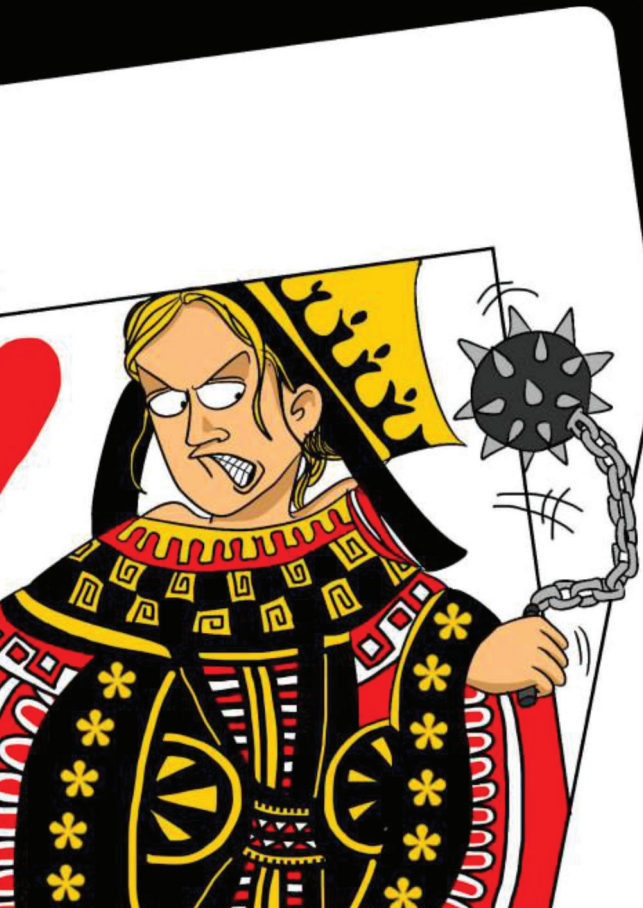# Recursos e Materiais Técnico-Pedagógico

Teaching Strategies & Materials

SIGN LANGUAGE NARRATIVE SKILLS IN THE CLASSROOM

Habilidades narrativas em lingua de sinais na sala de aula

Maria Mertzani[1]
Janie Cristine Amaral[2]

ABSTRACT

This paper demonstrates a Libras version of the poem As abelhas (The bees) by Vinícius de Moraes, and suggests a way in which it can be elaborated for the teaching of the specific language as the first language of deaf children at the initial school period (year 1 or year 2) of primary school. In doing so, and considering the fact that sign languages are highly visual and "oral" languages (with no standard script or written form), we present practical tasks (e.g. match-the-sign, fill-in-the-gap tasks) through an holistic approach, adopting communicative language techniques, as well as certain practices and strategies inspi-

RESUMO

Este trabalho demonstra uma versão em Libras do poema 'As abelhas' de Vinícius de Moraes, e sugere uma forma na qual ele pode ser usado para o ensino da língua específica como a primeira língua das crianças surdas no período escolar inicial (ano 1 ou ano 2) do Ensino Básico. Ao fazê-lo, e considerando o fato de

[1] Instituto de Educação, Universidade Federal do Rio Grande – FURG –, Rio Grande, RS, Brasil; maria.d.mertzani@gmail.com.
[2] Centro de Letras e Comunicação, Universidade Federal de Pelotas – UFPeL –, Pelotas, RS, Brasil. janiecristineamaral@gmail.com.

red by current indigenous languages (for they are oral languages) and by their pedagogies.

que as línguas de sinais são linguagens altamente visuais e "orais" (no sentido de que não têm escrita padrão), apresentamos tarefas práticas (por exemplo, combina-o-sinal, preenche-a-lacuna) por meio de uma abordagem holística, adotando técnicas de linguagem comunicativa, bem como certas práticas e estratégias inspiradas nas línguas indígenas atuais (por serem línguas orais) e em suas pedagogias.

KEYWORDS

Narrative; Sign language; Iconicity; Holistic approach; Teaching practice.

PALAVRAS-CHAVE

Narrativa; Lingua de sinais; Iconicity; Abordagem holística; Prática de ensino.

Introduction

The importance of deaf children's narrative skills for the development of sign language (SL) has been addressed internationally (cf. SUTTON-SPENCE, 2010; RATHMANN et al., 2007). When referring to the SL classroom, especially in bilingual and/or inclusion schools, the focus is on the teaching methodology that permits such development, particularly at the early age of SL acquisition. As for hearing children, the early years (3-6 years) are a particularly crucial period which provides the foundation for deaf children to develop certain language skills. In this context, we discuss the practical aspect of the matter, demonstrating how a Portuguese literate text can be adapted in Libras for the teaching of *SL literacy* at school. In doing so, this paper introduces a Libras version of the poem *As abelhas* (The bees) by Vinícius de Moraes (Appendix A), elaborated for class-

room language practice. In this respect, the focus is on the teaching of Libras as the first language of the deaf child at the initial school period (year 1 or year 2 of primary school), where emphasis can be on developing the child's positive relationship to SL narrative originating from both deaf literature and auditory literature traditions. This article brings an example of an adaptation of a hearing tradition poem.

1. A holistic approach in SL narrative teaching

Considering the heterogeneity of deaf children's population at school, our approach focuses on a personality-orientated and humanistic early child-hood education[3], where every child is an individual with unique talents, abilities, motivations, and ways of learning. It is a holistic approach that adopts communicative language techniques (playing, role modeling, etc.), using appropriate teaching materials in stimulating the learning environment. For example, a typical and highly significant feature of this initial period is the children's spontaneity in exploring the SL and looking for ways to "grasp it" through play. Hence, the development of their narrative skills is generally seen as a set of abilities to use SL for communication, entertainment, education, and not as a set of skills defined only by their ability to observe the "technically" correct SL. In addition to that, the child is called to understand the SL, critically evaluate it, and use information from it.

Since SLs are highly visual and "oral" languages (in the sense that they do not have a script), this holistic approach adopts certain techniques and strategies inspired by current indigenous languages, not only because most of them are oral languages, but also as we have already found similarities between deaf pedagogies and Gaucho pedagogies (as auditory literature traditions/folklore) (GONÇALVES, 2009, p.158; LADD & GONÇALVES, 2012). In fact there are certain analogies between a deaf and an indigenous child's learning that justify our selection of the specific approach. For instance, indigenous learning is traditionally based on: day-to-day activity observation (informal and incidental); the principle of oneness with nature; imitation and

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[3] This is not individualisation of learning, or differentiation of learning; it is about enhancing learning relationships to optimise the student's engagement and success (MARTIN, 2015, p.260).

real life practice; oral tradition (e.g. community songs, stories, legends, rituals, instruction and ties to the past) and memory retention; and the concept of interconnectivity (DISBRAY & MARTIN, 2014, p.30; NICHOL, 2011, p.108-109). In addition, learning occurs through participation in the life of the community (e.g. when people gather around a fire), and is life-related, adapted to its economy (e.g. hunting, fishing, farming, ornament making, seasons knowledge etc.) (NICHOL, 2011, p.109). Similarly, a deaf child of deaf parents learns through observation, parental modeling, and contact with the deaf community. In terms of observation and SL modeling, the learning process occurs in the same way with a deaf child of hearing parents[4], especially when he/she enters school and starts communicating with deaf peers, and/or fluent signers like teachers and older deaf students.

Furthermore, indigenous learning is imaginal, as is frequently based on relatively informal, unstructured situations, and consists of thoughts, images and experiences of learning (p.114-115). This is another analogy to SLs, since the latter make use of visual information and iconicity to a much greater extent than spoken languages (TAUB, 2001). Their visual-manual modality provides "richer resources for creating structural similarities between phonological form and meaning," since their visual three-dimensional modality "allows for iconic expression of a wide range of basic conceptual structures, such as objects and human actions, movements, locations, and shapes" (EMMOREY, 2014, p.1574). Hence, indigenous and deaf children are imaginal and referential learners. As indigenous students form pictures of tasks in their minds and perform them by imitation (NICHOL, 2011, p.115), so does a deaf child, especially in a SL narration classroom. Indigenous and deaf children rely on visual images (e.g. symbols, diagrams, pathways) and concrete materials to conceptualize and acquire new information and understandings. Therefore,

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[4] However, on average, the SL skills of deaf children of hearing parents are significantly behind those of deaf children of deaf parents. In addition, for the majority of deaf children [approximately 95% of their population], "good" examples of a full, rich language do not exist. "Their parents, like most hearing people, learn sign language as a second language, often through informal coursework and self-instruction without the benefit of using it daily across various contexts or having fluent models (a challenge then shared by their children)" (Marschark et al., 2006, p.12-13). Even in those cases the deaf child meets deaf adults, it is reminded that these adults were in a similar situation as children, having hearing parents, thus the signing from them as well as from their deaf peers is quite variable (p.13). "[T]this added variability in language models typically results in language delays that, in turn, make it all the more difficult to take advantage of fluent language when they are finally exposed to it" (Ibid.).

lessons can be experience-based and sequenced so that a shared experience (e.g. shared through a video, role-play, story) can be followed by modeling, reflection, and self-performance.

The fact that learning occurs by observation and imitation rather than "verbalisation[5]", also addresses the participatory aspect of their learning experience, which offers opportunities for tactile, manipulation and movement tasks (e.g. kinesthetic tasks) in the learning setting. These become even more evident when we analyze the role and use of drama within deaf classrooms and informal deaf learning spaces (GONÇALVES, 2009, p.182). In addition, cultural experiences and visits (e.g. to countryside, to a deaf club) provide such learning opportunities, in which pupils are physically active (e.g. by handling things, collecting data outside the classroom). Moreover, since indigenous cultures often place a higher priority on the group than the individual (NICHOL, 2011, p.116), holistic approach to learning is generally realised in pairs/teams, where cooperation is more important than competition or individual achievement. Our own research on deaf pedagogies (GONÇALVES, 2009, p.104-111) has already shown how versatile it is that the teaching role changes within deaf circles, both in formal and informal learning spaces.

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[5] Due to their "oral" traditions, there is relatively little verbal interaction when teaching and learning. This again means that information is transmitted primarily through extensive observation and involvement.

TARGET SIGN	HANDSHAPE	LOCATION	MOVEMENT
ABELHA TODO		varies, according to the context; i.e., in front of the signer's chest	cyclical & spiral
ABELHA(abelhinha) O-QUE		varies, according to the context; i.e., in front of the signer's chest	cyclical & spiral
MESTRA / REINHA		on the head of the signer	linear, towards the head of the signer
TODO		varies, according to the context; i.e., in front of the signer's chest	cyclical
PRONTO ABELHA TODO		in front of the signer's chest	linear; opposing directions

Table 1 – Libras target vocabulary and examples of its morphophonology

To reflect this holistic approach (which is strongly linked to notions of identity and culture), the teaching of the selected poem is based on the following four strategies, which are blended during teaching: (i) cooperative

learning; (ii) modeling and imitation; (iii) memorization and recall; and (iv) observation and reflection. It is shown how the prospective teacher can relate them to the child's communicative language competence[6], focusing not only on the linguistic aspects (e.g. syntax, phonology) of SL, but also on its socio-cultural functions (e.g. social rules, idioms), discourse (e.g. cohesive and transitional devices), and communication strategies (e.g. modifying text for audience and purpose). For the fulfillment of certain tasks under discussion, the use of current video technology (mobile, notepads, PCs, etc.) is a prerequisite due to the visual nature of the SLs (the video permits the visual feedback of the SL), and the easy access of mobile technology.

2. Narration and SL focus tasks

Observing and/or producing a SL narrative requires pupils to attend to the form of the target SL (here, of Libras). In contact with the proposed poem, deaf pupils are asked to observe and produce the essential morphophonology of the target signing (see Appendix). In doing so, under the modeling and imitation strategies, pupils, first, can watch the poem's video recorded performance (preferably by a native signer), and secondly, perform its signs to ensure correct articulation. The performance can be live too, and done by the teacher and/or by another signer of the community, whom pupils can also imitate. They can retell the whole poem or certain parts of it by playing the video repeatedly. The idea is to allow students to, first, use the phrases to themselves, and second, to practise them in class. Choral *signing* involves pupils signing together. In this case, they can even recite the poem from memory, an activity that allows them to improve fluency and deepen their understanding of Libras, by experimenting with pace, phrasing, expression, pauses, and so on.

Under cooperative learning, we have envisioned their work in groups, practicing the two parts-stances of the poem. They are divided into a maximum of four groups, and each group performs (retells) a version of the poem. The task requires the pupils to watch each version carefully, and make comments on their retelling (e.g. how accurate/ how complete each version was). At the end,

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[6] In general, the definition of communicative competence is broadly presented in the international bibliography and it is not the scope of this paper to discuss it here.

they have a feedback session when the more interesting version of the poem is shared (cf. Maley & Duff, 2005, p.41–42). During this activity, the teacher observes them by running records (e.g. video records) of their signed performances, paying attention in how accurate their their productions are, and correcting them where necessary.

The grammatical elements of the poem are modeled in learning situations. In other words, familiar contexts (that function as a model) are provided for the use of specific linguistic elements, and the students are guided to use them. As a result, pupils are taught to be aware of the morphophonology of Libras, and to be able to apply it in similar, required conditions with teacher guidance. Considering the vocabulary of this poem, the morphophonological analysis of the items presents certain characteristics (Table 1), which the deaf child needs to perform accurately. For example, the sign abelha (bee) can be articulated with three handshapes, and the adjective todo (all) with two. The item ir (to come), since it refers to the bees (they are its subject syntactically), adopts the 'bee handshapes', which function as classifiers, representing the insect(s) flying to a feast. This latter, as it is explained by the remaining lines of the poem ("*Lá vão pro jardim*"), refers to a garden full of flowers, where the bees feed themselves and collect nectar/pollen. The word FESTA (party) also permits the imagination of another scene, such as the bees' production of honey inside a beehive (see also the second stance). In this instance, new vocabulary can be introduced like 'honeycomb', 'beehive', 'honey', and their corresponding classifiers.

In Libras, the representation of the first scene (the bees in a garden), introduces the sign flor (flower), and the bees' navigation over many flowers. Linguistically, then, it introduces the classifier of the sign flower, in singular and plural forms, and the sign of the bee to indicate their flying over the flowers. Furthermore, the sign todo is represented by the same bee handshape and a large, cyclical movement that represents a swarm. The larger the cycle (with a slower movement too), the greater the emphasis, in conjunction with an /o/ mouthing expression. With this neologism (Sutton–Spence, 2005, p.7, 28), the translation maintains the focus on the target handshapes, introducing at the same time the noun–verb agreement phenomenon in SLs, should the teacher chooses to explore it during an early learning level. As Table 1 displays, the bee can also be performed with the handshape for the meaning pronto (ready).

Thus, another option is to link the bee (noun) and integrate it naturally with the signs todo and pronto (depending on the handshape focus).

Concerning the syntax of the Libras sentence, the focus is on: (i) the building of simple topic sentences like index abelha mestra; (ii) the classifier--verb agreement, using both hands as in: cl–flor (left hand) abelha (bee flying over a flower); (iii) the non–manual Libras signals to indicate diminutive forms as in index abelha (closure of eyes for denoting 'little bees'); index abelha pronto (closure of eyes for denoting 'little bees' and 'prontinhas'); (iv) and the use of index as a personal pronoun to denote a condition, equivalent to the Portuguese use of the verb 'estar'. For example, index–pron (I am) pronto.

Apart from asking open–ended comprehension questions about the meanings of the poem – a regular practice taking place in literature classes –, narrative perception can be taught and tested by *match-the-sign* tasks, making use of the signs' iconic particulars. For example, having the focus on the bee handshapes, the pupils are asked to choose the correct hand configuration for the articulation of a series of images, such as of a bee in a honeycomb, a bee on an open flower, a bee on a closed flower, and a bee outside a beehive. In these, the objective is to match the correct handshape to i.e., the flower classifiers (open and/or closed) that correspond to real–world images (Figure 1).
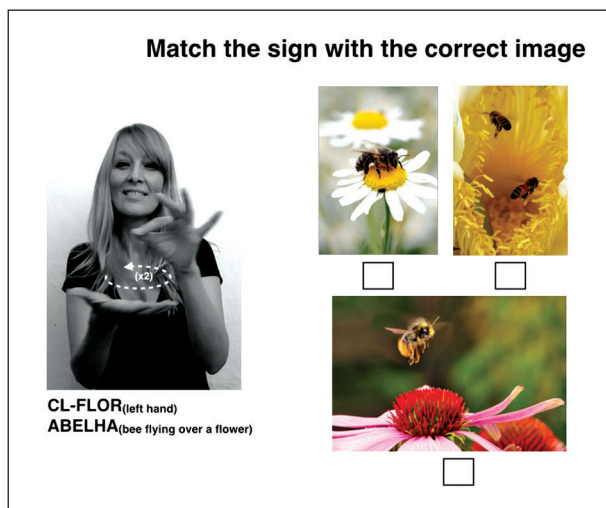
Figure 1 – Example of a match-the-sign task with multiple choice images

Understanding the use of 'bee handshapes' as classifiers (by represen-ting the insect itself), the teacher can check whether the children understand their use to indicate other real–world referents (or parts of them), such as a cat (with a movement sketching out its whiskers at the cheeks), chicks eating, a bird (e.g. a colibri), tea and/or coffee, where pupils can simply select, cross and/or even match the images to the specific handshapes. Pupils can also complement images by drawing the referent itself (or part of it) (Figure 2). The signs of this poem (especially the bee) reflect the visual form of their referents, which are almost the same across different SLs. For example, these handshapes can indicate other insects, such as a mosquito, a fly, under the general category 'insects'. Overall, the objective of such tasks is to display the iconicity of signs referring to small, thin, and delicate objects (e.g. a needle, whiskers). In this instance, children can work with images referring to specific contexts (Figure 3; cf. also Figure 5).
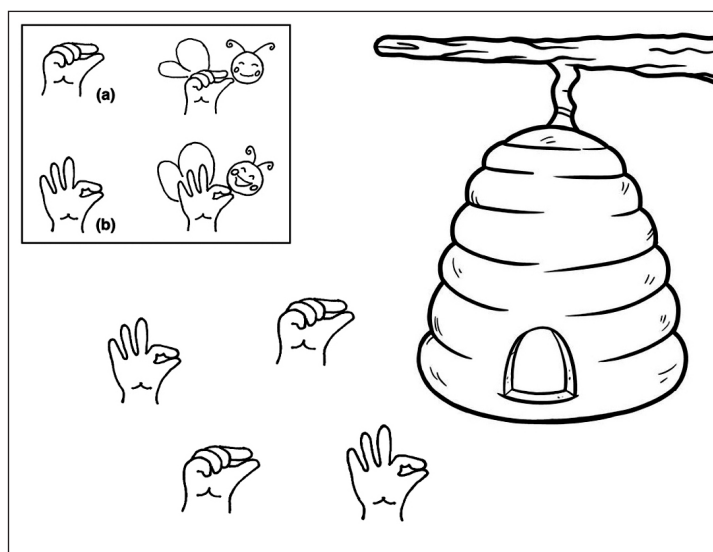

Figure 2 – Example of a drawing task with a focus
on the bee handshape
Note: Pupils need to draw the bee in each
handshape as in the framed example.

Since the poem refers to bees, the target handshapes can be used to indicate the articulation of verbs such as to-go, to-come, to–fly (from–one-

–flower-to-the-other), which represent bees' navigation, and/or for some vocabulary expansion, the verbs to-sting (various parts of the body) (e.g. to sting the arm, the neck). Again, in such tasks, images are important as they display visually the relations among the referents and the signing, and teach students to recognise the iconicity of the signs, and hence, its purposeful use. For example, an insect with a protruding 'nose' and/or a sting, is represented by these two bee handshapes. Furthermore, for such tasks, the multiple-choice/matching options need to involve objects which ask deaf pupils to demonstrate their discriminative perception skills. If the sign is to-fly (over a flower), the choice/matching images need to contain similar real scenes but with distinctive features that significantly differentiate the meaning of the target sign. For instance, an image can show a bee inside a flower, another one two bees flying over a flower, and a third one a bee flying from one flower to the other (see Figure 1).
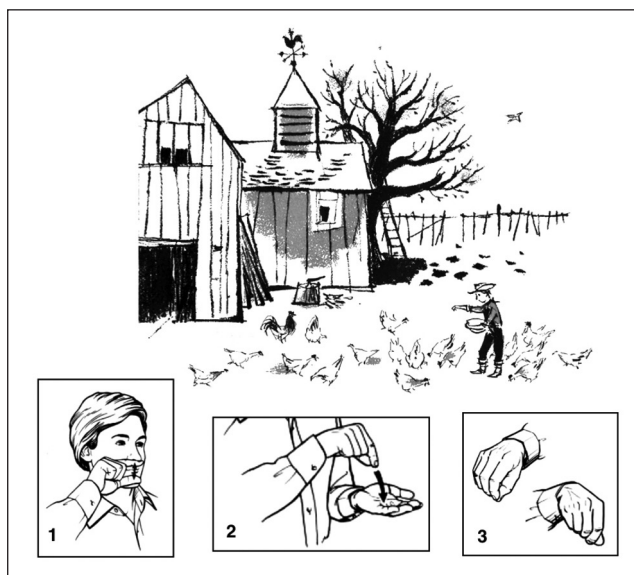
Figure 3 – An image example focusing on a farm context
Note: The focus is on the second handshape of Table 1
for performing the sign CHICKEN/HEN (1), the chicken/
hen eating (2), and the sign for feeding the
chicken/hen with seeds (3).
Source for (1) and (2): Butterworth and Flodin
(1983, p.89).

**Figure 4** – Examples of visual stimuli for vocabulary building
Note: Signing for stimuli (1) and (2) comes from the database Spread The Sign.
Source for (1) and (2): Sinclair (1969, p.31, 47).

Visual imaging can be enhanced by online videos that clearly demonstrate bees' natural life and honey production, which, in turn, can be used as stimuli material for SL vocabulary development. By watching such videos, students can brainstorm vocabulary and phrases; and communicate thoughts, ideas and feelings. In addition, the vocabulary they learn in class can be categorized thematically and presented in their own thematic productions about: a life in a beehive, honey production, and bee reproduction. For example, the second part of the poem refers to the bees' work in the beehive for the production of honey. Then, relevant real-world photos can be shown with suggested signing (Figure 4). For this, students can be motivated latter to use pantomime so as to re-enact their content.

Visual imaging can be reinforced as guided image by the teacher, and by nature walks when the school offers such possibilities. In the former situation, the teacher asks pupils to place themselves in the specific context (in the flower garden of the poem; in the beehive, etc.) and pupils, using their imagination, respond in details about the images that stand out, sharing what they see, smell, and feel. During a nature walk, students go to a natural area, gather data and draw conclusions about a topic (e.g. about bee keeping). They spend time observing carefully and silently, discuss their topic with their classmate(s), record their observations and points, and present their projects back in the classroom.
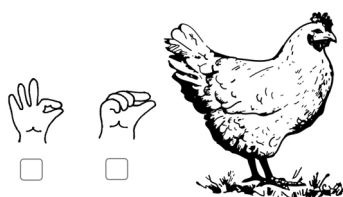
a. Cross the handshape we use for "chicken".
b. Circle the part of the chicken's body to which the handshape refers.

Figure 5 – Example of a task following Taub's analogue building model
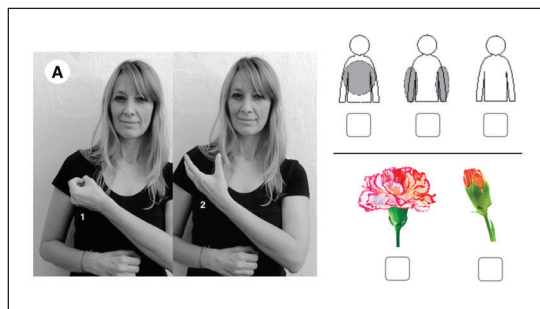
Figure 6 – Example of a task for classifier awareness and location marking
Note: Pupils need to match the flower classifiers to the corresponding flower stages (open/closed), and equivalent location of sign articulation.

The majority of the target signs in this poem are iconic (e.g. bee, flower). Hence, the teacher can guide pupils to notice the relationship between these signs and their referents by using Taub's (2001) analogue building model.

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In this, the selected image refers to the targeted signing (e.g. to its movement, handshape) so as pupils can match it to the referent(s) and/or parts of it (Figure 5). This activity can be complemented with additional grammar focus, calling pupils to highlight details of i.e., the location and/or movement of the signs (Figure 6). Moreover, such focus can be maintained through fill–in–the–gap tasks, in which the teacher presents SL phrases (e.g. from the poem) where the target sign is purposefully missing. The missing part of the sentence is shown by a corresponding visual cue, and students are called to "fill it in" providing the appropriate signing (Figure 7).
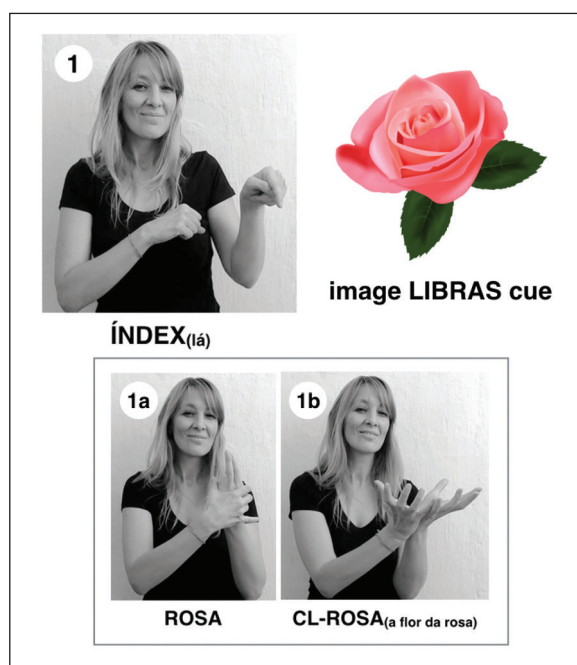
Figure 7 – Example of a fill-in-the-gap task with an image cue

In relation to discourse and communication strategies, the poem can be modified and presented as another form of signed text. For example, pupils can present it as a simple conversation between two friends observing the bees in a garden; and/or as news on INES TV about the production of honey. Working in groups, they can select their favorite part of the poem and create a dialogue to present in class. The objective is to identify differences in register between a SL

poem and a dialogue, which can address in a classroom discussion. A version of this activity can be the narration of a personal and/or family story concerning the theme of the poem (e.g. remembering a bee's bite). This story can be narrated by a fluent signer (a deaf adult, parent, another teacher, older peers etc.), whom pupils can interview and present it in class. This presentation can be realised in a circle and/or semicircle sitting setting, which agrees with: (i) discourse practices in deaf spaces where everyone can clearly see each other's signing; and (ii) indigenous customs of gathering and decision making.

Discussion

Narrating in a SL requires sufficient knowledge of the target SL, which at this early age, similarly to their hearing peers, deaf children do not have. A definition of such linguistic knowledge encompasses grammatical, phonological, lexical and discourse knowledge, all of which the analysis of this poem attempted to cover throughout the proposed activity. A signed narrative can contribute to a deaf child's SL acquisition and development; school teachers should be able for such teaching conduct. For example, grammatical knowledge is fundamental to the development of any language, and in the case of SLs, the teacher must be in the position to show through a SL narrative how signs are strung together for the expression of specific syntactic structures and meanings (e.g. verb inflection), for the formulation of sign phonology and its segments, and for self-monitoring.

As hearing children learn at this age such phonological structures (words, their utterances, etc.), deaf children need to be introduced to the suprasegmental features of signs (e.g. handshapes, movements, location, direction) and of signed discourse (e.g. stress, rhythm) in various communicative functions. The design of the tasks above attempted to serve such purposes. Furthermore, they aimed at showing how the teacher can enrich pupils' vocabulary knowledge by using visual stimuli that link to the topic of the poem. Considering the fact that the majority of deaf children come from a hearing family background with a limited SL vocabulary, this objective is highly prioritized. To this end, current online SL corpora (e.g. the database Spread the Sign) and/or online SL video sources (on YouTube) help in constructing signs even for those concepts/referents which do not appear in a given SL (see Figures 4 and 6). At this point,

as in any language learning, a distinction should be made between pupils' productive vocabulary (the knowledge they carry from home and is available for use), and their receptive vocabulary (available for recognition while watching a narrative) (cf. Goh & Burns, 2012, p.55).

Apart from the focus–on–form tasks (e.g. match-the-sign, fill-in-the-gap tasks), we introduced an activity that teaches the structures of SL genres (e.g. poem, dialogue, interviews, storytelling) for different communication strategies and functions. This type of activity is common within the child's given socio-cultural context (hearing and deaf). In addition, the materials account for such interactional context. For example, the retelling of the poem as a personal story, requires children to use Libras vocabulary and structures that differ from the production of a poem. Furthermore, the recount of a personal story by a deaf adult can differ from the one of a deaf peer as certain signs might not be used by younger generations.

The tasks follow well–known bottom–up and top–down processing activities (cf. Richards, 2008). Concerning the former, deaf children are presented to sign dictation, close SL observation, the use of multiple-choice questions after a signed text (as the poem here), and similar activities that require close and detailed recognition and processing of the SL input. Regarding the top–down processing, the tasks use children's background knowledge in understanding the meaning of a signed message (e.g. the poem). For example, while pupils watch a SL video and work in groups, they can generate a set of questions/comments about a specific topic (e.g. about the honey bees, the beehive, the bee queen), a list of things they already know about the topic, compare their signed storytelling versions, and give their opinions about the topic. Hence, the tasks require selective SL observation, noticing, sequencing, restructuring (productive use of selected SL items) and response to comprehension.

Separate Libras curriculum that treats the language as 'mother tongue' at this early school age does not exist. Therefore, the elaboration of the specific poem aimed at introducing direct and indirect approaches to SL learning (as a first language). We also acknowledge the importance of metacognition and the role of deaf pupils in developing introspective awareness of their own signing, by implementing visual feedback techniques throughout the teaching of the poem. For instance, we suggest the video observation (of other signers' and/or

one's self signing) as an activity for modeling one's SL, and self-monitoring and correction (cf. Mertzani, 2011). Furthermore, through group/pair work, pupils are encouraged to plan, monitor and evaluate each other's SL.

Pupils' own video productions can be informative learning logs to advise for their SL progress. These allow the teacher to make observations regarding the extent to which students are able to link prior knowledge and experience, record connections, and identify gaps in knowledge and experience. Both the pupils and the teacher can generate them, including criteria for marking, according to which pupils themselves may mark their own work using them. Another way of using video logs is by putting the pupils to summarise the content of a lesson and to reflect on their learning process.

Moreover, topics relevant to the life experience of deaf pupils may lead to more engagement and higher school achievement. In addition, a holistic approach supports SL learning through access to a supportive learning context where pupils establish meaningful relationships with the school and the deaf community. Previous research comparing deaf and Gaucho teaching cultures has identified how both cultures tend to prioritize a curriculum that speaks of life and teaches about life, to a greater extent than modern language curriculum cultures have been able to demonstrate to now (GONÇALVES, 2009; LADD & GONÇALVES, 2012) In this context, school space accommodates interaction with a larger group of teachers and students than in traditional classrooms, facilitating more informal learning, with ubiquitous ICT access, movable furniture, formal/informal areas supporting sharing/learning throughout the school day, visual links between all areas (cf. PRAIN et al., 2015, p. 3). These changes intend to personalize pupils' learning because of increased informality in staff-student interactions, and increased scope for teachers to identify and address diverse needs and capabilities of their pupils, as well as speak to and collaborate to their daily lives and to their development as human beings, along with providing the expected formal educational content learning.
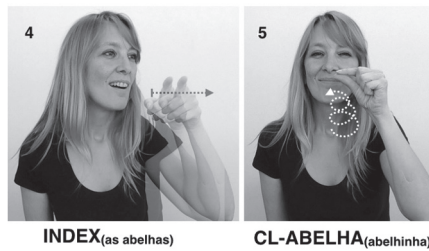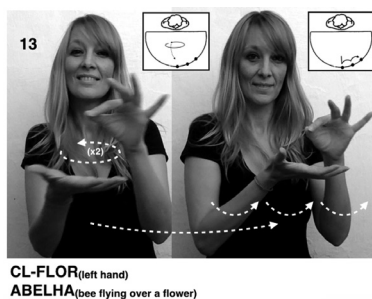
APPENDIX

A abelha-mestra

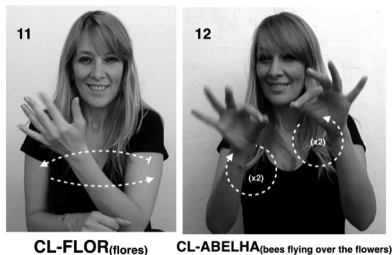INDEX(a abelha)   ABELHA   MESTRA

E as abelhinhas

INDEX(as abelhas)   CL-ABELHA(abelhinha)

Estão todas prontinhas

TODO(as abelhas)   PRONTO

Para ir para a festa

O-QUE   FLOR   CL-FLOR(flores)

Num zune que zune
Lá vão pro jardim

CL-FLOR(flores)   CL-ABELHA(bees flying over the flowers)

CL-FLOR(left hand)
ABELHA(bee flying over a flower)

Brincar com a cravina

ÍNDEX(lá)   CRAVO/CRAVINA   CL-ABELHAS(brincam)

Valsar com o jasmim

JUNTO(as abelhas valsam)   CL-FLOR(jasmim; flor com perfume)

Da rosa pro cravo
Do cravo pra rosa

ÍNDEX(lá)   ROSA   CL-ROSA(a flor da rosa)

CL-FLOR(left hand)

Da rosa pro favo

CL-ABELHA   FAVO   CL-FAVO
                            CL-ABELHA

E de volta pra rosa

CL-ABELHA   CL-ABELHA(volta na rosa)

Venham ver como dão mel
As abelhas do céu
Venham ver como dão mel
As abelhas do céu

IR(tu) **VER** ♀ **ÍNDEX**(ca, no favo)

CL-ABELHA **CL-CÉLULA** (de colméia cheia) **MEL**

ABELHA **MESTRA** **SÓ**

A abelha-rainha
Está sempre cansada
Engorda a pancinha
E não faz mais nada

CANSADO **ENGORDAR**

(The remaining of the poem is a repetition of the lines presented above)

Num zune que zune
Lá vão pro jardim
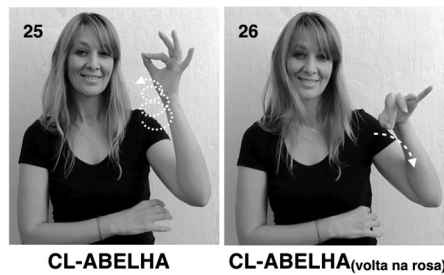Brincar com a cravina
Valsar com o jasmim
Da rosa pro cravo
Do cravo pra rosa
Da rosa pro favo
E de volta pra rosa
Venham ver como dão mel
As abelhas do céu
Venham ver como dão mel
As abelhas do céu
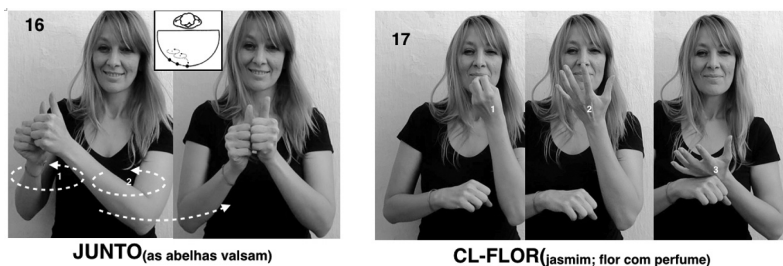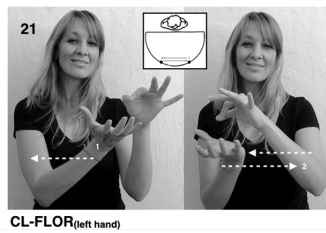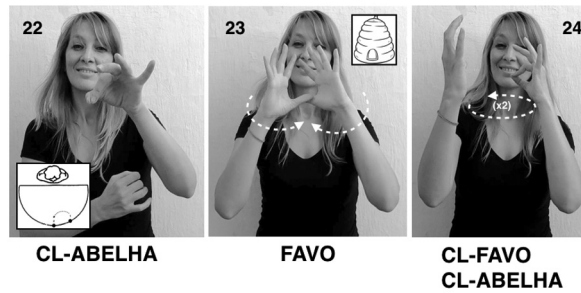
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