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**TEACHING ENGLISH TO DEAF STUDENTS: An Analysis of Pedagogical Strategies
rooted in Teacher-Student Interaction and Visually-Oriented Materials**

João Pessoa

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Oriented Materials**

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*“I am only one;
but still I am one.*

*I cannot do everything,
But still I can do something.*

*I will not refuse
To do something I can do.”*

- Helen Keller.

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ABSTRACT

This study emerges based on an outreach project named *CLLIS* in search of developing a safe space for deaf people to learn, rooted in Quadros's (2005) notion of Bilingualism. The course was created in an attempt to investigate if the goals set within this thesis were accurate and applicable. Based on deaf people's cultural views and their signed language, we set as our general aim analysing the pedagogical strategies, rooted in teacher student and student-student interaction and the visually-oriented materials, that successfully tended to their specific learning needs and their peculiarities, as well as the ones that did not. This way, so as to achieve this goal, we also had to set a couple of specific objectives, which are: identifying the teaching strategies that respond to Deaf people's cultural, linguistic and social experiences; looking into teacher-student and student-student interaction; and examining the visually-oriented materials. Theoretically, the notions of Identity (HALL, 1992), Deaf Identity (PERLIN, 1998), understandings of reading (CANADA, 2006) (BRAZIL, 2018) and others, as well as Marcuschi (2010), Bakhtin (2003), in terms of genre as a powerful element in language teaching were put into play. Also, we based this research on the understanding of Visual Pedagogy (CAMPELLO, 2008) and its branches. As a way of safekeeping the achievements of these goals, we used as methodological foundation Yilmaz (2013) relative to the qualitative nature of our thesis and Rose et al. (2015) as for to prove the status of case study this paper has. In this sense, we uncovered that the use of sign language in class to teach the Deaf and the use of visually-oriented materials are key to giving them a space that fully tend to their educational needs, considering them as a group of people with a distinct culture and language who are different from their hearing counterparts.

Key-words: Reading Strategies; Pedagogical Strategies; Libras as MOI; Teacher-student interaction and Visually-oriented Materials.

RESUMO

Este estudo surge com base em um projeto de extensão chamado Curso de Leitura em Língua Inglesa (CLLIS), em busca de abrir um espaço seguro para os surdos aprenderem, baseados na noção de bilinguismo de Quadros (2005). O curso foi criado na tentativa de investigar se os objetivos estabelecidos neste trabalho de conclusão de curso eram aplicáveis. Com base nas visões culturais das pessoas surdas e em sua língua sinalizada, estabelecemos como objetivo geral analisar as estratégias pedagógicas com base na interação professor-aluno e aluno-aluno e os materiais de cunho visual, as quais atendem as suas necessidades educacionais específicas e suas singularidades, bem como, as que não se alinham a sua forma de aprender. Dessa forma, para atingir essa meta, também tivemos que definir alguns objetivos específicos; identificar as estratégias de ensino que respondem à cultura, à expressão linguística e à vida social das pessoas Surdas; analisar a interação professor-aluno e aluno-aluno e examinar os materiais visuais utilizados no contexto do curso. No que tange a teoria, as noções de identidade (HALL, 1992), identidade surda (PERLIN, 1998), foram primordiais, bem como, as noções de leitura (CANADÁ, 2006) (BRASIL, 2018) entre outras, assim como Marcuschi (2010), Bakhtin (2003), os quais consideram gênero como um elemento singular no ensino de línguas. Além disso, baseamos esta pesquisa na noção de Pedagogia Visual (CAMPELLO, 2008) e suas ramificações. Como forma de salvaguardar a aplicação desses objetivos, usamos como fundamento metodológico Yilmaz (2013) em termos da natureza qualitativa da pesquisa e Rose et al. (2015) quanto meio de comprovar que a pesquisa se configura em um estudo de caso. Nesse sentido, descobrimos que o uso da língua de sinais em sala de aula para ensinar Surdos e o uso de materiais de orientação visual são fundamentais para proporcionar a eles um espaço que atenda plenamente às suas necessidades educacionais, considerando-os como um grupo de pessoas com uma cultura e língua a parte daquela utilizada por seus pares ouvintes.

Palavras-chave: Estratégias de Leitura; Estratégias Pedagógicas; Libras como (LI); A Interação entre Professor-Aluno e os Materiais de Cunho Visual.

TABLES AND ACRONYMS LIST

TABLES

Table 1 – Participants’ social cultural data.

Table 2 - Set of successful strategies within CLLIS

Table 3 - Set of failed strategies and misconducts with CLLIS

ACRONYMS

BNCC – Base Nacional Comum Curricular

CLLIS – Curso de Leitura em Língua Inglesa

EAP – English for Academic Purposes

ESP – English for Specific Purposes

L1 – First Language (Primeira Língua)

MOI – Medium of Instruction

UFPB – Universidade Federal da Paraíba

IMAGES AND PICTURES LIS

PICTURES

Picture 1	46
Picture 2	50
Picture 3	53
Picture 4	58

IMAGES

Image n. 1	61
Image n. 2	62
Image n. 3	63
Image n. 4	64
Image n. 5	65
Image n. 6	66
Image n. 7	66
Image n. 8	67

Table of Contents

I - INTRODUCTION	12
CHAPTER II - THEORETICAL FRAMEWORK	17
2.1 A deeper look into deaf identity, culture, and language	17
2.2 Reading: a concept and a skill.	24
2.3 Genre texts: from recipes to academic research papers.	27
2.4. English for Specific Purposes (ESP) and reading strategies.	28
2.5. Visual Pedagogy: and Image Manipulation/Representation as intersemiotic translation process.	30
CHAPTER III – METHODOLOGICAL PATHWAYS:	34
3.1 Nature and Scope of research	34
3.2 – Research context: CLLIS (A course of teaching reading to Deaf individuals)	36
3.3 Participants	36
3.4. Taking a deeper look into the materials and resources:	38
3.5 Data Collection – Instruments	39
3.6. Analytical Procedures	40
CHAPTER IV - A VIEW REGARDING TEACHER AND STUDENTS’ INTERACTION AS WELL AS THE VISUALLY-ORIENTED MATERIALS	41
4.1 Successful and unsuccessful or missing strategies in <i>CLLIS</i>.	41
4.2 Classroom teacher-student and student-student interaction.	45
4.3 An overview on the use of manipulated image representations in <i>CLLIS</i>.	61
PARCIAL REMARKS	68
REFERENCES	69
APPENDICES	73
ATTACHMENTS	84

I - INTRODUCTION

Socio-historically and culturally the educational system has failed and neglected most of its audience's specific needs. For many years, the educational body, ranging from basic to higher education, has failed in terms of accommodating the students and making the school environment accessible to all of them, regardless of their social experience and background. Students, in their essence, make up quite a diverse group. There are people with disabilities, neuropsychiatric and behavioural disorders, as well as people who are socially and economically vulnerable. Given the diverse number of identities and living conditions of these individuals, we are going to focus on a very specific group, that is, deaf people and their singularities.

Deaf Education, both in Brazil and overseas, has gone through many sudden changes, not giving students time to get used to the new approaches and teaching principles that were put into place. In the documentary **History of Deaf Education**, released in 2012 on BSL ZONE, directed by Louis Neethling, prior to the 1880 Milan Congress, three different approaches to teaching the Deaf were in place. The simultaneous use of oral and sign language was originated in Great-Britain, as a result of Thomas Braidwood's efforts to teach the deaf, who was also the founder of the first deaf school in British territory. At the same time, in France, Abbé de L'Epée developed a teaching approach to these individuals that used sign language as a medium of instruction to guide them into understanding concepts from many different subjects. In Germany, Oralism, whose founder is Samuel Heinicke, was the only educational principle and method to give deaf people access to knowledge, meaning that they had to speak orally in order to learn. (HISTORY..., 2012, part 1)

These methods and approaches, for several years, were used in a large number of educational settings. However, with the decision at the Milan Congress, in September 1880, of making Oralism the only method fit to help deaf individuals learn, the use of sign language as a medium of instruction and a means for deaf people to communicate with one another was banned. For over a hundred years deaf people could not use sign language at all what to a certain extent, impaired their educational development. (HISTORY..., 2012, part 1)

Thereafter the installation of the absolute Oralism, due to irreparable failure of the method in an attempt to tend to the deaf students' educational needs, the Total Communication method was put into place.

This approach was found by Roy Holcomb in California, and it was implemented back in the seventies. This approach consists of both sign language and oral languages working and being used conjointly. In Brazil, both Brazilian Sign Language and Portuguese were the main pieces to the process. In this sense, deaf children were to learn, simultaneously, Portuguese and Brazilian Sign Language in order to become successful communicators. After the aforementioned approach, Bilingualism took place and started being implemented in most educational settings that concentrated on deaf individuals' education. This teaching approach gained momentum, because it has as its north star, metaphorically and ideologically, sign language as the most appropriate medium of instruction to deaf students all over the world. In Brazil, Bilingualism is set to have Brazilian Sign Language as the main language for learning and Portuguese, in its written form, as a second language.

These teaching approaches and methods were somewhat harmful to deaf education as a whole, although, at the same time, they tried, in their own way, to heal the wounds left by one another. In this sense, Oralism, as an educational philosophy, spread globally for over a hundred years and it left deep scars both culturally and linguistically. Currently, according to Quadros (2005) the most appropriate teaching approach to the Deaf is Bilingualism, even if it is not part of most educational environments.

Considering the *corpus* of this research, it is deeply rooted in Bilingualism (QUADROS, 2005). We came to the conclusion that this is also the most appropriate approach to teach a foreign language to deaf students and it helped us analyse the interaction between teacher and students, as well as the visually-oriented materials developed throughout the course *CLLIS*.

In this perspective, it is also vital to turn our eyes in the direction of public educational institutions in Brazil. These school settings have failed deaf students immensely nationwide since they are not being exposed to teaching practices that tend directly to their specific educational needs when it comes to foreign language learning. More particularly, taking into account the teaching of English to the Deaf, it has not been any different from the teaching of other foreign languages, since they are all based on the social and cultural perspectives of their hearing counterparts.

Consequently, deaf individuals who are enrolled in mainstream schools and become part of this reality do not have their educational needs met, therefore, they do not learn English properly, nor any other foreign language, whether it is in elementary or higher schooling.

Nowadays, most of the Brazilian universities do not hold courses of English for the Deaf, regardless of their linguistic goals.

Deaf people, for decades, have been part of the academic world, however, in Brazil, since 2006, year of installation of the first Letras-Libras course in the *Universidade Federal de Santa Catarina* (UFSC), and henceforth, other federal universities nationally, there was a great increase of deaf students enrolment and direct participation in the academia, creating a more plural and diverse environment than ever before in the history of these institutions.

In that perspective, it is important that we keep a sharp eye on the universities all over the country since it is known that they do not support deaf students concerning foreign language learning, so that these people can have the means to enter fairly in graduate selective processes. Considering that these students have specific needs to learning the educational system as a whole, e.g. The Bureau of Education and educational institutions must legally provide them with proper learning approaches in order to guarantee their apprehension of foreign languages in their written form, especially in higher education since it is where graduate-level courses are situated. Although a great number of changes are still necessary, it is also important to acknowledge that a few accommodations were placed in all academic levels. For instance, placing sign language interpreters as part of the campus and Basic Education schools' staff, creating academic supporting centres for people with disability and writing new universities internal regiments based on laws and decrees.

First and foremost, having sign language interpreters in a variety of courses, which is enforced by the law of n. 13.146, in its 27° and 28° articles. Secondly, the law that was passed back in 2002 of n. 10.436, in which it is asserted that Libras, in Brazil, is the official language for communicative purposes in relation to the deaf communities all over the country. And last, but not least, the decree of n. 5.626, which ensures the appropriate access to deaf people, regardless of the level of education.

Besides, in our Federal Constitution (BRASIL, 1988), in the article of number 205°, it is established and secured that everybody has the right to Education, and it is the State's responsibility to guarantee that it is precisely put into practice. However, the inspection policies have not assured students of their rights, by not giving them the tools and accommodations they need to fully learn, and this happens up until this day. It is common knowledge that deaf students finish Basic Education without fully developing their reading and writing skills in orally-based languages, and, in Brazil, they finish primary and secondary education with incomplete

knowledge of Portuguese, not being able to acquire information in detail through this language and this is due to the belief that they can learn in an environment thought and organized for hearing people, putting their cultural and social experiences and practices aside. As a result, they also do not learn foreign languages to the level of being able to apply for major proficiency exams, which keep them barred from entering graduate-level programmes.

The Deaf, as both an individual and as a citizen, has the human right to education, in accordance with our federal constitution, as it was above-mentioned in the previous paragraph, and it is up to both Federal and local governments to provide students accommodations to equally give any pupil, regardless of their background, chances of appropriate learning. We are far from massively creating courses that promote deaf individuals the opportunities to learn appropriately to read and write in foreign languages, naturally, through their language.

So, taking into account the small number of courses of English and other foreign languages targeting deaf people and the resourceless reality of this branch in LT (Language Teaching), we were intrigued with two research questions: first, *Is the cultural, linguistic and social aspect of the Deaf (STROBEL, 2009) important to consider in the process of developing courses and creating schools settings for Deaf individuals?* Also, *Is the use of images and visually-oriented materials pedagogically crucial in an attempt to set deaf people on their way of successfully learning orally-based languages in their written form?*

In this sense, in an attempt to answer these two questions, we set as our general goal to analyse, rooted in teacher-student and student-student interaction and the visually-oriented materials, the pedagogical strategies that successfully tend to their specific needs. In order to accomplish this, we also set a couple of specific aims in order to achieve this prime objective:

- a) To identify the pedagogical strategies that respond to Deaf people's cultural, linguistic and social experiences.
- b) To look into the relationship and the interaction between teacher-student and student-student interaction.
- c) To examine the use of visually-oriented materials and manipulated image representations as means to facilitate learning by deaf students who are visually-oriented people (STROBEL, 2009).

In an attempt to construct an investigation, based on these goals and honour the most recent studies developed concentrated on deaf people's culture and language, in the case of

Brazil, Libras, a course entitled *Curso de Leitura em Língua Inglesa para Surdos*¹(*CLLIS*) which took place in 2018 at *Universidade Federal da Paraíba, João Pessoa – PB*, based its pedagogical practices on the principles of bilingual, bicultural or multicultural teaching, taking into account the trilingual nature of the course, especially in the development of the sequenced lessons. Similarly, this study is also rooted in the genre-based approach, since they have genre texts as the leading role in the process of learning reading strategies, and they can be considered one of the most important parts of proficiency exams in Brazil.

In this sense, in order to achieve our goals, we organised this paper in five different chapters. In this first one, we bring to light, as an issue, the lack of teaching practices in the field of Language Teaching centred on Deaf individuals, the research questions and the objectives of this study. On our second chapter, we explore our theoretical foundation of our analysis, based on studies focused on Identity development (HALL, 1992), Deaf Identity and the idea of otherness (PERLIN, 1998, 2003 and others). In relation to their distinct language and culture (STROBEL, 2009). We also touch upon different understandings of reading (CANADA, 2006), (BRAZIL, 2016), as well as reading as a strategic academic act (KLEIMAN, 1992), (ROJO, 2009). As we approach reading, it is also crucial to mention the genre-based theoretical principles in our research (BAKHTIN, 2003), (MARCUSCHI, 2010, 2011 and some others). Relative to ESP (English for Specific Purposes) and EAP (English for Academic Purposes) in the teaching of English Hutchinson and Waters (1992), Heemann (2009), Brown (2000) and some others are pivotal to our analysis. We also set foot on the notions of Visual Pedagogy (CAMPELLO, 2008), and the concepts and benefits of image and its relation to teaching the Deaf (BRAIT, 2003), (ALVES; SANTOS, 2017). Lastly, we set roots on the notions of intersemiotic translation and the teacher's role in manipulating images to best tend to their keen visual skills (IEDELMA, 2003) and a couple of other theorists.

Consequently, we traverse our pedagogical pathways by detail-oriented showcasing each step took in order to materialise our investigation. Then We develop our analysis by both looking through the interaction established by teacher and students, as well as the visually-oriented materials used in order to give deaf students a safe and secure place to learn adequately. Finally, we reveal our partial remarks in relation to all that has been exposed and discussed throughout this final thesis.

¹course of reading strategies to the Deaf.

CHAPTER II - THEORETICAL FRAMEWORK

In this chapter, we will briefly point out the main studies and theories that underpin our research. First, we start by conceptualizing deafness, deaf people' culture, their identity and language. Second, we concentrate on “reading” and highlight the various perspectives on this linguistic ability. Then, we will work on ESP and EAP as a teaching principle to guide our research contextualisation, and last, we expose the current visual pedagogy theory and implement by both bringing in definitions of image representation and its spin-offs.

2.1 A deeper look into deaf identity, culture, and language

Social identities are fundamental to our species, as we live together, sharing the same territory and trying to live harmoniously with one another. In these social interactions we develop our social identities as well as our notion of self. In *Modernity and its Futures* (1992) Stuart Hall claims there are three concepts of identity, which are fundamental to the studies of it and its features. They follow as the enlightenment subject, the sociological subject and the post-modern subject. The first one can be summed up as it follows:

It was based on a conception of the human person as a fully centred, unified individual, endowed with the capacities of reason, consciousness and action, whose 'centre' consisted of an inner core which first emerged when the subject was born, and unfolded with it, while remaining essentially the same - continuous or 'identical' with itself - throughout the individual's existence. (HALL, 1992, p. 275)

This identity in itself revolves around the idea of a fixed cultural identification, which never changes. It is argued, based on this conception, that as we are born, we already have an identity that is revealed in detail throughout our life. However, Hall (1992) does not see this concept as a satisfactory one, since it is an inflexible view of identity. The second one consists of:

The notion of the sociological subject reflected the growing complexity of the modern world and the awareness that this inner core of the subject was not autonomous and self-sufficient, but was formed in relation to 'significant others', who mediated to the subject the values, meanings and symbols -the culture - of the worlds he\she inhabited. (HALL, p. 275, 1992)

As it is exposed in the excerpt mentioned above, there is an evolution towards the understanding of identity, as of now, it is seen not as a self-sufficient aspect of us humans, but also as an element that is socially and constantly evolving. According to Hall (1992, p. 275), “identity is formed in the interaction between self and society. The subject has a core or essence that is the real me, but this is formed and modified in a continuous dialogue with the cultural

worlds ‘outside’ and the identities which they offer”. It is believed that our identity is shaped as we come across different people with their distinct backgrounds and it influences over our own identities. Though it developed into a new concept, it is still a fixed identity in the eyes of Stuart Hall (1992), as he exposes in this work.

Then he mentions the third one, which is more in line with his beliefs related to identity. Hall defines it as:

the post-modern subject, conceptualized as having no fixed, essential or permanent identity. Identity becomes a 'moveable feast': formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us. (HALL, p. 277, 1992)

In the last concept, Hall (1992) claims that the post-modern subject brings a more flexible identity. In truth, he states that one, both as an individual or as part of a group, may have multiple identities that are shaped in different times of his/her lives, depending on situations they might experience and the people which they may cross paths. In this sense, considering one’s background, the social community he/she commune and the bonds that may be forged open room for identity shift (change). This non-stop identity transition affects any social group, regardless of their social environment.

The deaf community is no different in that aspect. They live in society and interact with their peers, as well as with their counterparts, the hearing. In accordance to Lane (1992), Quadros (2005) and Fernandes e Moreira (2014), as well as Michell and Karchmer (2004), both in the US and in Brazil, from 90 to 95 percent of deaf children are born to hearing parents. Michell and Karchmer (2004) further their statement by also claiming that typically these parents had no previous exposure or contact with American Sign Language (ASL). This affects directly deaf children’s identity development, since they have no effective way of communicating with their progenitors, who are, to some extent, co-constructors of their identity or identity agents. The following excerpt exemplifies what sort of stimuli children need from their caregivers to have an early development in both language and their learning process.

Three aspects of parenting have been highlighted as central to children’s early language and learning: (1) the frequency of children’s participation in routine learning activities (e.g., shared book reading, storytelling); (2) the quality of caregiver-child engagements (e.g., parents’ cognitive stimulation and sensitivity/responsiveness); and (3) the provision of age-appropriate learning materials (e.g., books and toys).” (TEMIS-LEMONDA; RODRIGUEZ, p. 02, 2009).

Considering these three key aspects to child cognitive and linguistic development, we want to take a microscopic look on the third one, which is caregiver-child engagement. With no manner of communication, other than home-made gestures, in the early stages of linguistic advancement and learning, deaf children do not have the stimuli they need to evolve cognitively and linguistically. For instance, as shown in the above-written excerpt, and in accordance to Michell and Karchmer (2004), as they claim that most hearing parents have no knowledge of ASL, they are unable of fully accessing and giving their children a natural and plural linguistic environment. With no linguistic engagement, parents are with their hands tied when it comes to planning their routine activities, book reading and telling stories to their deaf children, crippling their development in terms of language and learning abilities.

This experience with their families and, later on, with hearing people from outside their households shape their identity through and through. Perlin (1998), brings to light that in a community, since we are a very diverse group, different identities erupt from an individual to the other as they go about their lives. Then she follows by enlisting five different types of deaf identities. These identities were named by the author as Deaf identity, incomplete deaf identity,

The first one is named **Deaf identity**² also called political deaf identity (PERLÍN. 1998). This is majorly marked by those deaf individuals that naturally participate in relevant deaf movements and advocate for their rights. They also create a visual-culturally based living and experience the world mostly through their eyes.

The second one is the **incomplete deaf identity**³(PERLÍN, 1998) and it is developed in those deaf people that completely stray from any kind of interaction or exchange with other deaf people who use sign language and live as a community with a distinct culture. In this sense, these individuals try to conform to the hearing, but they never achieve a complete hearing identity, and feel somewhere in the middle of both cultures, although always leaning towards the hearing one.

The third one is called by the author **the hybrid deaf identity**⁴(PERLÍN. 1998), and it mostly emerges from people who became deaf, whether if it was for a disease, health condition or any other post birth complication. They usually, at some point in their lives, experience sign

² Translated from: Identidade Surda (PERLÍN, 1998)

³ Translated from: Identidade surda incompleta (PERLÍN, 1998)

⁴ Translated from: Identidade surda híbrida (PERLÍN, 1998)

language and make it their main form of communication, identifying with the ways in which deaf individuals live their lives and dive into this new perspective.

The fourth identity we need to highlight here was named **the transitional identity**⁵, which consists of deaf people who are born to hearing parents. Generally, these individuals' upbringings are ruled by audism, as their parents are not deaf and do not have any knowledge of sign language and deaf culture, imposing their own view on their deaf children. These subjects, later in life, as they find out about sign language, deaf signers and their culture, they submerge in it by learning sign language and making it their main medium of communication and living their lives embracing their deafness.

Lastly, we have **the free-floating deaf identity**⁶. This one can be summed up as:

There are many cases and many professional deaf people who conform with the free-floating identity, since they cannot fall in line perfectly with their hearing counterpart, and for lack of communication through sign language. That leads to a fragmented and uncentred identity, sewed up by the great number of identities of our time. (PERLÍN, 1998, p. 66).

Based on the above-mentioned excerpt, as we understand it, the free-floating identity is recognised in those deaf individuals who are not part of the deaf community, due to their lack of knowledge in both sign language and deaf people's culture. To the same extent, they are also not entirely involved with the hearing world because they are not able to hear, therefore, are limited to oral communication.

Although we subtly exposed the conceptualisation of deaf identities by Perlin (1998) in a summarized manner, as a mean to briefly constitute our students profiles and facilitate understanding regarding deaf identities, from this paragraph onwards, we will draw our attention to the first one, Deaf identity with a capital 'D' considering that it is the one that most influence their cultural, linguistic and social development as a group of their own. Deaf individuals with a capital 'D', throughout time, as explained by Perlin (1998), have participated and contributed to the development of this singular culture and language. Based on that, we, as of now, move towards the notions of Deaf culture and the linguistic expression most used within this community.

⁵ Translated from: Idetidade de Transição (PERLÍN, 1998)

⁶ Translated from: Identidade surda flutuante. (PERLÍN, 1998)

In this sense, Ladd (2003), a well-established English deaf theorist, defines deaf culture as, "Deaf culture, like many other cultures, is characterised by its social complexity, own beliefs, norms, values (000, 2003). We view, based on the previous-mentioned author's notion of Deaf culture, that these individuals have their own set of cultural rites and traits, which culturally separate them from the hearing.

Following up on Deaf culture, one of the main works in terms of theoretical literature on deaf culture in Brazil is Strobel's book entitled "*As imagens dos outros sobre a cultura surda*"⁷ (2009) In this publication, the author makes a list of the major aspects of deaf culture, explains how it differs from the hearing culture, and the concept of deaf otherness.

Strobel (2009, p. 29) defines deaf culture as "The way deaf individuals perceive the world, as well as to what extent they change it in order to make it accessible and liveable, adapting it according to their visual perception, which directly contribute to their deaf identities constitution and the souls within them and their communities."⁸ In this view, it is understood that their beliefs, habits, perceptions, ideas and their language are all part and a result of their culture.

Based on this conceptualisation, the author lists eight different and peculiar aspects of deaf culture that are singular to their way of life. Strobel (2009, p. 43) named them "cultural artifacts" and they are Visual experience, Language development, Family, Deaf Literature, Social life and sports engagement, Visual Arts, Advocacy and Materials. Although, there are eight aspects, we are going to focus on subtly giving the definition of two cultural artifacts, which are Visual Experience and Language Development, considering they are the ones that best align with our research objective and analysis.

The first definition centres on the **Cultural Artifact: Visual Experience**⁹, which according to Strobel (2009) is the way deaf people perceive the world in a distinct manner. These individuals, accounted that they do not hear, shape their perspectives, perception, their entire life through their eyes. In that sense, their language, which is signed, their culture, as mentioned before are heavily based on vision.

⁷ "*The images other people have about Deaf Culture*". *Our translation*.

⁸ Translated from: "É o jeito de o sujeito surdo entender o mundo e de modifica-lo a fim de torná-lo acessível e habitável, ajustando-o com suas percepções visuais, que contribuem para definição das identidades surdas e das "almas" das comunidades surdas." (STROBEL, 2009. P. 29)

⁹ Translated from *Aterfato Cultural: Experiência Visual* (STROBEL, 2009)

The previous paragraph leads us to the second cultural artifact, **Language Development**.¹⁰Strobel (2009) claims that language is of fundamental importance to deaf culture. However, the manner of communication deaf people use is not orally-based. Actually, it is gestured or signed. Sign language, in accordance to her, it is a form of expression peculiar to the deaf. It captures and reproduces their visual experiences and it is also a communicative channel through which they acquire universal knowledge and convey their experiences.

These are the two artifacts that best communicate to our research aims since we are concentrated on the interaction in class and the visually-oriented materials used throughout the course. As of now, we are going to focus on both the concept of deaf otherness, based on their keen visual ability and their language.

Deaf people are considered as the other, while the self, subject-centred, in their view end up separating (othering) those who do not conform with what they think is ordinary and deserves to be kept safe. Hegel (1967, apud YU, 2000, p. 464) suggests that in the moment of encounter between “self-consciousness and the other”. In this moment self-consciousness both the other and recognise the self, and when the self realises the presence of this other self, it starts negatively putting it aside, since it is not essential, it is not the main self.

In this perspective, Gladis Perlin (2003), in her PhD dissertation, recognises the existence of the term otherness and othering related to the sense that the main self (the settler tries to manipulate/colonise the other self. Although she writes based on this colonised notion, she perceives the concept of otherness differently. In her view:

The spaces in relation to time, I can see differences between the current time and the past, differences that mark significant changes to them. The other “Self” from the past shows up to both winners and losers, settlers and colonized individuals, people with a disability and social-isolated individuals, which contrasts to the current views regarding the “other”, which is endowed with privilege, social individuals that validate themselves, and have autonomy towards the “other” seen as unworthy, distanced, exiled; considering that the representation of incapable subjects are of utmost importance. (PERLÍN, 2003, p. 5, our translation)¹¹.

From this angle, we are able to understand that currently the view on otherness have changed relative to the one from the past. And Perlin (2003) views the constitution of deaf

¹⁰ Translated from Aterfato Cultural: Desenvolvimento Linguístico (STROBEL, 2009)

¹¹ Nos cenários dos espaços e dos tempos vejo diferenças entre o contemporâneo e o passado, diferenças que são mudanças significativas. O “ser outro” do passado mostra nos campos de vitoriosos e de vencidos, de colonizadores e de colonizados, de deficientes e excluídos e contrastam com os atuais “outro” de privilegiados, de sujeito sociais que se validaram e tem autonomia sobre outros desvalidados, refugiados, exilados, deslocados; em detenção em que a representação de incapacitação social é o elemento crucial.

identity acknowledging the concept of self and the other self connected to their existence as the deaf. The following fragment is an example of that view:

In these spaces the “other”, the deaf stands out, and this “other deaf” is the one that conceives their own boundaries (limitations/frontiers), articulate their own difference, set their own limits and shape their own place in the world as distinct people. They are this other self to which the language used is differed in order to address identity, distinctiveness and articulative modalities of the cultural act and interpretation in an attempt of transforming the multiple others and their distinct engagement that may or may not interfere to deaf people’s self development. (PERLIN, 2003, n.p. our translation)

According to this definition, deaf people strive to have a place in the world that is acknowledged and respected by the main self, the hearing. Notwithstanding the fact that they accept and use the concept of deaf otherness in a positive manner, they still have huge influence of hearing individuals in the constitution of their identities.

Following this idea of positive deaf otherness, it is important to address that these people have a language of their own, and this form of linguistic expression is visual and special and it is named sign language. Sign languages are usually recognised as languages in their own right. For example, in the United States, forty-five states recognise American Sign Language, as well as in Great-Britain, that back in 2003 recognised BSL (British Sign Language), giving the status of an actual language (HULL; MCDONALD; WARD, 2014). On the other hand, In New Zealand, in the year of 2006, NZSL (New Zealand Sign Language) was officialised as the third language of the country. In Brazil, considering the status of Brazilian Sign Language (Libras), there is a law of n. 10.436 (BRASIL, 2002), in which Libras is recognised as the form of expression used by Brazilian deaf people nationwide.

Quadros (1997, p. 27. apud STROBEL, 2009, p. 53) says, the Portuguese Language is not the manner of communication that will naturally engage deaf children in a communicative interaction. Then she complements by stating that they may learn this oral-based language, but not spontaneously, nor naturally as it happens with sign language. Strobel (2009, p. 55) complements by saying that sign language is the most important linguistic expression to the deaf and it is produced in a special-visual modality.

Underpinned on this aforementioned notion, on December 22th, 2005, The Brazilian legislation body passed a decree of n. 5.626 on deaf education. It regulates the legal code of n. 10.436, also recognising Libras as the natural form of expression of the Brazilian deaf community and it centres on the deaf education principles and the way it is ought to be conducted in relation to Libras and deaf people’s learning. In its 22nd article, educational

institutions must provide bilingual learning to the deaf by having Libras as the first language and Portuguese in its written form, as a second language to deaf people all over the country.

It is mister to recognise the potential of language in our lives. In compliance with Collier and Thomas (1997, p. 39), “language is the instrument we use to communicate with others. But above all, language is also the instrument we use to think, analyse and relate to other people in our environment. Language is therefore the basis for self-awareness, for sense of meaning and for intellectual development.” In this way, we understand that language shapes the way we see the world and it is the main medium of communication from one human to the other. In this respect, the learning through sign language to deaf signers is of essential importance, since it is the language that shapes the way they think, therefore, learn. As stated by Wilbur (2000, p. 91), considering deaf signers in the United States of America, says “knowledge of ASL as a first language is beneficial, because it taps normal capacities at the appropriate stage of development”. Based on this claim, deaf people who use signed languages are able to understand and express themselves in a more effective manner, therefore learning is more effectively portrayed.

So, in this perspective, taking into consideration that deaf individuals better learn by means of sign language, it is imperative use them as medium of instruction¹² (MOI) and facilitate their learning. In Brazil, in both accordance with the 10.436 law and the 5.626 decree, Libras must be the language to instruct deaf people in that regard. Following the regulation and other studies, Quadros (1997, apud GESSER, 2012, p. 91) complements this idea by stating in her research that “it is not a concession of the school, it is actually the sole way possible for the deaf to develop their cognitive and social mechanisms”. By understanding Quadros’s (1997) statement, we believe that sign language as the MOI for the deaf is paramount, and no other, especially orally-conceived languages, are not appropriate to teach deaf users of signed forms of communication.

2.2 Reading: a concept and a skill.

Since the beginning of times, reading has been one of the most important ways of accessing a diverse number of information regardless the field of expertise. As time progressed, a great number of theorists and authors decided to dedicate their research careers to develop reading strategies and analysing texts from the most diverse social interactions. From time to

¹² According to British Council the medium of instruction is the language used by the teacher to teach.

time, linguists and literature theorists focused their works to ensure the full understanding of how language textually manifests.

A number of theorists, such as Erkan (2005) affirm that reading revolves at information collection, meaning that one reads to acquire a specific number of information related to a specific topic. He also defines reading as a purposeful activity, which means that the text will be read according to the purpose, goal of the reader towards the written piece.

Reading is the active process of understanding print and graphic texts. Reading is a thinking process. Effective readers know that when they read, *what* they read is supposed to make sense. They monitor their understanding, and when they lose the meaning of what they are reading, they often unconsciously select and use a reading strategy (such as rereading or asking questions) that will help them reconnect with the meaning of the text. Reading skills and strategies can be taught explicitly while students are learning subject-specific content through authentic reading tasks.” (CANADA, 2009, p. 7)

Following the orientation of the Canadian Literacy guidance document for reading development. As it can be seen in the quotation mentioned above, reading focuses mainly on understanding texts from different universes, which can be verbal and non-verbal, aiming at understanding, reflecting, and acquiring new information. To this end, readers use reading strategies that corroborate their individual and social understanding of the text.

Regarding the Brazilian mainspring documents relative to education, *A Base Nacional Comum Curricular*¹³ (BNCC), explains, in the reading axis (underpinning section), reading is not limited to the notion of coding and decoding of the written features in the text. Reading is defined as the active interaction between readers and the myriad of texts there are, regardless of their oral, written or multisemiotic nature.

Besides debating about the concept of reading, scholars, as time passed, also started creating different teaching reading approaches to assist teachers in the process of teaching students in general to read, as it is discussed in the following paragraphs.

Coracini (1995; 2005) designates three main different concepts of reading, the first one is decoding, which means that it is up to the reader to decode the meaning of the words until uncovering what is behind the text, meaning that the text itself holds the message, without any interferences from outside events, nor the reader's. This approach is also known as the bottom-up processing. The second one revolves around the reader by acclaiming that it is the reader's

¹³ Common Core Curriculum for National Education (our translation).

responsibility, based upon their previous knowledge, and the leads left by the author, to formulate an interpretation in relation to the text. As the last one, the author speculates that the meaning of textual product is constructed by both the reader and the author, since it is based on its manufacturing conditions and an interpretative relationship built between author and reader, which she calls the discursive approach.

Perennially, many first-degree teachers used to make use of the bottom-up processing as a means to teach students to read. Over time, although there are a great number of professionals that still feel accommodated by this traditional approach, both the interactive and discursive ones have made their way into the classrooms worldwide.

Kleiman (1992, p. 65) claims that reading may be defined as a distant interaction between both reader and the author through the text itself. It is as if the text becomes a conductor, making it possible for the reader to connect with the writer's ideas and conception towards the text, based on the leads left by the writer. This description coincides with the interpretative approach to reading.

In relation to the interpretative approach, Rojo (2009, p. 77-78) lists eight reading strategies that make this process sufficiently proficient, which are:

- Activating prior knowledge background: readers make use of their prior knowledge to the text in order to understand and acquire new information.
- Predicting content, confirming predictions and making predictions: Readers go about the text based on the reading situation that are engaged, their reading goals, spheres of communication, text supports (where the text is materialized), its layout (position) on the page, its title, pictures, captions, illustrations, readers raise hypotheses both regarding the content, as well as the form of either a passage or the text as a whole.
- Checking hypotheses: While reading, readers check their hypothesis in relation to the text, confirming them or not and, as a consequence, finding new more adequate hypotheses.
- Location or recessing information from the text: in a certain number of reading practices, (whether it is to study or look up information on the internet), readers are locating and looking for relevant pieces of information in order to reuse them in an organised manner later.
- Comparing information: readers compare information from various parts of the text, information from other texts, from their background knowledge, in order to make sense of the text at hand.
- Generalizing: (general conclusion regarding a given fact, situation or issue), etc. (after that, analysis of pertinent information). One of the most contributing strategies to the final synthesis based on the reading process is generalizing listings (enumerations), redundancies, repetitions, examples and explanations. No one can store a full and complete text in their memories.
- Producing local inferences: it is possible to uncover, from the immediate context and the knowledge previously constructed, a new meaning to a new term that was unknown up until this point.

- Producing global inferences: Not everything is in clear lines in a text. Any text has its implicit pieces of information and its presuppositions, which have to be understood in effective reading. Readers make use of leads left by the author and their background knowledge. (ROJO, 2009. p. 77-78)

Rajo (2009) claims that any reader needs to develop the aforementioned strategies in order to read well and fully understand the text. Developing reading strategies has been proven to be fundamental to exercise this skill to its fullest, and she goes on by saying that these strategies can be pictured as a road full of leads that were left behind by the author to ease up the reader's understanding towards the text. And it proves that reading, in line with the interactive view, is quite a complex cognitive process in its core.

we name 'reading'. In this manner, denying the interactive disposition of reading it is just the same as denying the very core of this cognitive process.

2.3 Genre texts: from recipes to academic research papers.

Genre texts as a whole emerge from the natural communication established by social individuals and from the linguistic and social needs that emerge from human interaction both in oral and written modalities. In this sense, Charles Bazerman (1994, apud MARCUSCHI, 2011, p. 23) says "For genre texts are, first and foremost, *social facts* with human interactions in which language is involved.

In that regard, it is understood that these genres have a plural and diverse nature, given the great number of situations, settings and contexts they appear in natural human linguistic exchange. In this respect, Bakhtin claims:

We must not, in any way, minimize the absolute heterogeneous nature of Genres of Discourse, and the difficulty that surges in an attempt to try and define the enunciation. It is of utmost importance to be cautious to the crucial difference between primary (simple) and secondary (complex) genres of Discourse. (BAKHTIN, 2003, p. 263, our translation).

From this perspective, we notice that the author is aware of the plural and diverse constitution of these social-linguistic texts. Based on this perception, Marcuschi (2010) defines genre text as "materialised texts, that are part of humans linguistic exchange on a daily basis, contain content-oriented and socio-communicative features, functional elements, a style and a form of their own.". Afterwards, the scholar lists a few examples of genre texts routinely used, which are: "a telephone call, a sermon, a business letter, a personal letter, novels, a note, a News report, a lecture, condo association meetings, a shopping list, a restaurant menu, instructions for use, outdoor, a police investigation, a review and so on." (MARCUSCHI, 2010, p. 23).

Considering the plural and diverse nature of genre texts, it is imperative to address that they are part of different human-related spheres of communication and interaction. In this sense, they were to make their way into the academic world, since it is also just another segment of our social-interactive environments. Dell'Isola (2008) suggests that academic genre texts surface as a way of responding to the need of generating new contents and knowledge by researchers and theorists. From this angle, given the fact that these academic genre texts are part of the didactic and pedagogical practises of university faculties, they are also present in a vast number of different publishing media, as for research journals, annals of congresses and conferences along with others. They also play a great role as being the main tool to test English academically speaking in proficiency exams.

Based on this notion, Dantas and Medeiros (2015) enlist a few academic texts that recurrently make their way into proficiency exams centred on the English Language and they might pertain to the research atmosphere or not. Texts genre that fit these criteria may be: manuals, advertisement, reviews, cartoons, abstracts, white papers and the like. Regarding these written pieces are to be taught and assigned to students in most, if not all, the universities worldwide, it is vital to consider that they have had their appropriate space in higher education. So, in this view, Ramos (2004) presents a proposition of applying genre texts in the classroom, in three different steps: the presentation, which can be summarized as the exposure of the context; the breakdown, which is defined in a few words as narrowing down to work with both the function and grammar present in the text; last but not least, the application, and it consists of both recognising and appropriating of the studied genre. These steps, working in conjunction with the reading strategies, offer a safe space to acquire enough knowledge in order to take these proficiency exams and get top marks. In this way, these tests and exams tend to evaluate the level of mastery of skills in English are directly anchored to ESP.

2.4. English for Specific Purposes (ESP) and reading strategies.

English for Specific Purposes (ESP) is a segment of English Language Teaching (ELT), which is part of the broad field of Pedagogy. It has been the target of research since the 60s. Hutchinson and Waters (1992) suggest there are three main reasons for the emergence of ESP. Firstly, after the end of World war two, with the rise of the United States of America as the most financially influential country across the globe, and also with the rise of Technology and commerce, English became the main language for training and having access to technology. Secondly, the revolution in Linguistics brought by this new era. Contradicting the previous

linguistics notion and focus, language researchers started drifting towards a more functional idea of language, by understanding that English portrays different roles depending on the context it is being used. Third and last, the focus on the learner. These individuals now had very specific needs towards their language learning, and they needed English teachers who could tailor courses to tend to their aspirations. This new perception on teaching had a great amount of contribution from Educational Psychology.

When it comes to the concept of ESP, Hutchinson and Waters (1992) define this teaching approach as a pedagogical path based off of the students' specific needs. In this view, the pedagogical strategies were shaped and reshaped to tend to the alumni's language-oriented demands. Then, after some time, the approach branched out into many distinct subsections. Then, we have the emergence of context-oriented branches of ESP and these are English for Business, English for health care professionals, English for Tourism, and many other possible subsections.

Concerning the academic environment, ESP also subsided English for Academic Purposes (EAP). As stated by Vereza (2005), in Brazil, EAP was planned out to centre on reading, due to the easy access to academic texts that are written in English, especially on the internet. This way, ESP in academic settings or EAP has been having to concentrate on reading academic genres in order to get students/learners ready to reading exams (proficiency tests).

Concerning Celani's et al. (1988) study and research project on ESP within universities all over Brazil, their concern regarding reading was valid, since it helps the reader to have a broader and facilitated comprehension of the text. To this end, the use of reading strategies becomes of utmost importance aiming at aiding the readers' final understanding of the written piece.

Reading strategies has been targeted by theorists and researchers aiming at improving literacy and language teaching for children, as well as to better apply similar reading strategies of the same atmosphere related to the ESP field. In addition, Brown (2000, p. 291) states that "Reading comprehension is entirely related to the notion of developing and applying comprehension strategies appropriately". According to Brown's (2000) perception, Heemann (2009) lists a few reading strategies that are considered part of the process. They are: anticipating, predicting, inference, skimming and scanning and so on. However, these five previously-mentioned strategies are not the only ones we targeted in our discussion, we also

found that cognate and false cognate words, detail-oriented reading and critical reading are also beneficial to facilitate comprehension (HEEMANN, 2009, p. 149).

In this sense, we understand “reading is transparently linked to reading strategies so as to facilitate comprehension” (BROWN, 2000, p. 291). This way, it is not possible to separate the reading cognitive process from the act of strategizing, so that it is possible to guarantee effective reading development.

2.5. Visual Pedagogy: and Image Manipulation/Representation as intersemiotic translation process.

As it was previously discussed in this chapter, as well as in some other parts of this study, deaf people are visually-based individuals (SKLIAR, 1997, QUADROS, 1997, SOUZA, 2007), and according to Campello (2008), deaf people give meaning to the world around them and actively interact with it through their eyes. In this sense she also affirms:

Visual experiences generate image-oriented human subjectivities as well as visual-special discourse inducing new responses from our sensory system, given the fact that now images on a more important role than just illustrations to oral expression. What we perceive through our vision is different from when we ought to interpret or give meaning to something is right in front of our eyes. Hence, our ways of thinking are quite complex and they need to interpret the image as a discourse. This phenomenon implicates on the re-signification of the relation between individual and knowledge, chiefly during the learning-teaching process (CAMPELLO, 2008 p. 11. Our translation).¹⁴

To that regard, we view that images play an uppermost role in the way deaf people understand the world. Considering that these individuals think visually and images are bombarding their psyche day and night, the teaching approaches developed to them should be image-oriented and visually-based and in this way make their learning process effective. Campello (2008) also indicates that a visual pedagogy is necessary to guarantee a safe and effective learning environment. And she defines this teaching philosophy as:

Visual Pedagogy is no more than a deaf and dumb¹⁵-oriented teaching philosophy organized to this specific group, based on their own understanding of the world and visual experiences. It also has a cultural and linguistic strategic way to convey the representation of the object, images, and language whose both constitution and aspect

¹⁴ Our translation from: As experiências da visualidade produzem subjetividades marcadas pela presença da imagem e pelos discursos viso-espaciais provocando novas formas de ação do nosso aparato sensorial, uma vez que a imagem não é mais somente uma forma de ilustrar um discurso oral. O que percebemos sensorialmente pelos olhos é diferente quando se necessita interpretar e dar sentido ao que estamos vendo. Por isso, as formas de pensamento são complexas e necessitam a interpretação da imagem-discurso. Essa realidade implica re-significar a relação sujeitoconhecimento principalmente na situação de ensinar e aprender.. (CAMPELLO, 2008 p. 11)

¹⁵We do not comply with this term, considering that it is outdated and discriminatory towards deaf individuals. Deaf, in our view, anchored to the cultural perspective on deafness. (STROBEL, 2008)

are of visual nature; and the meanings and (values) for which they are constructed and produced as a visual outcome (CAMPELLO, 2008, p. 14, our translation).¹⁶

With regards to the definition by Campello (2008), Visual Pedagogy is intrinsically involved with deaf people's visual perception and mindset, which leads us to believe deaf teachers and hearing educators who are interested in developing lessons to the deaf need to underpin their methods and approaches to this philosophy.

According to this understanding related to the deaf education, Reiley, Nery and Batista (2004) say:

(...) The teaching to the deaf benefits from the use of visually-designed images and pictures and that educators need to have a deeper comprehension regarding their constructive power to apply it appropriately; concept development would be facilitated by making use of visual representations and its application in educational tasks, also it aids the development of conceptional thinking, since images are bounded to fields of study and knowledge, and they also bring a structure and potential that may be used in order to transmit knowledge and develop the intellect.”. (p.290)

Knowing that deaf individuals benefit from teaching based upon images, it is paramount to adapt these different kinds of visual representations to the deaf, whatever the age, may allow them to learn properly the subjects they need to intellectually evolve. Following this idea, we have got to look deeper into images as a concept and an educational aid.

First and foremost, it is mister to conceptualise and define the word “image”. The Merriam-Webster (1828) online English dictionary defines this word as “1- a visual of something, such as: a likeness of an object on a photographic material, or a picture produced by on an electronic display (such television or computer screen) 2- The optical counterpart of an object produced by an optical device (such as lens or mirror) or an electronic device.”. In this way, we understand image as steady representation of reality, which can be electronic or printed.

So, in line with what has been discussed in this subsection, it is imperative to ordinally construct meaning through images and to support this, we take into consideration Brait's view on teaching conceptualisation and content-based knowledge to deaf students through images. She says “Making use of images that show facts and a diverse number of contents, we can

¹⁶Our translation from: “A Pedagogia Visual, nada mais é que uma pedagogia elaborada e voltada para a comunidade Surda-Muda, baseada com os próprios entendimentos e experiências visuais. Também tem uma forma estratégica cultural e linguística de como transmitir a própria representação de objeto, de imagem e de língua cuja natureza e aspecto são precisamente de aparato visual; e dos significados (ou valores) pelos quais são constituídos e produzidos o resultado visual.”. (CAMPELLO, 2008, p. 14)

receive a positive response from deaf students in terms of their understanding (BRAIT, 2013, p. 63).

In this sense, Santos e Alves (2017) argue:

referring to the image field, the enunciation or utterance ought to be translated and represented by images and possess an equivalent idea to the situation or context of what will be exposed, aiming at achieving clear communication and apprehension of the content, creating comparative meaning between images and texts, since any text-related comprehension process is, at the same time, a translation process, considering that in the mind, it goes through a cognitive transformational process.”. (SANTOS; ALVES, 2017, p. 5. our translation).¹⁷

Taking into account this cognitive transformation relative to written language and images as they are being translated from one sign to the other, a teacher who uses images to represent ideas and concepts is a translator, more specifically, an “intersemiotic translator.”. (JAKOBSON, 1959, p. 233).

This translation segment is uppermost to the process of facilitating deaf people’s learning with the support images and it can be defined as “intersemiotic translation is conceptualised as “resemiotisation”, which is concerned with “how semiotics is translated from one into the other as social processes unfold” (IEDEMA, 2003, p. 29).

Based on this branch from Translation Studies, the teacher ends up having a multitasked work towards his/her teaching to deaf people. In this way, Espíndola (2008) considers the teacher far from only having to deal with teaching, he/she has to become also an “intersemiotic translator’ in order to make sure deaf students are learning, since they are visual beings, with the aid of images.

The work with images is vital to keep deaf alumni from failing school completely or leaving it illiterate. In this sense, in relation to *CLLIS*¹⁸, all this theoretical pathway was brought here as a mean to support our analysis of the interaction between teacher and students and vice-versa and the visually-constructed supporting materials to facilitate the students’ understanding

¹⁷ Translated from: No caso do campo imagético, o enunciado deve ser traduzido e representado por imagens e possuir uma ideia equivalente ao contexto daquilo que será exposto, a fim de atingir a comunicação e a absorção da maioria do conteúdo, criando significação comparativa entre imagens e textos, pois todo processo de compreensão de um texto passa pelo processo de tradução tido como transformação mental das informações à medida que o sujeito em contato com o texto significa e ressignifica-o. Assim, nesse contexto de discussão, Diniz (2002) afirma que processo de tradução pode também operar com signos diferentes de forma que se mantém o sentido (ALVES; SANTOS, 2017. P. 5)

¹⁸ *Curso de Leitura em Língua Inglesa para Surdos.*

of content extensively explored during the lessons. To this end, we chose a very cohesive body of studies and claims that will guide us into conducting the next chapter.

CHAPTER III – METHODOLOGICAL PATHWAYS:

In this chapter, we delineate the methodological procedures of this research. We will begin by describing the nature and scope of this undergraduate thesis. Secondly, we will explore the context by outlining the pilot course *CLLIS*, its participants as well as its methodological procedures. The chapter, then, situates how the study was conducted and how the data were collected by explaining the tools used to both the data collection and the analysis.

3.1 Nature and Scope of research

Aiming at analysing, in a broader manner, the adapted material, the visual strategies which were used to facilitate students' understanding and comprehension of reading strategies, as well as the interaction between teacher-students and vice-versa, in the context of a preparatory course named *CLLIS* (*Curso de Leitura em Língua Ingles para Surdos*), we chose to specifically work on analysing both the filmed-lessons, as for to investigate the interaction between teacher and students, and the visually-oriented materials used within the scope of the course, in order to evaluate which strategies were successful, and which ones were not, as a way of preventing the perpetuation of ineffective teaching-strategies and practices towards the deaf.

We decided to work on these topics in an attempt to contribute to the development of the EFL teaching field, more specifically in relation to deaf students, as well as due to the scarce number of research and teaching strategies developed as means to facilitate their learning of written English in Brazil, as we have mentioned in the Introduction of this work. Additionally, it is important to mention that the researcher has a close relationship (involvement) to the process, as he, himself, worked both as the designer and developer of the course previously mentioned.

Concerning the nature and scope of this research, it falls into the category of a qualitative study, especially taking into account that it deals with face-to-face human phenomena that are not numerically or generally studied. By analysing different parts of the teaching and learning processes, such as teacher-student and student- student interaction, we understand that this study focusses on a face-to-face human phenomenon and its outcomes, giving it the status of a qualitative research.

Another aspect of the work that points to its qualitative nature is that it is a study developed based on the human interaction niche, which is concentrated on understanding in which ways the visually-oriented materials used were beneficial to the students. Yilmaz (2013) defines it as:

an emergent, inductive, interpretive and naturalistic approach to the study of people, cases, phenomena, social situations and processes in their natural settings in order to reveal in descriptive terms the meanings that people attach to their experiences of the world (2013, p. 312).

In this sense, this study can be characterized as of qualitative research, considering that it narrows down to a very specific teaching experience (case), which is an innovative course concentrated on unfolding the long-studied reading strategies usually taught to students interested in taking proficiency tests and other types of reading exams. Aside from that, it also focuses on identifying and analyzing the successes and failures in regard to how the teacher and the students interacted and the materials and resources used in the classes, which is, by far, our main research objective.

Different, as well as similar, to what has been discussed in this section of the work, it is paramount to mention that due to the specific nature of the experience here described, it is characterized as a case study. Although, a more detailed explanation will be conducted in the following paragraphs.

Considering the qualitative research design attributed to this research, there are other aspects that should be taken into account, regarding the complexity of its design.

Taking a deeper look into the organisation of this work, it is of prime importance to acknowledge its specific elements, bearing in mind that it focuses on different aspects of the same experience, which is the analysis of the materials that were used in each lesson, in order to tend to the deaf students' needs of learning English, targeting an acceptable score to get into graduate programs.

Besides, this research falls into the category of case studies, as mentioned before, which according to Susan Rose, Nigel Spinks and Ana Canhoto (2015), can be defined as something relatively concrete, for instance, an organisation, a group or an individual, or more abstract social manifestations, such as events, regardless their social nature, and so on. In this sense, the experience bewritten in this section can be considered as a series of sequenced events, considering that the filmed classes and the resources used are part of the main event, the course itself.

Aside from taking into consideration that CLISS is a sequence-structured series of events, it was also an initiative which, within its modes, was not, up until this point, promoted in the state of Paraíba, preventing the local deaf community from participating in graduate programmes.

3.2 – Research context: CLLIS (A course of teaching reading to Deaf individuals)

The course *Teaching Reading strategies to Deaf people* was originated in an attempt to provide deaf undergraduate students from *Universidade Federal da Paraíba*, (UFPB) with the opportunity to take part in a preparatory course focusing on reading strategies, considering that most of them aimed at entering post-graduate programs. As part of an extension (outreach) project, we developed sequenced lessons.

As a UFPB extension (outreach) project created and supervised by Dr. Betânia Passos Medrado, who is a member of the Department of Foreign Languages, the Teaching Reading for the Deaf course was planned and organized into a two-day week course, from 01:00 to 2:30 pm, on Mondays and Wednesdays. The classes took place at one of the classrooms parted with the previously-mentioned department by *Centro de Ciências Humanas, Letras e Artes*, at UFPB.

Concerning the target audience, we intended to open up space to deaf undergraduate students, as well as deaf people who had already graduated. The course did not have any restrictions relative to specific undergraduate courses. The students' academic background varied from Libras as first and second language teaching to computer science. There were twenty-four registrants, but only eight came in to participate in the classes.

Most of the materials used during the classes were either created on the PowerPoint Microsoft platform, or they were put together on word Microsoft and printed for the students to use. On the 2.4 of this chapter, a more descriptive explanation of the materials and resources used throughout the course will be developed.

3.3 Participants

Several individuals took part in the project. Firstly, we decided to start by describing how the registration turned out. There were twenty-four registrants, although, half were from other states of Brazil, such as Acre, one of the farthest states in terms of territorial status, as well as São Paulo and Rio de Janeiro.

Finally, eight out of twenty-four, from João Pessoa, were able to take part in our endeavour, and from this number, three were able to stay until the end. During the course development, many reasons led some of the students to drop out, ranging from personal matters to working time. Since the classes started at 1:00 p.m. to 2:30 p.m., twice a week, some of them could not attend, due to working time-related conditions.

In regard to the students' social and cultural aspects, most of them demonstrated traces of several **deaf identities**. Although most of the students revealed, along the course, different aspects from several identities, the majority had unwaveringly Deaf.

It is important to address that students' real names will not be used in the body of this research, respecting the research ethics guideline, to keep their privacy in check. Instead, we chose to make use of pseudonyms. Aiming at honouring the deaf community and its brilliant minds, we decided on using names of people who made great beneficial changes in the community over time, regardless of their field of expertise. Our first student will be named **William Stokoe**, the second one **E. Huet**, founder of Libras (Brazilian sign language); the third will be named after the great deaf-blind advocate **Hellen Keller**. The following student will be called **Paddy Ladd**, a renowned English deaf researcher, who has worked tirelessly towards developing and conducting research to the benefit of the deaf community. Apart from them, we chose to name our fifth student after the great **Charles Michel de L'Épée**, one of the most well-known supporters of deaf education through sign language. Our sixth participant will be named after the most well-known deaf advocate for bilingual schools for the deaf in Brazil, who is **Karin Strobel**. Thereafter, we also have the seventh one, who will be named **Gladis Perlin**, first deaf person in Brazil to ever become a PhD. Researcher. And, last, but not least, the final students in our list will be named after **Thomas Gallaudet**, the forefather of higher education for the Deaf in the US and an emblem of hope for deaf people all over the globe in educational matters.

The following table will detailly expose the specific social and cultural characteristics, as well as their professional statuses:

Table 1: participants' social-cultural data.

NAME	GENDER IDENTITY	EDUCATION LEVEL	PLACE OF BIRTH	OF
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Charles-Michel de l'Épée	Cisman	Undergraduate	João Pessoa – PB
E. Huet	Cisman	Undergraduate	João Pessoa – PB
Gladis Perlín	Ciswoman	Undergraduate	João Pessoa – PB
Helen Keller	Ciswoman	Undergraduate	Caicó – RN
Karin Strobel	Ciswoman	Undergraduate	João Pessoa – PB
Paddy Ladd	Cisman	Undergraduate	João Pessoa – PB
Thomas H. Gallaudet	Cisman	Undergraduate	João Pessoa – PB
William Stokoe	Cisman	Undergraduate	João Pessoa – PB

Source: produced by the research author.

3.4. Taking a deeper look into the materials and resources:

As it was explored in the last paragraph of the previous section, the materials and resources used in the classes were mostly created and developed on Microsoft platforms PowerPoint and Word. These supporting elements were designed by the teacher himself, under the supervision of the project head.

Concerning the PowerPoint (PP) presentations, they were assembled in order to correlate the subjects, reading strategies, one to the other ordinally.

The first PP, out of eight, was the introductory one. It consists of three distinct parts. The first one concentrated on questions to give students room to introduce themselves, as well as the teacher. Also, it had two more small sections to drive the participants into sharing part of their experience in learning English, whether it was in mainstream schools or private English teaching institutions. Then, it goes on to the second part, which focuses on the main theme of the lesson, Titles and Headlines. In this part, the definitions and formal use of these two were studied and discussed through a matching game, in which students had to match titles and headlines to different academic and non-academic genre texts. Last, but not least, the third part of the presentation goes at presenting the websites where the genre texts hailed from and the titles and headlines correct matches.

The second PP presentation and physical material that need to be addressed here is on the journalistic genre Review. It starts with a short review of the previous content studied, titles and headlines. Then, the following PP slides come with ordinally visual instruction to the first activity. Students received scrambled pieces of a review, with the objective of bringing it to its original order. Afterward, they are intrigued with questions related to the function and structure of the genre they have at hand. Following the order of the slides, they are questioned about the definition and function of using the reading technique scanning to identify key-words inside the review they have just read. Lastly, they are introduced to the structure of the genre Review, studying the parts to which it is bound.

The third part of the studying supporting elements has to do with Abstracts. There were two different PowerPoint presentations, the first introduces the students to a walking through tagging game, revisiting the concept of key-words and the explanation of t, as well as initiating the conversation on the academic genre abstract, looking at both its structure and function.

In the two visual resources and materials of the following week, we kept the discussion on Abstracts. Although we continued on abstracts, in regard to the chosen reading strategy, we chose to work with scanning, which focuses on specific information of the text.

Afterwards, the course took a new direction, it was time to work with Essays. Two different PP presentations were designed in order to explain and help students understand both the concept and definition of this academic genre. The first one concentrated mostly on visual aid to help students better comprehend the lines of the text. Following the reading moment, they were offered a time to reflect upon the subject and work with the structure and function of Essays. On the second material for the same theme, there was a recapitulation, however, it specifically led towards understanding the social role of this genre and how it is written step by step. In this part, the students also received physical material which consisted of a title matching game and they also worked with a printed text.

3.5 Data Collection – Instruments

During the whole course, which was held from April 2nd to July 11st, at UFPB, data were gathered in two different ways.

The first one concentrates on the filmed lessons are a big part of the analysis, since it allows the researcher to have a deeper look into how well executed or not these reading strategies were used in class and also the teacher-students interaction and it also allows the

researching professional to revive the moments of knowledge exchange and the interchange of cultures since it is a bilingual context, conducted by a hearing teacher user of Brazilian Sign Language and deaf students.

The second one is devoted to the production of the supporting material (PowerPoint slides, printed texts, slips of paper for titles and headlines, slips for unscrambling, as well as the planning. This first part contains many visual leads that are going to help understand and analyse how well both the standard reading strategies and the ones that were used as means to facilitate learning by deaf students are involved in the teaching-learning process.

3.6. Analytical Procedures

First, we will analyse four filmed-lessons, taking into account that the first lesson was not filmed and lessons 5, 6 and 7 videos were not in a decent recording condition, fragments were chosen from the films so as to identify parts of them that are most relevant to conduct the analysis on the interaction between teacher and students. Then, we will turn our eyes to the PowerPoint slides focusing on the visually-oriented materials created to facilitate students' understanding of the subjects, in an attempt to understand the benefits for the alumni in a general sense. With these steps, we intend to bring to light both the successful and the failed strategies and practices as a way of guaranteeing that deaf students of English have progress learning English and other foreign languages, and offer the English Language Teaching field a set of strategies that work for this audience.

CHAPTER IV - A VIEW REGARDING TEACHER AND STUDENTS' INTERACTION AS WELL AS THE VISUALLY-ORIENTED MATERIALS

In this chapter, we both expose and analyse the teaching strategies that were implemented and applied within the scope of the course *CLLIS*, as well as make a discussion on the positive and negative statuses of these set of strategies that were implemented in order to tend to the students' specific needs. In this sense, we ought to analyse firstly the specific parts of both teacher and students and student to student's interactions in class and the use of sign language as MOI. Lastly, the visually-oriented materials, the image representations in order to investigate if they were beneficial and effective to students learning.

4.1 Successful and unsuccessful or missing strategies in *CLLIS*.

First and foremost, it is important to exhibit, by means of a table, the teaching strategies that were applied throughout *CLLIS*, and then, showcase the ones that were deemed successful, and the ones that were not, in an attempt to clearly differentiate them based on the teacher-student linguistic exchange and interaction and the imagistic-oriented teaching items. The table goes as follows:

Table 2: set of successful strategies within *CLLIS*

SUCESSFUL STRATEGIES
The use of manipulated image representations as a teaching aid aiming at facilitating students' understanding of abstract concepts.
The application of different colour markers in the explanatory statements.
The use of arrows markers to set the path of their understanding regarding specific information.
The use of Brazilian Sign Language as a Medium of Instruction (MOI).
The use of activities and exercises that mirrored Proficiency Exams.
The use of Portuguese as a supporting strategy in order to speed up students' understanding of instruction.
The use of academic and non-academic and authentic texts as foundation to develop the lessons

Source: table developed by the researcher

We believe that the strategies placed in the above-mentioned table are key to developing educational practices and methods to the Deaf, in an effort to ensure their access to learning experiences that commune with their social-cultural perspective and their linguistic aspects. To this regard, these strategies were also set aside in order to assist future teachers of English to the Deaf as they choose the approaches and methods that best match deaf students learning capabilities.

In order to clarify the reason, we chose to structure this table, we decided to develop a brief, yet complete explanation of each strategy placed on both the positive and negative aspect-related tables. In this way, it is also subtly important to highlight that these tables were constructed in order to respond to our research main objective, which focus on the pedagogical strategies that were used by the teacher in the development of the course.

The first strategy placed in the green table is “the use of manipulated image representations aiming at facilitating students’ understanding of abstracts concepts.”. grounded on Strobel (2009) perceptions of the visual aspect for the deaf and the benefits ‘image’ has on deaf learning as discussed by Reiley (apud. BATISTA; NERY, 2013), we view that manipulated image representations may better aid students learning of oral languages in their written form. This strategy will be explored in detail on the 4.3 section in this chapter.

The second positive strategy in the table focus on the application of colours in different parts of the explanation, as a mean to facilitate students’ location of specific and important information during teacher’s explanation regarding the topics addressed in *CLLIS*. In a similar manner, the third strategy also centres on the use of markers as a way to help students be more attentive towards information that are of essence to help them understand topics and concepts. These markers are arrows and they were used in the manipulated image representation as well.

Also, the use of Brazilian Sign Language as a MOI. This is our fourth strategy and it is basically the use of Libras as the main or unique language to communicate with the students, considering our context. Libras as a Medium of Instruction is considered, within this study, vital to ensuring Deaf people engagement in the whole teaching-learning process, taking into account that they can use this language and communicate through it freely as it is assured by the law of n. 10.436 (BRASIL, 2002). This strategy will be better explored in section 4.2 since it is part of the process of interaction between teacher and students.

Following up on the order of the table, we have as our fifth beneficial strategy the use of activities that, in a certain way, are similar or identical to the structure of proficiency tests, especially the way that UFPB official proficiency exam is structured. In this sense, we brought in texts from the academic and non-academic environments, so as to similarly give the students a firmer notion of how these tests were organised, so that they could know what to expect when they take the exam. This way, we used a genre-based approach, as it is defended by Marcuschi (2010), in which he says that by understanding the function and structure of these texts, students benefit by knowing how to place and produce (write) them properly.

The use of Portuguese as a supporting role to speed up students understanding of the questions, text-related functions and instructions. We chose to include Portuguese in this process in an attempt to test if it could make students understand the aforementioned aspects quicker. The use of this supporting language, as we understand it, helped the students in a way, though, it is important to acknowledge that it could have harmed their learning since they could develop a dependent behaviour towards it. This strategy will be better explained in section 4.3.

As we mentioned in the paragraph concerned with the fifth strategy, the use of academic and non-academic abstracts, e.g. abstracts and reviews, were pivotal to the development of the course. These texts were authentic, as it gives the opportunity to deal with language as it is used on a day-to-day basis. This aspect will be more clearly touched upon at the end of section 4.2.

The second table, placed below, centres on the missteps that took place on the course of *CLLIS*. It focuses mostly on strategies that did not match the students' educational needs and unclear manipulated images, as well as the lack in more visually-structured materials to help students better understand the genres used within the scope of the course above-noted. In this regard, it is of vital importance to further our investigation by looking into the interaction with the students, the use of sign language as a MOI within this moment of exchange between them and the visually-oriented materials that supported their understanding of concepts and subjects addressed in *CLLIS*.

Table 3: set of failed strategies and misconducts within *CLLIS*

UNSUCCESSFUL/ MISSING STRATEGIES
Some images manipulation did not meet students' visual ability.
The one-way understanding check tactic. (the sign for 'are you following/do you understand').

The lack of more structured image-based text translations (e.g. Logical-didactic Visual Narratives) (SANTOS e ALVES, 2017).

The lack of more proficient knowledge of Brazilian Sign Language by the facilitator.

'Half-backed' time and classroom management.

Extending the lessons subject by splitting them into 2, 3 or 4 distinct parts in different days.

Lessons held in the afternoon.

Source: table developed by the researcher

By means of three paragraphs, we will minimally explain each of these listed unsuccessful/missing pedagogical strategies within the scope of the course *CLLIS*. The first one to be addressed is the fact that some of the manipulated images that were used in class did not work, either for overuse of verbal text or image manipulation that did not respond to students' keen visual ability. The second one was only using one or two understanding-check strategies. Teacher only used the sign, in Brazilian Sign Language equivalent to the verb to understand, as a way of knowing if students were following the explanation.

In addition, the third item of the above-placed table focuses on missing image-related strategies. In this sense, if we have used other ways of manipulated image representation, for instance *logic-didactic visual narratives* (ALVES; SANTOS, 2017), as a technique to translate the genres used into a sequence of manipulated image representations in order to support students understanding of the text after the discussion relative to the genres. Although the use of manipulated image representation as an attempt to translate concepts, it would also be beneficial if we used other image-based tactics to facilitate understanding of different parts of the teaching process.

Also, we considered that the teacher, during the course development, in 2018, possessed a fluent level of Brazilian Sign Language. As we consider that the knowledge of sign language by the teacher is positive since it allows educational settings as *CLLIS*, if teacher was proficient in terms of this MOI, the number of unclear thoughts, better structured explanations and more efficient understanding regarding the students' linguistic expression, would have taken place.

Considering the last three unsuccessful or missing strategies, the management of the actions and teaching approaches. It means that teacher needed a more focused approach towards time and course organisation, which did not happen. Also, the classes became too long, which,

in the teacher's perception made the students tired and unfocused. Following up on this, the choice of holding in the afternoon was not beneficial to the students, many dropped out because they worked at the same time the course happened and it forced the students out of course, leaving it with only three students at the end.

Considering these successful and unsuccessful/missing pedagogical strategies, we now move on to the second and third sections of this chapter since we root these our analysis of these strategies in both teacher-student and student-student interaction (4.2), and the visually-oriented materials structured and used in the course to tend to students' learning needs, who are deaf, therefore, mostly visual (PERLIN, 2003; CAMPELLO; 2008; STROBEL; 2009).

4.2 Classroom teacher-student and student-student interaction.

When it comes to interaction, there are all sorts of human exchange. It can be linguistic, gestural and it goes back and forth, regardless their interactants. According to Cambridge Dictionary (1995), interaction means "an occasion two or more people or things communicate with or react to each other.". In this sense, when humans meet, in spite of the place of the reunion, they exchange verbal or non-verbal information, which means they are in interaction. In educational institutions, people are interacting all the time. For example, in the halls, inside the classroom, pupils and the school staff interplay amongst themselves and with one another.

Deaf people, despite the situation, also interact with their peers and try to do the same with the hearing, however, often times, they do interact, but do not establish a solid communication. In mainstream schools, most of them need the intervention of a sign language interpreter in order to communicate with the rest of their classmates and school staff. Although, in a true bilingual setting that does not happen, because in schools designed for the deaf, they have a free space to exercise their right to communication and can converse freely with their peers and the hearing around them, due to the fact that even the ones who are able to hear are fluent in sign language. In Brazil, bilingual settings for the deaf are still scarce, what makes deaf people interaction and learning cut short.

In this sense, in *João Pessoa, Paraíba*, in 2018, as we have mentioned a Course of English Reading was assembled in order to give deaf people who were in college and also those who already graduated a chance to prepare themselves to take Proficiency Exams. During the Course, which was conducted entirely in Libras, the teacher was able to communicate with the students and vice-versa. In that perspective, we have selected a few moments of linguistic

exchange between teacher to students and vice-versa and students to students, as means to give a solid foundation to our claim in relation to the strategies that were regarded as successful in this first part of the chapter.

To Brazilian deaf signers, Libras has a vital role since it is the way they mostly communicate and receive information. In accordance with Strobel (2009), Libras is part of deaf people's cultural expression and it is essential to them. This way, during *CLLIS*, Libras took the role of MOI, since it is the students' first language and the teacher, at the time, was fluent in it as well. Nascimento (2018) claims, based on Strobel's notion on culture and language, "that the teacher is a role model to deaf children and, with the use of sign language, give them a chance of having access to cultural aspects of the deaf".

It is essential to address that we will develop our discussion based on four lessons of eight that were taught, because the first lesson was not filmed and the other three were, however, the videos were in enough quality in order to separate the fragments for the analysis and that the extracts here exposed were translated into English for a clear and smooth reading. The first extract selected is of a conversation between teacher and our first student William Stokoe:

Picture 1



Source: from the author's archive

Excerpt 01

“Teacher: Any questions?”

William Stokoe: Just a few. I know this is my name, my name is, this one is ALL.

Teacher: Yes, it's ALL.

William Stokoe: And this one is NORMAL.

Teacher: Do you know this one (points to the word on the paper sheet). It means WONDERFUL. What about this one?

William Stokoe: I don't know!

Teacher: it's the word for BOOK.

William Stokoe: This one over here (points to the word on the paper sheet), I know it's the word for LOVE (signs the equivalent sign for the word love), and I think this one over here is PERSON (points to the paper sheet) and this one is also everything and that's it and that was all I could understand.

Teacher: yeah, you got those words right, could you find out the main idea of the text, the general theme?

William Stokoe: I know there's a boy's name here.

Teacher: No, but what is the main theme of the text?

William Stokoe: I don't really know, but I think it's about the boy's world that's changing.

Teacher: yeah, but not so much. Let's try it again. Let's try to figure out this together.

William Stokoe: Those on the slides, are they in Signwriting, I don't know it much, I've never really learned it.

Teacher: So, the first one is TEXT, THEME, MAIN, WHAT?"

Firstly, it is of vital importance to acknowledge how free of any constraints the linguistic exchange between teacher and student is taking place. If it were in a mainstream school or in a course with an interpreter both parts would need a sign language interpreter to mediate the conversation. Also, there are a number of other reasons that make mainstream schools not entirely a place of their own, as follows:

Large class sizes (sometimes in excess of 30 pupils) (DfE, 2011) often results a noisy environment increasing pressures on deaf pupils trying to focus on an oral method of communication (The Good Schools Guide, 2013). Lack of deaf awareness amongst staff (inadequate training) and students results in isolation for a deaf pupil through weak comprehension and communication methods (ibid). Mainstream teachers need to learn how to communicate effectively with a deaf pupil but standard teacher training does not cover this in any depth. Deaf pupils sometimes need teaching to be slowed down to fully comprehend content, which may frustrate hearing peers (Remark! 2011). In other situations, extra support is often needed outside of lesson times meaning that breaks are reduced (ibid). This increases tiredness, reduces social activity and access to the 'hidden curriculum'." (FELDMAN, 2013, p. 12).

In this sense, mainstreaming deaf individuals just highlight their difference, and, as it was stated by Feldman (2013), it just makes their work an ounce more difficult, since they have to work twice as hard as any of their hearing counterparts. In a bilingual setting, instead of having an interpreter who will voice everything the student needs to say and sign back to the students everything that the people around may orally speak, this student will be free, to on his/her own, communicate with their peers and, most importantly, build up a direct relationship

with the teacher. In this perspective, Leitão and Waugh (2007) say that “Positive teacher-student relationships are characterized by mutual acceptance, understanding, warmth, closeness, trust, respect, care and cooperation”. Thus, having a teacher who can state, make assumptions, claim, affirm and question them in their sign language, makes them more engaged and willing to exchange, since they do not meet any kind of restraints nor miscommunication.

Also, understanding their culture is essential to comprehend their learning styles, educational needs and themselves. Camp (2011) claims that “In order to develop positive relationships, teachers must first understand their students before they can expect their students to understand and follow them.”. In addition, it is imperative that teachers understand in full detail their students’ lives, cultures and can predict certain behaviours and provide the best teaching approaches and methods to support them. In this regard, Jones and Jones (1981) say “Understanding the needs and the beliefs of students is crucial to finding ways to increase their motivation to learn”. Taking into account, teacher and student interaction, in this specific part of the extract exhibited at the beginning of this subsection, student William Stokoe shows teacher which words from the text he recognises:

Teacher: Any questions? William Stokoe: Just a few. I know this is my name, my name is, this one is ALL. Teacher: Yes, it’s ALL. William Stokoe: And this one is NORMAL. Teacher: Do you know this one (points to the word on the paper sheet). It means WONDERFUL. What about this one? William Stokoe: I don’t know! Teacher: it’s the word for BOOK).

Moreover, further down in this conversation, students keep on showing the teacher there are some words in the text he previously seen and learned. For instance, the student reveals to the teacher he knows the meaning of a word he sees in the text and some others in the following extract:

William Stokoe to teacher: This one over here (points to the word on the paper sheet), I know it’s the word for LOVE (signs the equivalent sign for the word love), and I think this one over here is PERSON (points to the paper sheet) and this one is also everything and that’s it and that was all I could understand

In that sense, the student William is able to express via his L1, some of his knowledge of the English Language in its written form and discusses it directly with the teacher, by asking questions, checking his answers and exchanging with the facilitator in his own language, which apparently makes it easier for them to approach the teacher and then solve their doubts. Also, considering that teacher knows well their culture and language, he will be able to give a more

precise answer and guide the student towards understanding the subject. Besides, teacher can also ask questions and make student reflect upon the subject. For example, in the part which teacher asks, “Do you know this one (points to the word on the paper)?”, then he responds “It means wonderful”. Supporting the student and guiding him into understanding the vocabulary of the text. In this way, this sort of relationship of a guide to the student is supported by Bruner’s scaffolding technique corroborates with Vygotsky’s notion of Zone of Proximal Development (ZPD), which he defines as

the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers. (BRUNER, 1978, p. 86).

Also, in accordance with that, Raymond (2000) Vygotsky defined ZPD as “teacher’s ability to structure and set the path to students achieve the next level”, which, in the situation between William and teacher, it was understanding the main idea of the text by vocabulary building. So, we understand teacher’s direct guidance given to pupils are crucial to their development. We also believe that in an educational setting in which they can express themselves in their language, they feel more comfortable in knowing that they are being understood directly. For instance, when asked by the teacher what was the main idea of the text, after studying the meaning of the words in the text, student William says in Libras:

William Stokoe: I don’t really get the whole picture of the text, but I think... there’s a boy, who’s disabled, he’s been bullied and because of that he feels a lot of pain and agony for some time, However with the support of the people around him, he started feeling better and also develop a different opinion about himself and his disability and as a result, his life improves. I think that what happens.

In this part, we are able to see what exactly William understands of the whole text he has in his hands, and he expresses it freely, knowing that the teacher has knowledge of his culture and will understand most, if not all, of what he is saying regarding the main theme of the text, he speaks naturally as if he were signing to a deaf peer.

From this paragraph onwards, we move on to the second lesson, which is centred on the genre review and the reading strategy Key-words. The following excerpt of the filmed-lessons revolves around the teacher's explanation of a game as well as a picture to visually illustrate and locate readers:

Picture 2



Source: from the author's archive

Excerpt 02:

Teacher in to all students: We are going to start an activity. Can you see the papers on the wall, they are related to what we discussed on our previous lesson? but there's only one text there that has the same structure as the one we discussed in our past lesson. The ones you notice that are different, in terms of structure, from the one we studied in the lesson prior to this one, leave them on the wall, just take the one you find structurally familiar. Ok? You guys can start now.

Teacher Paddy Lad and Helen Keller – Hey you two! So, did you two attend our previous lesson on Review?

Paddy Lad: No, I haven't.

Helen Keller: Me neither.

Teacher: I'm going to give a quick review on the genre we studied the last time we were here. So, REVIEW is a text in which a person gives his/her opinion regarding a book a movie, some work that was made by someone.

In this excerpt, it is possible to see the teacher giving clear instructions in sign language to the students so that they can start the activity/ game with clear instructions in what they need to do. Teacher relates the previous lesson to the current one by setting up a game, in which students have to find texts that are similar to the genre that were in study, which is Review. He says what they have to do, how they ought to approach the steps of the game and when to start it. Clear instruction is key to put students on the path of academic success. In this perspective, Sowell (2017) suggests:

Instruction-giving has a direct effect on learning; a lesson or activity becomes chaotic and fails when students do not understand what they are supposed to do. Nonetheless, good instruction-giving is a challenge for both native and non-native language teachers, as well as for both seasoned and novice teachers. However, instruction-giving is a skill that is sometimes neglected for preservice and in-service teachers in teacher-training programs. New teachers might assume that it is a skill that will be naturally mastered; more experienced teachers might assume that it is a skill they have already mastered. For all language teachers, however, instruction-giving is an area that deserves attention and practice, as it has a major impact on how well students are able to carry out activities and, as a result, how well they learn. (SOWELL, 2017, p. 10-11).

If the teacher is not aware of how deaf students grasp concepts and comprehend information, the instruction they give might not take any effect on the students, preventing them from fully participating in the lesson and, more specifically, the activity. In this sense we reaffirm that the most appropriate Medium of Instruction to teach any subject to deaf signers is sign language, and, in Brazil, Libras. In the excerpt previously displayed, in the last statement from the teacher, he summarises the genre review and he sums it up by using key words related to the concept and students seem to understand the definition. It goes as follows:

Teacher: I'm going to give a quick review on the genre we studied the last time we were here. So, REVIEW is a text in which a person gives his/her opinion regarding a book a movie, some work that was made by someone.

To this regard, it is paramount that instruction is given in Brazilian Sign Language to deaf signers that live in Brazil and have it as their prime form of expression. In this view, Bouvet et al. (apud. KARNOPP, 2002, p. 25) argue that the one and only language deaf people learn naturally, avoiding linguistic delays and providing this language to them is vital to their cognitive and linguistic development, and it has to be given to them as early as it is possible for the purpose of language development.

As clear and on-point instructions were given to students, they were able to execute the activity that was given to them by the teacher. In the following fragment of the filmed-lesson relative to the second lesson of the course, it is possible to see that the students did exactly what the teacher instructed them to do:

Teacher: Before we start discussing the topic, I want to you two, (points to student Paddy and Helen), and you two (points to students Huet and l'Éppe) to pair up and read the texts you have at hand. You are going to quickly read the texts, find the main words so that you can find the main theme of the text.

Paddy Lad: find words, is that it?

Teacher in Brazilian Sign Language to Paddy Lad and Helen Keller: Hey, hey, hey. Heyyyyyyyyyyyy! around two to five words in the text.

Paddy Lad: 3 to 5?

Teacher to Paddy Lad: Yes, around that.

Teacher to E. Huet and Charles-Michel de l'Épée: Are you two having any trouble?

Charles-Michel de l'Épée: No, I already explained to him (E. Huet), what we need to do based on your explanation.

Teacher to Charles-Michel de l'Épée: Ok, try to keep it up.

Charles-Michel de l'Épée: Ok. He's doing it.

In this fragment, it is transparent that the facilitator gave the students a detail-oriented instruction on what they were to do. Students cleared their doubts with the teacher and started working on the exercise. On the following extract, in which students and teacher discuss the activity it is to see that instruction given in sign Language to deaf signers is the best way to approach them when it comes to learning and communication. it goes as follows:

Teacher to Paddy Ladd and Helen Keller: Are you done?

Hellen Keller: yeah.

Teacher to E. Huet and Charles-Michel de l'Épée: Are you two done?

E. Huet: Yeah, yeah. The first one is 'BOOK', the second one 'OPINION', third 'BUSINESS', 'DEVELOPMENT', 'POP MUSIC', 'FUTURE'? PERFECT, INTERACTION, look here. 'I LOVE YOU'.

Teacher: So, could you figure out the main theme based on the words you found?

E. Huet to teacher: Love for books.

Teacher: There two signs - Love for books, is that what you think?

E. Huet to teacher: Yeah, I think.

Teacher in Brazilian Sign Language to Charles-Michel de l'Épée: what about you? Where are the words?

Charles-Michel de l'Épée to teacher: 'TOGETHER', here. Over here, there is 'ADVENTURE';

Teacher to Charles-Michel de l'Épée: Adventure?

Charles-Michel de l'Épée: Yeah, 'ADVENTURE'. This one is, I forgot the meaning, but it's the name of the movie

Teacher: 'Inside'... Right?

Charles-Michel de l'Épée: This one here is 'CREATE', and this one here, I know it to be 'HOUSE'. There's another one here, but I forgot what it means.

Teacher: It's the word for ANIMATION (DRAWING+VIDEO).

Charles-Michel de l'Épée: This one is 'TO FORGET', right?

Teacher: Yes!

Charles-Michel de l'Épée: YAY!!!!!!!!!!!!!!

Charles-Michel de l'Épée: D.Y. is Di...

Teacher to Charles-Michel de l'Épée: DISNEY. (Teacher signs DISNEY) (...)

In this specific interaction between teacher and students, as well as students to students, the Zone of Proximal Development (ZPD) (VYGOTSKY, 1978) makes its way back to the classroom, however, not only the teacher is more knowledgeable other (MKO) this time, but also the classmates. Based on the teacher's instruction Charles-Michel de l'Éppe explains the steps of the activity to E. Huet in a clearer and using visual examples deeply rooted in their cultural view and socio-linguistic perspective.

It is important to address that the teacher was fluent in Brazilian Sign Language and was able to communicate with the students. In this sense, there were some moments during the lessons that the teacher had understanding issues and comprehension clashes, considering that Libras is not his mother-tongue.

Picture 3



Source: from the author's archive

In this third lesson, we studied abstracts as the leading genre and the reading strategy names skimming. In this part we focused on teacher-students interaction regarding the genre definition and concept and an activity that resembles the structure of a reading/proficiency exam students answered and then, discussed with the teacher. Teacher explores abstracts and a genre and tries to explain to students by means of analogies, both the structure and function of this genre text:

Excerpt 03

Teacher: The genre we are going to see today is ABSTRACT, which is a summary of any text. In the academic atmosphere, abstracts are mostly used in research papers. For instance, researchers use abstracts as an entry point to the text. Sometimes they are looking for theoretical foundation to their research and in order to know if the text can offer any support to their research, they read the abstract first. In that sense,

if they find out that the text can be of contribution to their paper, then they use parts of the text to support their findings in the paper.

Now, we're going to go over the reading strategy named SCANNING, so what is this strategy for? Last week, during our lesson, we went over SKIMMING as a reading strategy, do you remember that? It aims at finding the main idea of the text, and also the words that are similar to Portuguese so that you can find out the main theme of the text. You read, then understands the general idea of it. Got it?

Students: Yeah!

Teacher: For example, imagine it in a newspaper, they report that in a very small town a person who was killed and they go on and on giving the details of the incident. Then, on the next day, you meet up with a friend, and summarizes the news to him/her. You don't tell any details, just sums up the story. So, that's what this strategy is all about, finding out the main idea of the text. For example, a woman gets pregnant and there's a virus going around and she's got to know how to take care and protect her child, this is an example a main idea of a text.

In Proficiency tests, usually they put questions related to the main idea of the text. Most times, they have a question asking what is the main theme of the text? In these kinds of exams (English Proficiency exams: you have to focus on the words you know. The one you don't know, avoid focusing on them, just put them on the backburner and focus on what you actually know the meaning. Figure out the context you may look at them, but always focus first on the words you know. Be cautious, though, because some words may look similar to Portuguese, but their meaning is totally different from the word in Portuguese you might find it similar to.

In this moment, the teacher guides the students into understanding the social function and use of abstracts, in order for students to know how to use it properly, where to find it, as well as write in the appropriate situations. This way, students are enabled to comprehend this genre is quite a versatile one and it may appear in many different places, when we think of them as summary. Although, when it comes to abstracts, they are bound to the academic world and are frequently found on research papers, dissertations and thesis.

In this sense, we understand that it is of vital importance to teach deaf individuals via sign language, they make up the concepts quicker and are able to exchange with their peers their opinions and thoughts relative to the text. In the mainstream schooling environment, they do not meet the same conditions, since the whole teaching philosophy and approaches are all based on the hearing perspective and cultural traits, which means that, in Brazil, for instance, Portuguese is going to be the ruling language, whereas Libras is just going to have a supporting role position, since it is not the most spoken language of the nation, and is also not used by the majority in school. These hearing-centred environments clip deaf students wings in relation to educational and cognitive development, considering that it is not thought out to tend to their specific learning styles, cultural perspective and traits. There is only so much a sign language interpreter can do in these environments.

In the Brazilian Common Core Curriculum (BNCC¹⁹) (BRASIL, 2017), based on *Lei de Diretrizes e Bases*²⁰ and *Diretrizes Curriculares Nacionais*²¹, it is stated that Education has as its foundation the goal of constituting and developing globally the students' intellect, the body, their affections, social interactions, ethics, morality and symbolic view. In this sense, when we think of an atmosphere that is not visually-based (STROBEL, 2009), that does not have sign language as its MOI and elects the hearing culture over the deaf people' culture (STROBEL, 2009), it cannot fully and globally give them all of the educational advancement and development they need to securely set foot in the labor market and compete for job positions with their hearing counterparts. In this sense, to socially have the same opportunities of the hearing, deaf people need to be met with the most appropriate teaching conditions that are the most fitting to them and Visual Pedagogy and sign language are the most appropriate ways to give them the same learning conditions as the hearing individuals.

In this sense, teacher's expression in sign language seemed to motivate students to participate in the discussion and give feedback regarding their understanding of the instructions, explanations and linguistic support given by the facilitator, as it can be seen by students responses by nodding and responding positively to when the teacher asked, Are you following?/Got it?, although, students responded positively to this question, The teacher should have thought of other ways of evaluating their understanding throughout the course, other than verbally if students were comprehending teacher's explanations, the only inspecting tactics used were activities and exercises. There are other ways of double-checking if students were understanding the concepts, e.g. assigning students to investigate, then present the concepts, assign them to verbally analyse then present the genre, give them homework and so on. It was not diverse in this aspect and it might have jeopardized students' actual comprehension.

This next fragment revolved around a question that one of the students asked in relation to the activity that was assigned to them. It goes as follows:

Karin Strobel to teacher: I have a question, teacher. I know that the answers ought to be in English, right? So, what if we used the dictionaries, so that we could compare words to Portuguese, maybe even translate them back and forth in order to structure our answers and respond to the questions in the English Language, so that we can learn it bit by bit.

Teacher in Brazilian Sign Language to student 6: Word by word, yeah?

¹⁹ Base Nacional Comum Curricular (BRASIL, 2018)

²⁰ It is the law that guides educational matters in Brazil.

²¹ Guiding curriculum core

Karin Strobel to teacher: I find English words quite difficult to grasp, I feel stuck, can't follow them. I've studied English before and I knew a bit, but I stopped and it just slipped away.

Teacher in Brazilian Sign Language to Karin Strobel: If you don't keep studying, you just forget everything that you learn, it's just normal.

Teacher in Brazilian Sign Language to all of the students: so, there are some words in Portuguese that might come in handy: IDEA, TEXT.

Karin Strobel: TEXT?

Teacher in Brazilian Sign Language to all students: THEME...

Paddy Ladd and Thomas H. Gallaudet: Which one?

Paddy Ladd: T-H-E-M-E = Theme? (uses the sign for theme)

Paddy Ladd, Karin Strobel and Thomas H. Gallaudet: AHHHHHH!!!!!! We see it now.

Karin Strobel: I get it, now.

Teacher to all of the students: you look for the words that are similar to Portuguese, then you try to understand the question based on those words and then try and answer them.

William Stokoe asks teacher: So, one shit has the text and the other the questions?

Teacher to William Stokoe: Yeah, the one on the left contains the questions and the one on the right the text, got it? The questions are also ordinarily organized to match the order of the paragraphs.

Karin Strobel to William Stokoe: They all match through and through. Ahh, ok, they all match, you see, student 1?

Paddy Ladd to teacher: so, are we supposed to match them?

Teacher: yeah! And you have about ten minutes to do that.

This above-mentioned excerpt, in the beginning, represents well a moment in which the teacher misinterprets a statement by the student named Helen Keller, she is trying to find an alternative in order to answer the activity that was assigned to them. As you can see it at the beginning of the fragment, Helen signs a the expression in Libras “To learn bit by bit”, the teacher did not recognise this expression and thought it meant word by word , although he was fluent in Brazilian Sign Language at the time and instead of checking with the students, who is a native user of the language, he just ignored the misunderstanding and moved on. In classroom management, it is important that the teacher, if at some point, do not understand the student to clarify what was just been said. Considering teacher’s background with Brazilian Sign Language, who, at the time, had just a year of language development and learning, it was fated to happen at some point, as it happened in other lessons on the course of *CLLIS*, but since the lessons were not well-filmed, there are no other examples to support the claim that lack of experience with the MOI might lead to what we call comprehension clashes. It is important that

teachers of the deaf have proficient skill levels to take on class full of deaf signers, as to avoid misunderstanding and miscommunication.

In spite of the fact that the teacher was not proficient in Libras, he was fluent and could communicate freely and majorly understand the students, there were moments, in which the facilitator also taught specific terms in Libras to the students. Taking into consideration that he was dealing with native speakers of the MOI, the teacher had to study the content previously and look up signs before meeting the students. There was this occasion in which teacher and students were discussing the text that was centred on CODAs²² and their professional identity development and students, most of them did not know the sign equivalent to this term, including one of the students who was a mother of two CODA children. The following extract illustrate this moment and reaffirms Nascimento's (2018) claims that the teacher is a role model to the student and Vygotsky (1978) says that in educational settings there is always a more knowledgeable other (MKO), whether it is the teacher or a peer, as in the following excerpt:

(...) Teacher to Karin Strobel and the rest: yeah, their identities are quite distinct, right? So, the Author wants to know, how the identity of these Sign Language interpreter is developed over time, who happen to have deaf parents, and also how their professional identity manifests, their Libras engagement and their professional self. So, the main theme is how the identity of this certified interpreter who has as their parents, deaf people, which makes them CODA (teacher uses sign for CODA), so this interpreter, who is also CODA, do you get it?

Paddy Ladd: What is that sign? A 'C' that moves upwards many times on the chest? I don't get it!

Karin Strobel to Paddy Ladd: Oh, this is the Sign for CODA (children of deaf adults). Cool sign!

Paddy Ladd: Ahh, I see, CODA.

Teacher: Or a 'C' forward and back repeated many at least three times.

Paddy Ladd: ahh, ok.

Lastly, we bring in fragments related to lesson 5 aiming at further demonstrating how vitally important the use of Libras to Brazilian deaf signers is, and also as an attempt to establish it as a medium of instruction. In this regard, we reaffirm that lessons developed to deaf individuals ought to be deeply rooted in their specific needs as people, it also has to be powered by their cultural aspects and life experiences. The following excerpt demonstrates well how quickly they understand concepts explained in their own first language.

²² Children of Deaf Adults (BROTHER, 1983)

Picture 4



Source: from the author's archive

Excerpt 04

Teacher: In this research paper, they E-V-A-L-U-A-T-E (A-V-A-L-I-A-R), What is the sign for this?

Charles-Michel de l'Éppe: This is the sign (Charles-Michel de l'Éppe signs EVALUATE)

Teacher: Ahh, ok. So, they evaluate the Feminist Theory, because most feminist theorists and writers and concentrate on writing about women's struggles, hurting and suffering and the violence towards them and many other things in this spectrum. They don't focus on the theory itself, only what they go through in life, got it?

So, the author is concerned with the Feminist Theory and its development. In this sense, the main theme is the theory and the researchers that only focus on women's struggles and suffering and how to deal with them, but studies on the theory are just scarce. There are also many texts that are aligned with the theory, for example, texts that focus on violence against women, especially domestic violence. Many people complain about women's social situation, but they don't support theory by further developing this theoretical concept. In academic papers, they do expose the problems, but writing theory on this regard is still limited, and the author wants people to write about theory and help it develop in line with feminism.

Paddy Ladd: Then how should I do it? Should I just copy it from the text?

Teacher: This specific question you have to think on it and then answer. You also have to write it in your own words, you can't just copy it from the text, so you have to put your mind to work.

Teacher to all of the students: You guys too, ok.

Teacher to Paddy Ladd: You've got to think, formulate your answer and then put it down to paper. In the first word, the second and the third, you'll have to do it. You see? But you've got to have your eyes wide open to the words that might be misleading. Some words may look familiar, but may have a different meaning to what you think.

In this specific fragment the facilitator receives linguistic support from the students in relation to a sign he did not know and we understand that in the classroom the MKO

(VYGOTSKY, 1978) position may change or be temporally occupied by some one else, other than then the teacher himself. In this situation, students, who are the more knowledgeable other, due to the fact that they are native speakers when it comes to sign language, and they helped the teacher with vocabulary issues. Then, he tried to guide students towards understanding the social topic and issue that was explored in the text.

Regarding that the text was on Feminist Theory and the attempt to deepen it as a field of study, students needed clear and direct instruction and explanation in relation to the text, so that they could fully understand the content. Other than the teacher clear explanation and also needed to discuss the topic with their peers in order to enrich in regard to their own language and personal knowledge. In the following fragment, it is possible to see that clear and well instructed direction and a deep discussion on the topic were in order:

Teacher to all of the students: How can this sentence be translated into English?

E. Huet: It is the fight of interpreters!?! (he signs the equivalent sign for the word FIGHT). B-U?

Teacher to E. Huet: Ah? I don't get it! Wait, let me check. Advocating for change, S-C-O-L-A-R-S-H-I-P.

E. Huet: School?

Teacher: Scholarship means room to study in this sense.

E. Huet: Is it student?

Teacher: No, it means studying, room to study and also it means having every school cost paid off for you, it also happens abroad, in exchange programs and in private schools.

E. Huet: ok.

E. Huet: hey! Teacher! Theory stands for THEORY (signs the equivalent sign to the capitalised word). What about, wait, B-U-I-L-D-I-N-G, isn't it physically bullying?

Teacher: Not really. This word means to build (construct) (teacher signs one building block above the other). But it can be also the word for a vertical construction (building), let me show you on the board. There's B-U-Y-L-L-I-N-G and B-U-I-L-D-I-N-G, (then teacher shows the sign for both words and students nod as if they are following the explanation).

E. Huet: Ah, to build (he signs the equivalent in Libras), to build a house, to build a vertical construction, I see.

Another important aspect that is worth-mentioning is that in this fragment, the teacher both helps E. Huet understand the concepts and definitions of the word scholarship, as well as the word building, since the students mix up definitions and concept of these two words. It is also relevant to look at a strategy used by the teacher to check if students were truly understanding the text, the sentences and the words within. He asked students to read and sign at the same time in an attempt to check if they understood the words, sentences and the context

of the text appropriately. In this sense, teacher clarified students doubts in relation to the text and vocabulary as it can be seen throughout the whole extract, enabling them to debate and construct knowledge in relation to the genre at hand and its content.

Touching upon genre, they were the foundation to our discussions and activity development, since they occupy a very special place in Proficiency exams, the central one. Academic and non-academic genre texts are everywhere, as Marcuschi (2010) states that they are texts that materialised in human interaction and are social productions assembled by humans in their every day linguistic exchange. Considering that they are the pillar of human interaction and communication, and occupy a central role in Proficiency exams, they ought to be the foundation to develop the lessons and apply the reading strategies to them.

To this regard, it was also paramount to use authentic texts in an attempt to make the lessons realer in terms of having texts that were truly produced to inform, be part of or relate to humans' communicative needs. Sweet (1899) states that authentic texts bring along natural and well-structured real linguistic structuration and present every aspect of the language. In this perspective, we view that by using these texts, students would feel more challenged to participate and would also feel that both the genre texts and the reading strategies were out there in the real world, not only within the walls of a classroom. It also contributed to students' interaction since the topics were current and engage them in discussions with the teacher and their classmates.

In addition, it is apparent to us that most of the students' engagement during the lessons and their knowledge exchange is not only linked to the use of sign language in the classroom and the authenticity of the text and the choice of working with genre, it is powerfully linked to the use of image manipulation and representation to help students understand the concepts discussed in a easier manner. In this sense, William Stokoe, our first student mentioned in this chapter, states that images related to the text are crucially important to guarantee their full understand of the text background and context, based on the notion that deaf individuals are visually wired (CAMPELLO, 2008; STROBEL, 2009), as mentioned in the second chapter of this work. His statement goes as follows when asked about his reading habits and what he has just read:

William Stokoe to teacher: Well, I read and then I choose a few words, I don't understand everything, it's almost impossible for me to understand everything that's written, and when I don't know or recognize words I just skip them and I move on and the ones I don't get, I just skip them. Then, I keep on looking for words I know so they I can make up what the text is about. I usually understand better summaries than full

texts. At home I have a book, but I don't understand it much, it needs to have images attached to it, but when there are no images, I just have to read the text again countless times, and then I have to search the meaning of those words I don't know, then get back to the text, and read it again, and again, and again in an attempt to understand what the text mean and figure out the context.

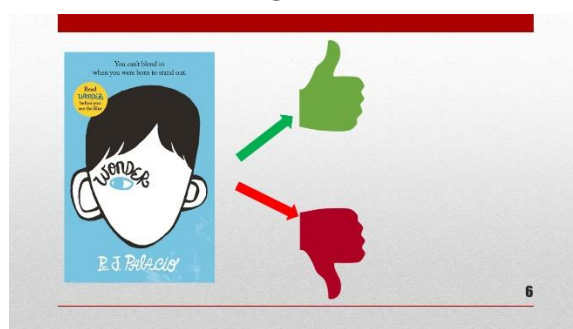
Interaction is key to understanding the importance of Brazilian Sign Language in educational settings designed for the deaf, but it is also essential to discuss how crucial is the role of manipulated image representation to heir learning, as they become visual assets for them to fully understand statements and concepts in relation to the text and the subjects they study.

4.3 An overview on the use of manipulated image representations in CLLIS.

Strobel (2009) developed eight cultural artifacts, as mentioned in chapter two, in which seven are strongly linked to the first one, Visual Experience. According to the author, it is how deaf people understand the world, they perceive and relate to it through their eyes. In this sense, the graphic or printed text itself is not nearly enough for deaf students to develop reading skills in oral languages. In this sense, during the development of *CLLIS*, images played a leading role in facilitating the students understanding of complex concepts and reading strategies. From this point on, we are going to discuss the use of these manipulated image representations and to what extent they contributed or not to students understanding of the concepts in play. Image 01:

The first image to be discussed is the above-placed one and it was used to help students comprehend the function of the genre text Review, as they needed to perceive it is an opinion-based text. These images also had the purpose of self-explain these concepts.

Image n. 1



Source: from the author's archive

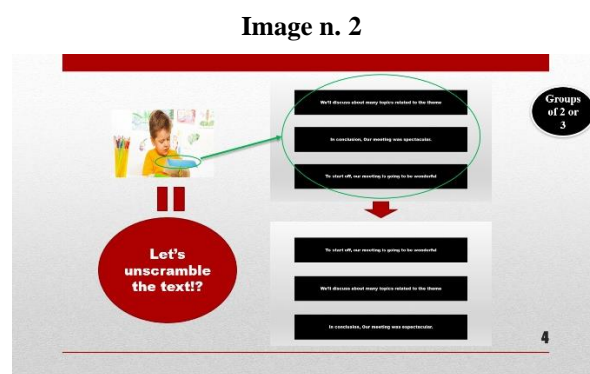
This specific manipulated image representation had as its purpose to help deaf students understand evaluative idea behind the genre review. The green hand represents a good or

positive evaluation towards the book, since reviews sole purpose is to talk about a literary or social work, e.g. poems, movies, books, music and so on, and write regarding their particular experience with the work, if they if it positively or negatively. The review text of our choice revolved around this book entitled *Wonder* and taking into account that the pillar text for the lesson focused on this book, the image was designed with it as its star point. The handshape, pointing direction and colours were placed on purpose, since, socially speaking, this hand shape pointing upwards has a solid positive meaning and when pointing on the opposite direction has a negative one. Also, most semiotic texts, for instance, denial and prohibition signs are red-based, and the positive ones are mostly green, in this sense the teacher designed them considering all of these background pieces of information in order to pass on the function of review texts.

The images were also granted movement in the PowerPoint platform. The first image to appear is the blue one that represents the book, the second one is the green arrow and then the green hand shows up assembling the idea of a positive view. Then the red arrow appears and right after the red hand pointing downwards in an attempt to express a negative viewpoint, meaning that the book is not good. Students, considering the image sequencing, were able to understand that and with the aid of Brazilian Sign Language the teacher complemented speaking about they are and where they are most likely to be set.

Reily (2003 apud. BATISTA; NERY, 2004) claims that teaching the deaf benefits from the use of images, and it is transparent as we see how helpful and easy-read the manipulated images that were used were for out deaf students. They reported to understand the concept that was being conveyed by the images within just a few seconds.

As any teaching experience, there are positive techniques and negative ones. This way, the next manipulated image representation of our choice that was not well executed. For instance:

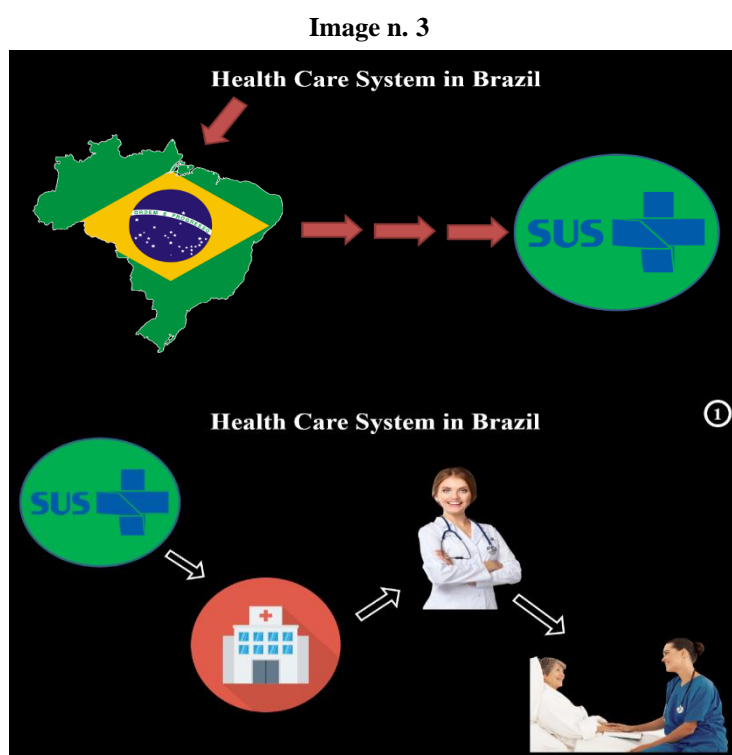


Source: from the author's archive

In this specific manipulated image representation, we attempted to convey that the students needed to unscramble the text via images, it did not have the outcome we expected. Students took some time to figure it out and they only did, due to teacher's linguistic intervention and they said that even though it was image-oriented, there was just too much verbal interference and the images were overshadowed by them. The boy was supposed to represent the students and the first image that has a green circle on it was supposed to, in sequence with the following one, give them the idea that they were to reorganize the text, since it was mixed.

Reily (apud BATISTA; NERY. 2004) says that the teaching to the deaf benefits from predominantly use of images, not texts, therefore it is important. So, in accordance to her statement, it is vital to manipulate images and mostly in order to make it visually clear to them.

As we continue, now, we have selected two manipulated images to evaluate and discuss, considering they have similar visual ideas:



Source: from the author's archive

In this manipulated image representation, we attempted to visually construct how Health Care system in Brazil functions. To start, we decided to use an image of how Brazil is represented in the map, though, we wanted an image that was more emblematic, so we decided to use this one, Brazil with the flag inside of it. With the aid of red arrows, we tried to set the

students visual path in order for them to understand that currently in Brazil the major health care system is SUS (Sistema Único de Saúde²³).

In the second sequence of images we tried to visually exemplify how the National Health Service functions nationwide. First the SUS icon, then we have an image of a hospital, then we have the picture of a doctor and last a doctor treating a patient. In relation to these two images, students responded well, as they could figure out the meaning behind the sequenced images promptly. In relation to that, Brait (2013) states that by using images that show facts and a great and diverse number of contents, we may receive a positive response from deaf individuals in relation to their comprehension of them. In this sense, two out of three images we have seen so far, are in line with the assumptions related to deaf people's visual learning.

The next image gives account to the mental image of traditional healers in both Africa and Brazil, as we tried to have the students conceptualise this person, healer, through images. In Both countries the figure of this healer echoes nationwide. Here in Brazil, traditional healers have always been part of our healing culture and it has been the same in Africa. The images are:

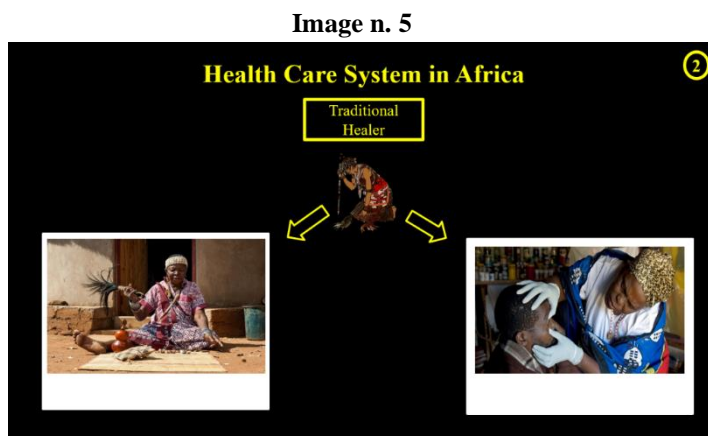


Source: from the author's archive.

This image is the figure of how we conceptualise the Brazilian traditional healers, and they served as an entry point to students understand what is a traditional healer and understand what the words TRADITIONAL and HEALER put together mean. In the abstract that was being discussed in class, the African medical body had to join forces with the traditional healers from remote areas in order to keep the HIV virus spread under surveillance and control.

²³ Translated into: National Health Service

In order to set the students on the most appropriate route to understanding the text we manipulated images with the goal of giving to student the most proper visual representation of the idea of African traditional healers. This is the group of images that was assembled to aid students understanding of the concept:



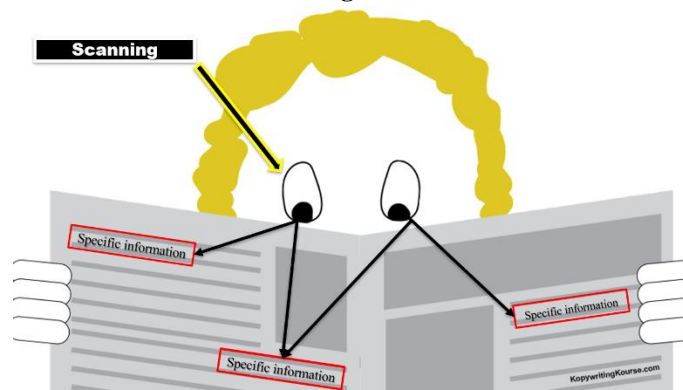
Source: from the author's archive

To this regard, based on Alves and Santos (2017) in the image field, verbal texts have to be translated into images that possess equivalent meaning to the original. This way, the compound words, TRADITIONAL HEALER, were translated into images, so that the students could have visual understanding of what they were reading and also were able, in a clearer manner, to make up what they translated words conjointly mean.

In this sense, it is also essential to address that this translating process is far from being merely a visual adaptation of concepts, it is actually a semiotic translation. It is, nonetheless, a process of “resemiotisation” (IEDEMA, 2003, p. 29). So, this way, when a teacher of the deaf decides to work with images, he/she is not only working as a teacher, multitasked identity emerges from this experience, as he/she needs to be able to deal with both the teaching aspects and visually based translation tasks. In this perspective, Espíndola (2008), he/she takes on the role of an intersemiotic translator. In *CLLIS*, in terms of organization, the teacher had also to put on the translator suit and work translating verbal concepts into sequenced manipulated visual representations.

In addition, in *CLISS*, the teacher also was able to translate the concept of the reading strategy scanning into the visual mode. The manipulated image representation goes as follows:

Image n. 6



Source: from the author's archive

Scanning is the Reading strategy that deals with quickly finding specific information in the text. This image, according to the students' responses, was also a fair visual representation of the concept previously exposed. The image was put together with a gif of an animated man reading the newspaper, his eyes move endlessly to left and right as if he was truly reading. So, the teacher manipulated the image by adding arrows and to highlight that one needs to quickly read through the text in order to collect specific pieces of information. In this sense, the teacher placed the visual representation of specific information in different parts of the text and the arrows pointed to the as a master arrow pointed to the animated man's eye in order to showcase that he was scanning the text and it resulted in an intersemiotic translation (JAKOBSON, 1959) and a "resemiotisation" (IEDEMA, 2003). The following image is a vocabulary-based translation and it differs from the construction of the other ones.

Image n. 7



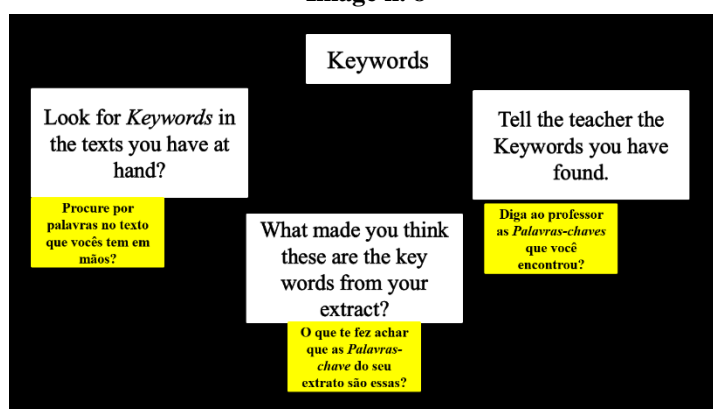
Source: from the author's archive

This peculiar picture was organised a little different. It intended to visually clarify the difference between the word CANDY and SWEETS. The intersemiotic translator chose to very

explicit pictures of both lexicons. Concerning these visual stimuli, deaf students have a better learning development, considering that as deaf people, they are essentially visual and images, if manipulated appropriately, help them on the path of acquiring knowledge.

Although, not only images were in place to help *CLLIS* students better understand the concepts discussed within the scope of the course, The Portuguese Language also played an important role in facilitating students subject-based comprehension. It had a great and positive impact on students' subject-based comprehension. We also believe that it is crucial to mention that Portuguese only played a small supporting role in relation to the subjects that were being studied. To demonstrate that, we selected a representative picture of how Portuguese made its way into the visually-oriented pedagogical materials used during the execution of the course.

Image n. 8



Source: from the author's archive

Concerning Portuguese as a supporting asset to facilitate students' apprehension of the subjects of the course, English always appeared in a central position, whereas Portuguese always appeared as a support to the star, however, it only appeared after teacher and students discussed the questions or instructions in English via Libras. Then, after a while, once the students demonstrated they understood the questions and statements, we have discussed, Portuguese popped in. In this sense, it would not play a big part in the whole teaching-learning process.

Overall, we view that understanding and implementing deaf students' cultural traits, by using their language as a medium of instruction (MOI), and manipulating images aiming, at visually aid the students on the route of knowledge acquirement, they are key to providing a fairer learning setting to these individuals.

PARCIAL REMARKS

This final thesis was developed anchored on bilingual perspective of teaching (QUADORS, 2005), electing as its foundation the notion of deaf identities, Libras deaf people natural manner of communication and as a medium of instruction. In addition, we also set foot in Visual Pedagogy, deaf culture and the use of images as an important ally to deaf students learning.

Considering the field of English to the deaf in Brazil, which is still scarce, we set our eyes on a Course of reading in English to the deaf and its social and pedagogical aspects. In order to make the lessons more affective, we implemented both linguistic strategies and visually-oriented materials in order to make sure that the deaf students participating in the course could effectively learn to apply reading strategies in English proficiency exams they may cross paths on the course of their lives. In this sense, we filmed the lessons, in an attempt to identify the strategies that were successful and the ones that were not in order to contribute to the field of language teaching to deaf individuals and also to evaluate these interactive and visually-oriented tactics in order to truly promote a bilingual/multilingual environment to their learning. This research also aims at giving other bilingual teacher of English and Libras food for thought and maybe pedagogically help them also set courses to give room to deaf people learn by means of their language, in Brazil, Libras.

Based on the data that was collected and discussed here, we hope to also contribute to the research field centred on the deaf, and their linguistic education and provide other researchers data resources for them to use in their papers and expand the investigation on deaf learning and pedagogical strategies to set a clear path of English teaching to the deaf.

The data also brings to light that the cultural perspective, taking into account, deaf cultural habits and language is the most appropriate one in relation to setting the stones on the road of oral languages in their written form. They are deaf, they have a culture and a language in which they learn more effectively and this should always be the north star when thinking about ways to teach the them. Also having in mind that they are visually-wired, it is paramount to insert in the teaching process the use of manipulated images to facilitate content and concept understanding.

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APPENDICES

APPENDIX A – Partial transcriptions adapted to English from the filmed-lessons.

Lesson 2: 1

Teacher: Any questions?

William Stokoe: Just a few. I know this is my name, my name is, this one is ALL.

Teacher: Yes, it's ALL.

William Stokoe: And this one is NORMAL.

Teacher: Do you know this one (points to the word on the paper sheet). It means WONDERFUL. What about this one?

William Stokoe: I don't know!

Teacher: it's the word for BOOK.

William Stokoe: This one over here (points to the word on the paper sheet), I know it's the word for LOVE (signs the equivalent sign for the word love), and I think this one over here is PERSON (points to the paper sheet) and this one is also everything and that's it and that was all I could understand.

Teacher: yeah, you got those words right, could you find out the main idea of the text, the general theme?

William Stokoe: I know there's a boy's name here.

Teacher: No, but what is the main theme of the text?

William Stokoe: I don't really know, but I think it's about the boy's world that's changing.

Teacher: yeah, but not so much. Let's try it again. Let's try to figure out this together.

William Stokoe: Those on the slides, are they in SignWriting, I don't know it much, I've never really learned it.

Teacher: So, the first one is TEXT, THEME, MAIN, WHAT?

...

William Stokoe: I don't really get the whole picture of the text, but I think... there's a boy, who's disabled, he's been bullied and because of that he feels a lot of pain and agony for some time, However with the support of the people around him, he started feeling better and also develop a different opinion about himself and his disability and as a result, his life improves. I think that whap happens.

Teacher: Well, I want to know what is the objective of this text, what does the author try to imply? The author uses of textual strategies to let readers know what is his/her opinion relative to the book, letting everyone know what how they feel in relation to the written piece.

It is a text in which I give my opinion on a topic, evaluating if it made sense, if it was good and of contribution to deaf people. And then, you can send it over to a newspaper to see if they will publish it or not. We read, watch and listen to cultural elements they carry.

””

William Stokoe: So, there are a few words in the text I want check it out with you. So, this one is BACK (Signs pointing backwards), and this other one means AFTER, there's this other word here I don't know what it means, and then we have BACK again.

Teacher: yes, these words mean exactly what you said.

...

Teacher: The text is a positive review regarding the book, and how the author of the review feels in relation to the book.

William Stokoe: Oh, I forgot what this word means (points to the word on the board).

Teacher: it's BENEFIT, it means that you'll have or receive good things or feel good. Now, can you summarise the text?

William Stokoe: yes. It's a review text that on the book Wonder and it's a story of a deformed boy's adventure.

...

William Stokoe: So, people they actually invent, they create the text, they put their opinion in it and they say the text is important. Before that, they study, get ready and then they review the text. Is that it?

Teacher: yeah!

William Stokoe: Ah! Okay.

...

William Stokoe: people, they create content, and from the text they choose a few parts that are important, and then they create the text, is that it? I see.

William Stokoe: The author writes in English and then another person comes along, reads the book, chooses the most important parts, makes a script out of the parts they found important, they adapt and then, they create the movie. They might also complete or add information here and there, it's not the same as the book, since they have moving images, they have acting on screen, so they choose the story, then see how it was designed and the content of it. For example, the pain the character was in, because he was deformed and also, he's development from a child to an adult and his personal progress, as well as his upbringing and everything. It can also happen this way, he could've written a diary and after he passes, his family finds it, publishes a book and film-makers produce a movie based on the book.

Teacher: yeah, you are on the right path. Usually they pick a book, read through, find the essential words to the story, then they write a script and by using the key words of the book's story line, and in the movie, they might summarise it.

William Stokoe: for example, focusing on the kid's suffering, how he went about life as a deformed kid, ugly. So, they choose the main theme of the book and then they make the movie.

Teacher: yeah, it's pretty much like that. They collect the main words of the book, make a script out of it and then, after a while, produce the movie. Got it? Any movies that are based on books, the movie makers have to choose the main words so that they actually make the movie.

...

William Stokoe: Well, I read and then I choose a few words, I don't understand everything, it's almost impossible for me to understand everything that's written, and when I don't know or recognize words I just skip them and I move on and the ones I don't get, I just skip them. Then, I keep on looking for words I know so they I can make up what the text is about. I usually understand better summaries than full texts. At home I have a book, but I don't understand it much, it needs to have images attached to it, but when there are no images, I just have to read the text again countless times, and then I have to search the meaning of those words I don't know, then get back to the text, and read it again, and again, and again in an attempt to understand what the text mean and figure out the context.

...

Teacher: Oh, you have to find words that remind you of the theme of the text, the words that are strongly related to the main theme. After that, once you find these words, you circle them and list them so that we can make a discussion out of it later on in class.

...

E. Huet to William Stokoe: Hey, do you know what the word 'BY' means?

William Stokoe to E. Huet: Not really, no.

E. Huet to William Stokoe: It means that one's created, made something. For example, I, Ricardo, if they write 'by' then my name, it means that I was the one responsible for making that movie or that book, that I'm the author. So, the first word you see is the title of the book 'W-O-N-D-E-R' and right next to it the word B-Y, then you have the name of the author, after the word 'by' you always put the name of author, the person who made it, in this context. It means that they made it.

William Stokoe to E. Huet: ahh, I see now.

Lesson 3: 1

Teacher in to all of the students: What are going to start an activity. Can you see the papers on the wall, they are related to what we discussed on our previous lesson, but there's only one text there that has the same structure as the one we discussed in our past lesson. The ones you notice that are different, in terms of structure, from the one we studied in the lesson prior to this one, leave them on the wall, just take the one you find structurally familiar. Ok? You guys can start now.

Teacher to Paddy Lad and Helen Keller – Hey you two! So, did you two attend our previous lesson on Review?

Paddy Lad: No, I haven't.

Helen Keller: Me neither.

Teacher: I'm going to give a quick review on the genre we studied the last time we were here. So, REVIEW is a text in which a person gives his/her opinion regarding a book a movie, some work that was made by someone.

...

Teacher to Helen Keller: Why did you choose this text?

Hellen Keller: Because I recognized a famous foreign singer, you see here, it's a song by her.

Teacher: Yes! That one is a match.

...

Teacher: Before we start discussing the topic, I want to you two, (points to student Paddy and Helen), and you two (points to students Huet and l'Épée) to pair up and read the texts you have at hand. You are going to quickly read the texts, find the main words so that you can find the main theme of the text.

Paddy Lad: find words, is that it?

Teacher to Paddy Lad and Helen Keller: Hey, hey, hey. Heyyyyyyyyyyyyyy! around two to five words in the text.

Paddy Lad: 3 to 5?

Teacher: Yes, around that.

Teacher to E. Huet and Charles-Michel de l'Épée: Are you two having any trouble?

Charles-Michel de l'Épée: No, I already explained to him (E. Huet), what we need to do based on your explanation.

Teacher: Ok, try to keep it up.

Charles-Michel de l'Épée: Ok. He's doing it.

...

Teacher to Paddy Lad and Helen Keller: Are you done?

Hellen Keller: yeah.

Teacher to E. Huet and Charles-Michel de l'Épée: Are you two done?

E. Huet: Yeah, yeah. The first one is 'BOOK', the second one 'OPINION', third 'BUSINESS', 'DEVELOPMENT', 'POP MUSIC', 'FUTURE'? PERFECT, INTERACTION, look here. 'I LOVE YOU'.

Teacher: So, could you figure out the main theme based on the words you found?

E. Huet: Love for books.

Teacher: There two signs - Love for books, is that what you think?

E. Huet: Yeah, I think.

Teacher to Charles-Michel de l'Épée: what about you? Where are the words?

Charles-Michel de l'Épée: 'TOGETHER', here. Over here, there is 'ADVENTURE';

Teacher: Adventure?

Charles-Michel de l'Épée: Yeah, 'ADVENTURE'. This one is, I forgot the meaning, but it's the name of the movie

Teacher: 'Inside'... Right?

Charles-Michel de l'Épée: This one here is 'CREATE', and this one here, I know it to be 'HOUSE'. There's another one here, but I forgot what it means.

Teacher: It's the word for ANIMATION (DRAWING+VIDEO).

Charles-Michel de l'Épée: This one is 'TO FORGET', right?

Teacher: Yes!

Charles-Michel de l'Épée: YAY!!!!!!!!!!!!!!

Charles-Michel de l'Épée: D.Y. is Di...

Teacher: DISNEY. (Teacher signs DISNEY)

Charles-Michel de l'Épée: This one 'INSPIRATION/ACQUISITION'

Teacher: Yeah, maybe it is 'INSPIRATION/ACQUISITION', Probably.

Teacher: So, based on the words you found, what do you think is the main theme of the text?

Charles-Michel de l'Épée: I think it's about getting inspired by animations, since it's a visual representation and we can acquire a lot from it.

Teacher: Yeah, you sort of got that right, yeah.

...

PADDY LAD – RESPONDING TO TEACHER'S EXPLANATION

Paddy Ladd: "Yes, I got it. There are two health care alternatives. The first one is centred on the doctors in the big cities and in the villages far away the traditional healers and they work together, yeah."

"They work there, because it's far and so they treat the sick in their own houses in the small villages they live in."

Lesson 4: 3

...

Teacher to all the students: The genre we are going to see today is ABSTRACT, which is a summary of any text. In the academic atmosphere, abstracts are mostly used in research papers. For instance, researchers use abstracts as an entry point to the text. Sometimes they are looking for theoretical foundation to their research and in order to know if the text can offer any support to their research, they read the abstract first. In that sense, if they find out that the text can be of contribution to their paper, then they use parts of the text to support their findings in the paper.

Now, we're going to go over the reading strategy named SCANNING, so what is this strategy for? Last week, during our lesson, we went over SKIMMING as a reading strategy, do you remember that? It aims at finding the main idea of the text, and also the words that are similar to Portuguese so that you can find out the main theme of the text. You read, then understands the general idea of it. Got it?

Students: Yeah!

Teacher: For example, imagine it in a newspaper, they report that in a very small town there was a person who was killed and they go on and on giving the details of the incident. Then, on the next day, you meet up with a friend, and summarizes the news to him/her. You don't tell any details, just sums up the story. So, that's what this strategy is all about, finding out the main idea of the text. For example, a woman gets pregnant and there's a virus going around and she's got to know how to take care and protect her child, this is an example a main idea of a text.

In Proficiency tests, usually they put questions related to the main idea of the text. Most times, they have a question asking what is the main theme of the text? In these kinds of exams (English Proficiency exams: you have to focus on the words you know. The one you don't know, avoid focusing on them, just put them on the backburner and focus on what you actually know the meaning. Figure out the context you may look at them, but always focus first on the words you know. Be cautious, though, because some words may look similar to Portuguese, but their meaning is totally different from the word in Portuguese you might find it similar to. For example, ...

William Stokoe: C-O-N-D-...

Karin Strobel: Ahhh! It changes at the end a little bit, I see.

Teacher to all of the students: Yeah! It really depends, sometimes the word is similar to the one in Portuguese, but the context is totally another, and the words are related to the general idea, but they are not what you might be thinking in Portuguese. That's why you have to well understand the main theme of the text.

SCANNING, on the other hand, focuses on looking for the details or specific parts of the text. For example, a potential question that might be present among the other questions is: In line...the word... is closest in meaning to: **A), B), C), D), E)**, then you have to check, quickly, in the text, look for that line that was previously mentioned in the question and see which context the word is in and which amongst the alternatives is the most fitting in that context for a word replacement. Do you guys get it? Another example is the word FELINE and in one of the ALTERNATIVES lies the word CAT, then you go and tick that one which contains the most adequate synonym.

You see? So SCANNING is centred on the details regarding the text. You look at the alternatives, get back to the text and then see which one fits best, so you go and tick the one you find most appropriate. Proficiency Exams last up to three hours, so, you have to think fast and make quick decisions, so you have enough time to answer the whole test.

Another thing you have to know, UFPB's proficiency Exam is completely in English. There are other tests in a number of different Universities in which questions are written in Portuguese, but it doesn't apply to UFPB. That's why I want you to have lots of practise here, in order to be familiar with the structure of the questions, how they are organized, you see?

Karin Strobel: I have a question, teacher. I know that the answers ought to be in English, right? So, what if we used the dictionaries, so that we could compare words to Portuguese, maybe even translate them back and forth in order to structure our answers and respond to the questions in the English Language, so that we can learn it bit by bit.

Teacher: Word by word, yeah?

Karin Strobel: I find English words quite difficult to grasp, I feel stuck, can't follow them. I've studied English before and I knew a bit, but I stopped and it just slipped away.

Teacher: If you don't keep studying, you just forget everything that you learn, it's just normal.

Teacher to all of the students: so, there are some words in Portuguese that might come in handy: IDEA, TEXT.

Karin Strobel: TEXT?

Teacher: THEME...

Paddy Ladd and Thomas H. Gallaudet: Which one?

Paddy Ladd: T-H-E-M-E = Theme? (uses the sign for theme)

Paddy Ladd, Karin Strobel and Thomas H. Gallaudet: AHHHHHH!!!!!! We see it now.

Karin Strobel: I get it, now.

Teacher to all students: you look for the words that are similar to Portuguese, then you try to understand the question based on those words and then try and answer them.

William Stokoe asks: So, one shit has the text and the other the questions?

Teacher: Yeah, the one on the left contains the questions and the one on the right the text, got it? The questions are also ordinally organized to match the order of the paragraphs.

Karin Strobel to William Stokoe: They all match through and through. Ahh, ok, they all match, you see, William?

Paddy Ladd: so, are we supposed to match them?

Teacher to all of the students: yeah! And you have about ten minutes to do that.

...

Teache: Let's start answering together? Is that ok?

Students agree by nodding.

Teacher: so, what alternative did you choose in the second question?

William Stokoe: second? wasn't it the first one?

Teacher: yes, that's right. Sorry! My bad. That's true, it's the first one. So, what are your answers to the first one?

William Stokoe: CODAs provide communication to their family as interpreters. I think.

Teacher: Ok.

Karin Strobel: I haven't answered it yet.

Paddy Ladd: May I go?

Teacher: yes!

Paddy Ladd: so, you want to know the main think, right? I don't really know; I just think it is – W-I-T-H-I-N T-H-E F-A-M-I-L-Y.

Teacher: Within the family?

Paddy Ladd: yeah, but I just think, I'm not sure.

Teacher: you?

Thomas H. Gallaudet: I haven't done it yet, Still thinking.

Teacher to Karin Strobel: What about you?

Karin Strobel: I haven't answered it yet, I'm still searching my mind for words, I haven't quite made up my mind about the answer yet. I've already answered the second one, trying a little bit here and there, but the first one I don't have an answer yet.

Teacher: Okay.

Teacher to all of the students: In fact, the main there is centred on hearing sign language interpreters who were born to hearing parents. The text focuses specifically how they develop their identity. Is it the same as an interpreter who learns sign language at like 20 or 17 years old?

Karin Strobel: No, it is different.

Teacher to Karin and the rest: yeah, their identities are quite distinct, right? So, the Author wants to know, how the identity of these Sign Language interpreter is developed over time, who happen to have deaf parents, and also how their professional identity manifests, their Libras engagement and their professional self. So, the main theme is how the identity of this certified interpreter who has as their parents deaf people, which makes them CODA (teacher uses sign for CODA), so this interpreter, who is also CODA, do you get it?

Paddy Ladd: What is this sign? A 'C' that moves upwards many times on the chest? I don't get it!

Karin Strobel to Paddy Ladd: Oh, this is the Sign for CODA (children of deaf adults). Cool sign!

Paddy Ladd: Ahh, I see, CODA.

Teacher to Paddy Ladd: Or a 'C' forward and back repeated many at least three times.

Paddy Ladd: ahh, ok.

Lesson 5: 4

Teacher: In this research paper, they E-V-A-L-U-A-T-E (A-V-A-L-I-A-R), What is the sign for this?

Chales-Michel de l'Épée: This is the sign (student 5 signs EVALUATE)

Teacher to all of the students: Ahh, ok. So, they evaluate the Feminist Theory, because most feminist theorists and writers and concentrate on writing about women' struggles, hurting and suffering and the violence towards them and many other things in this spectrum. They don't focus on the theory itself, only what they go through in life, got it? So, the author is concerned with the Feminist Theory and its development. In this sense, the main theme is the theory and the researchers that only focus on women's struggles and suffering and how to deal with them, but studies on the theory are just scarce. There are also many texts that are aligned with the theory, for example, texts that focus on violence against women, especially domestic violence. Many people complain about women' social situation, but they don't support theory by further developing this theoretical concept. In academic papers, they do expose the problems, but writing theory on this regard is still limited, and the author wants people to write about theory and help it develop in line with feminism.

Paddy Ladd: Then how should I do it? Should I just copy it from the text?

Teacher: This specific question you have to think on it and then answer. You also have to write it in your own words, you can't just copy it from the text, so you have to put your mind to work.

Teacher to all of the students: You guys too, ok.

Teacher to Paddy Ladd: You've got to think, formulate your answer and then put it down to paper. In the first word, the second and the third, you'll have to do it. You see? But you've got to have your eyes wide open to the words that might be misleading. Some words may look familiar, but may have a different meaning to what you think.

...

Teacher: How can this sentence be translated into English?

E. Huet: It is the fight of interpreters! (he signs the equivalent sign for the word FIGHT). B-U?

Teacher: Ah?? I don't get it! Wait, let me check. Advocating for change, S-C-O-L-A-R-S-H-I-P.

E. Huet: School?

Teacher: Scholarship means room to study in this sense.

E. Huet: Is it student?

Teacher: No, it means studying, room to study and also it means having every school cost paid off for you, it also happens abroad, in exchange programs and in private schools.

E. Huet: ok.

E. Huet: hey! Teacher! Theory stands for THEORY (signs the equivalent sign to the capitalised word). What about, wait, B-U-I-L-D-I-N-G, isn't it physically bullying?

Teacher: Not really. This word means to build (construct) (teacher signs one building block above the other). But it can be also the word for a vertical construction (building), let me show you on the board. There's B-U-Y-L-L-I-N-G and B-U-I-L-D-I-N-G, (then teacher shows the sign for both words and students nod as if they are following the explanation).

E. Huet: Ah, to build (he signs the equivalent in Libras), to build a house, to build a vertical construction, I see.

ATTACHMENTS

ATTACHMENT A – Evaluation report of the Ethics Committee Board



PARECER CONSUBSTANCIADO DO CEP

DADOS DO PROJETO DE PESQUISA

Título da Pesquisa: ENSINO DE INGLÊS PARA SURDOS: UMA ANÁLISE DAS ESTRATÉGIAS PEDAGÓGICAS

Pesquisador: BETANIA PASSOS MEDRADO

Área Temática:

Versão: 2

CAAE: 34725420.8.0000.8069

Instituição Proponente:

Patrocinador Principal: Financiamento Próprio

DADOS DO PARECER

Número do Parecer: 4.182.549

Apresentação do Projeto:

Trata-se de um projeto de pesquisa para fins de Trabalho de Conclusão de Curso a ser desenvolvido por CLEITON WILLIAN DA CONCEIÇÃO, aluno do Curso de Licenciatura em Língua Inglesa, da Universidade Federal da Paraíba, sob a orientação da professora Dra. Betânia Passos Medrado.

Busca realizar uma análise sobre o ENSINO DE INGLÊS PARA SURDOS: UMA ANÁLISE DAS ESTRATÉGIAS PEDAGÓGICAS.

Objetivo da Pesquisa:

Objetivo Primário:

Identificar e analisar quais foram as estratégias de cunho didático-pedagógico que melhor atenderam às necessidades específicas educacionais dos alunos surdos presentes em um curso de leitura em língua inglesa para surdos (CLLIS). Além disso, intentamos refletir sobre as lacunas pedagógicas e interativas observados a partir da observação de aulas vídeo-gravadas, revisitando os materiais visuais e sinestésicos utilizados no processo de ensino-aprendizagem e as estratégias de interação que o professor lançou mão para certificar-se de que os estudantes estavam acompanhando as aulas sem muita dificuldade.

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Continuação do Parecer: 4.182.549

Objetivo Secundário:

Refletir sobre as lacunas pedagógicas e interativas observados a partir da observação de aulas vídeo gravadas, revisitando os materiais visuais e sinestésicos utilizados no processo de ensino-aprendizagem e as estratégias de interação que o professor lançou mão para certificar-se de que os estudantes estavam acompanhando as aulas sem muita dificuldade.

Avaliação dos Riscos e Benefícios:

RISCOS:

Como toda pesquisa que envolve seres humanos, mesmo que indiretamente, há sempre o risco do constrangimento. Para tanto, os alunos envolvidos (4 alunos) assinarão termo de consentimento livre e esclarecido autorizando a gravação das aulas e o uso de trechos dessas aulas para a análise textual-discursiva das interações entre professor e alunos. Caso alguma pergunta do questionário lhe cause constrangimento, você poderá escolher não respondê-la ou entrar em contato com o pesquisador responsável para que a questão seja revista e nenhum constrangimento lhe seja ocasionado.

BENEFÍCIOS:

O ensino de Língua Inglesa no Brasil, em instituições públicas de ensino, tem falhado pessoas com deficiência nacionalmente. No que se refere aos Surdos e ensurdecidos, os quais são parte direta desse processo, não há a apreensão satisfatória dos conteúdos de línguas estrangeiras, mais especificamente de língua Inglesa (doravante LI), visto que as abordagens e filosofias, bem como as estratégias adotadas na educação básica, no que diz respeito ao ensino de línguas estrangeiras, são pautadas na perspectiva sociocultural dos ouvintes, a qual se alicerça majoritariamente na comunicação oral auditiva e de vida dos sujeitos não surdos e sem deficiência auditiva. Com este trabalho pretendemos lançar luz sobre estratégias pedagógicas que auxiliem professores e professores em formação a trabalharem conteúdos de língua inglesa com alunos surdos.

Comentários e Considerações sobre a Pesquisa:

Será realizada uma análise qualitativa das aulas vídeo-gravadas, e os materiais de origem tecnológica em uma tentativa de avaliar quais estratégias foram bem-sucedidas e quais não para evitar a perpetuação de estratégias que não atendam ao público-alvo, alunos surdos. Considerando o envolvimento próximo no processo de construção e aplicação do curso por parte do pesquisador, decidimos trabalhar a temática como uma forma de contribuir para o desenvolvimento de estratégias de ensino para Surdos no campo do ensino de Língua Inglesa.

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Continuação do Parecer: 4.182.549

Nesse sentido, faremos análises detalhadas dos eventos que se sucederam por meio dos materiais e as aulas filmadas.

Considerações sobre os Termos de apresentação obrigatória:

Foram apresentados: Folha de Rosto (com a assinatura do pesquisador responsável). Instituição proponente(encaminhada via CONEP); Projeto completo e TCLE com as adequações.

Recomendações:

As recomendações solicitadas por este CEP foram devidamente atendidas possibilitando uma adequada avaliação do protocolo de pesquisa nos seus aspectos éticos, conforme recomenda a Resolução 466/12, CNS, MS.

Conclusões ou Pendências e Lista de Inadequações:

Protocolo de pesquisa aprovado por não haver óbices éticos.

Considerações Finais a critério do CEP:

O protocolo de pesquisa foi APROVADO, pelo Colegiado do Comitê de Ética em Pesquisa com Seres Humanos -CEP/CCM/UFPB, em Reunião Ordinária realizada no dia 30 de julho de 2020, conforme recomendações contidas na Resolução CNS nº 466 de 12 de dezembro de 2012 e NORMA OPERACIONAL Nº 001/2013, CNS.

Lembramos que, após o término da pesquisa, o pesquisador responsável, em atendimento à Resolução 466/2012, do CNS/MS, deverá anexar (via online) na Plataforma Brasil, através do ícone "notificação", o Relatório Final da pesquisa.

Este parecer foi elaborado baseado nos documentos abaixo relacionados:

Tipo Documento	Arquivo	Postagem	Autor	Situação
Informações Básicas do Projeto	PB_INFORMAÇÕES_BÁSICAS_DO_PROJETO_1584144.pdf	14/07/2020 10:41:44		Aceito
TCLE / Termos de Assentimento / Justificativa de Ausência	NOVO_TCLE.pdf	14/07/2020 10:40:42	BETANIA PASSOS MEDRADO	Aceito
Folha de Rosto	folharosto_Cleiton.pdf	29/06/2020 12:35:54	BETANIA PASSOS MEDRADO	Aceito

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Continuação do Parecer: 4.182.549

Projeto Detalhado / Brochura Investigador	projeto_Tcc.pdf	29/06/2020 12:34:41	BETANIA PASSOS MEDRADO	Aceito
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Situação do Parecer:

Aprovado

Necessita Apreciação da CONEP:

Não

JOAO PESSOA, 30 de Julho de 2020

Assinado por:
Cristina Wide Pissetti
(Coordenador(a))

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Página 04 de 04