reason, I thought that it was important to show Lucy interacting with her interpreter, as well as to show her interpreter interacting with the teacher during class.

NAME SIGNS

A name sign is a sign that is created to denote a person's name. This way, people who want to refer to them by name while signing do not need to fingerspell it every time. Name signs are typically either chosen based on a unique character trait or physical feature such as curly hair

or a big smile or they can be initialized name signs where the sign is related to the first letter of the person's name such as a K for Kathryn (Berke). They can only be given to you by a Deaf person and when introducing yourself to a Deaf person for the first time, it is typical to fingerspell your name first, followed by your name sign. I decided to allow the reader to choose the name signs for Mandy, Ms. Elaine and Ahmed throughout the book for two reasons. First, I am not Deaf and felt that it would be inappropriate for me to assign them name signs in a story that is meant to be educating people about various aspects of Deaf culture. Second, I thought that it would be another fun way to engage the reader and make them more invested in the story as well as being a fun activity that the parents and children could do together if the parents was signing the book to their child.

HEARING AIDS

Choosing whether or not to wear hearing aids is a personal choice for a Deaf person that is based on their body and preferences. While many Deaf people choose to wear them, many do not, and for some the sound amplification created by hearing aids does not even work (Deaf Culture FAQ). I chose for Lucy to wear hearing aids because I wanted to help normalize it for the reader and I wanted any children who wear them to see themselves being represented in media. I also opted to Lucy to wear hearing aids rather than having a cochlear implant because the topic of cochlear implants is a rather controversial subject in the Deaf community. Many Deaf people feel like cochlear implants are a cultural threat to American Sign Language and to Deaf culture and feel as if the use of cochlear implants supports the idea that deafness is a handicap that needs to be fixed (Jay). Of course, not all Deaf people share this sentiment, many also feel as if getting a cochlear implant is simply another technological advancement such as video chatting that helps them to communicate with the hearing world. I opted to give Lucy

hearing aids because I did not want to ostracize anyone who had strong opinions on either side of the issue and I wanted the story to be a positive and relatable experience for as many readers as possible.

THE WRITING PROCESS

WRITING IN THREE DIMENSIONS

This process of writing this book was much more difficult than I had originally imagined, mostly because I was attempting to capture a three-dimensional language in two dimensions. So much of ASL involves things that are difficult to capture in words, such as facial expressions, directionality and body positions that it was difficult to write a story that would be simple enough to translate into ASL in a way that even people who were just beginning to learn ASL would be able to sign. To mediate this, I focused on using shorter sentences with consistent and repetitive speech patterns. Multiple times throughout the story I ask the reader questions, such as “What is her name sign?” or “Do you like art?” that require the reader to incorporate multiple aspects of ASL outside of just the signs such as raising or lowering the eyebrows to indicate a yes/ no or “wh” question. The idea behind repeating these sentence structures multiple times was that parents would begin to pick up on the patterns that make ASL different from English without overwhelming them with a large amount of confusing material.

WRITING FOR TWO AUDIENCES

A second challenging aspect of this story was figuring out how to write a book for two different audiences with different ages and vastly different proficiency levels in ASL. One

audience, the parents, is presumed to have little to moderate knowledge of ASL and so the ASL translation is written to include prompts about facial expressions and sign directionality that a fluent ASL speaker would already be aware of because the parent is presumed to be using this book as a resource to learn ASL. On the other hand, a six-year-old Deaf child about to start a mainstream school likely has a strong working knowledge of ASL and would be using the book in order to practice their English so the English component also needed to be simple enough so that they could easily follow along and observe the differences between the two languages.

FUTURE PLANS

Ultimately, I would love to get this book published. I think that it has a lot of potential to fill a gap in the current list of resources for families in this situation and I think that it could help a lot of people. I also have other ideas for similar stories involving the use of Braille for blind children, and there has even been research into certain types of fonts that make it easier for children with dyslexia to read. I am planning to do more research about these topics after graduation and I would love to create a series of similar books geared towards children who might struggle reading in the traditional manner. Reading was a huge and very influential part of my childhood and I want to help make it more accessible for children who lack the resources or opportunity to do it.

BIBLIOGRAPHY

- “American Sign Language: Grammar.” *American Sign Language (ASL)*, www.lifeprint.com/asl101/pages-layout/grammar.htm.
- “ASL: ‘Wh-Question’ Facial Expression.” *“WH Question” Facial Expression: American Sign Language (ASL)*, www.lifeprint.com/asl101/pages-layout/whfacialexpression.htm.
- Barnes, Susan Kubic. “Sign Language With Babies: What Difference Does It Make?” *Dimensions of Early Childhood*, vol. 38, no. 1, Winter 2010, pp. 21–29. EBSCOhost, search.eb.scohost.com/login.aspx?direct=true&db=ehh&AN=48656852&site=ehost-live.
- Berke, Jamie. “How You Receive a Name Sign Within the Deaf Community.” *Verywell Health*, Verywell Health, 1 July 2019, www.verywellhealth.com/using-name-signs-for-personal-names-1048725
- Berman, Ruth A. *Language Development across Childhood and Adolescence*. Benjamins, 2004.
- “Deaf Culture FAQ.” *The ASL App*, theaslapp.com/faq.
- “History behind DPN.” – *Gallaudet University*, www.gallaudet.edu/about/history-and-traditions/deaf-president-now/the-issues/history-behind-dpn.
- Hoffman, Andrew. “SEE” *American Sign Language (ASL)*, 17 Apr. 2018, www.lifeprint.com/asl101/topics/signedenglish02.htm.
- Jay, Michelle. “Home.” *Start ASL*, Michelle Jay https://www.startasl.com/Wp-Content/Uploads/StartASL_logo_white-1-300x64.Png, 20 Mar. 2020, www.startasl.com/cochlear-implants/.
- Ladd, Dr. Paddy. *Understanding Deaf Culture : In Search of Deafhood*, Channel View Publications, 2003. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/osu/detail.action?docID=204124>.
- O’Brien, Catherine A., and Peggy Placier. “Deaf Culture and Competing Discourses in a Residential School for the Deaf: ‘Can Do’ Versus ‘Can’t Do.’” *Equity & Excellence in Education*, vol. 48, no. 2, May 2015, pp. 320–338. EBSCOhost, doi:10.1080/10665684.2015.1025253.
- Pritchard, Alan. *Ways of Learning: Learning Theories and Learning Styles in the Classroom*. Routledge, 2013.
- Russell, David L. *Literature for children a short introduction*. Boston: Pearson Education Inc., 2004.
- Weaver, Kimberly A., and Thad Starner. “We Need to Communicate!” *The Proceedings of the 13th International ACM SIGACCESS Conference on Computers and Accessibility – ASSETS 11*, 2011, doi:10.1145/2049536.2049554.

What Is the Role of an Educational Interpreter? - Parents - Classroom Interpreting,
www.classroominterpreting.org/Parents/Role.asp.

“Why Parents of Deaf Children Don't Learn Sign Language.” *Why Parent's of Deaf Children Don't Learn Sign Language*, deafed.net/PublishedDocs/sub/970415y.htm.

