

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500).  
 See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/> for a complete description of the rules governing curriculum & course changes.

**TRIAL COURSE OR NEW COURSE PROPOSAL**  
 (Attach copy of syllabus)

**SUBMITTED BY:**

Department	ASLG	College/School	CTC/CRCD
Prepared by	Mahla Strohmaier	Phone	455-2836
Email Contact	Mstrohmaier@alaska.edu	Faculty Contact	Mahla Strohmaier

1. ACTION DESIRED (CHECK ONE): Trial Course  New Course

2. COURSE IDENTIFICATION: Dept ASLG Course # F240 No. of Credits 3.0

Justify upper/lower division status & number of credits: The class has a prerequisite of completion of ASLG F202, and represents 2nd year level instruction and expectation of students.

3. PROPOSED COURSE TITLE: ASL Literature

4. To be CROSS LISTED? YES/NO No If yes, Dept: Course #

NOTE: Cross-listing requires approval of both departments and deans involved. Add lines at end of form for additional required signatures.

5. To be STACKED? \* YES/NO No If yes, Dept. Course #

How will the two course levels differ from each other? How will each be taught at the appropriate level?:

\* Use only one Format 1 form for the stacked course (not one for each level of the course!) and attach syllabi. Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi (undergraduate and graduate versions) will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

6. FREQUENCY OF OFFERING: As Demand Warrants  
 Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) - or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (Effective AY2015-16 if approved by 3/31/2015; otherwise AY2016-17) Fall 2016

8. COURSE FORMAT:  
 NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the Core Review Committee.

COURSE FORMAT: (check all that apply)  1  2  3  4  5  6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc) lecture

9. CONTACT HOURS PER WEEK:

3

LECTURE  
hours/weeks

LAB  
hours /week

PRACTICUM  
hours /week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/guidelines-for-computing/> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):

Example of a complete description:

FISH F487 W, O Fisheries Management  
3 Credits Offered Spring

Theory and practice of fisheries management, with an emphasis on strategies utilized for the management of freshwater and marine fisheries. Prerequisites: COMM F131X or COMM F141X; ENGL F111X; ENGL F211X or ENGL F213X; ENGL F414; FISH F425; or permission of instructor. Cross-listed with NRM F487. (3+0)

### ASLG F240 ASL Literature

#### 3 credits Offered as Demand Warrants

This course is designed as a thorough exploration of the literary traditions in the Deaf community. Attention will be given to the unique face-to-face nature of signed literature and its numerous traditional forms. Students will become versed in the stylists, poetics, and cultural contexts of signed literature in its live as well as video-text formats. Prerequisites: ENGL F111x and ASLG F202 or permission of instructor. (3+0)

11. COURSE CLASSIFICATIONS: Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? If YES, attach form.

YES:

NO:

X

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive,  
Format 6

W = Writing Intensive,  
Format 7

X = Baccalaureate  
Core

11.A Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.

YES

NO

X

12. COURSE REPEATABILITY:

Is this course repeatable for credit?

YES

NO

X

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?

TIMES

If the course can be repeated for credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

13. GRADING SYSTEM: Specify only one. Note: Changing the grading system for a course later on constitutes a Major Course Change - Format 2 form.

LETTER:

X

PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES

ENGL F111x and Completion of ASLG F202 or Instructor Permission

These will be required before the student is allowed to enroll in the course.

15. SPECIAL RESTRICTIONS,  
CONDITIONS

16. PROPOSED COURSE FEES

\$0

Has a memo been submitted through your dean to the Provost for fee approval?

Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously?

Yes

Yes/No

If yes, give semester, year, course #, etc.:

Fall 2015

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

None as this is a self-support class.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

Yes

The library already holds what is needed.

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

This course will strengthen the ASL minor by giving a breadth of topic.

21. POSITIVE AND NEGATIVE IMPACTS

Please specify **positive and negative** impacts on other courses, programs and departments resulting from the proposed action.

The ASL minor students will have a more complete educational opportunity with this added option.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

Adding this course will allow the ASL minor to grow in breadth and depth, providing a more complete ASL education for our students.

APPROVALS: Add additional signature lines as needed.

<i>Maria Stohmer</i>	Date	4-16-2015
Signature, Chair, Program/Department of:	American Sign Language/CTC	

<i>[Signature]</i>	Date	5/2/15
Signature, Chair, College/School Curriculum Council for:	CTC	

<i>[Signature]</i>	Date	5/19/15
Signature, Dean, College/School of:	CTC	

Offerings above the level of approved programs must be approved in advance by the Provost.

	Date	
Signature of Provost (if above level of approved programs)		

Rec'd 5/18/15

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

	Date	
Signature, Chair Faculty Senate Review Committee:	<input type="checkbox"/> Curriculum Review <input type="checkbox"/> GAAC <input type="checkbox"/> Core Review <input type="checkbox"/> SADAC	

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

	Date	
Signature, Chair, Program/Department of:		

	Date	
Signature, Chair, College/School Curriculum Council for:		

	Date	
Signature, Dean, College/School of:		

ATTACH COMPLETE SYLLABUS (as part of this application). This list is online at:

<http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/uaf-syllabus-requirements/>

The Faculty Senate curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course (or changes to it) may be denied.

#### SYLLABUS CHECKLIST FOR ALL UAF COURSES

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

##### 1. Course information:

Title,  number,  credits,  prerequisites,  location,  meeting time (make sure that contact hours are in line with credits).

##### 2. Instructor (and if applicable, Teaching Assistant) information:

Name,  office location,  office hours,  telephone,  email address.

##### 3. Course readings/materials:

Course textbook title,  author,  edition/publisher.

Supplementary readings (indicate whether  required or  recommended) and

any supplies required.

##### 4. Course description:

Content of the course and how it fits into the broader curriculum;

Expected proficiencies required to undertake the course, if applicable.

Inclusion of catalog description is *strongly* recommended, and

Description in syllabus must be consistent with catalog course description.

##### 5. Course Goals (general), and (see #6)

##### 6. Student Learning Outcomes (more specific)

##### 7. Instructional methods:

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

##### 8. Course calendar:

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

##### 9. Course policies:

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

##### 10. Evaluation:

Specify how students will be evaluated,  what factors will be included,  their relative value, and  how they will be tabulated into grades (on a curve, absolute scores, etc.)  Publicize UAF regulations with regard to the grades of "C" and below as applicable to this course. (Not required in the syllabus, but is a convenient way to publicize this.) Link to PDF summary of grading policy for "C":

[http://www.uaf.edu/files/uafgov/Info-to-Publicize-C\\_Grading-Policy-UPDATED-May-2013.pdf](http://www.uaf.edu/files/uafgov/Info-to-Publicize-C_Grading-Policy-UPDATED-May-2013.pdf)

##### 11. Support Services:

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

##### 12. Disabilities Services: Note that the phone# and location have been updated.

<http://www.uaf.edu/disability/> The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials.

State that you will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

# ASL Literature

## ASLG F240

Fall 2016 3 credits

**Instructor:** Kelly Harrigan  
**Contact:** Bunnell 305-C  
kharriga@alaska.edu

**Class Meeting:**  
W 6:00-9:00pm location tba

### Materials:

- Bauman, H-Dirksen, Jennifer Nelson, and Heidi Rose. *Signing the Body Poetic*. Berkeley: University of California Press, 2006.
- Rutherford, Susan. *A Study of American Deaf Folklore*. Maryland: Linstok Press, 1993.
- access to Blackboard
- DVD's (one rewriteable, or two regular ones)
- Computer

### Bring to class:

- Paper and a writing utensil
- No laptops please. They are visually disturbing

### Course Description

This course is designed as a thorough exploration of the literary traditions in the Deaf community. Attention will be given to the unique face-to-face nature of signed literature and its numerous traditional forms. Students will become versed in the stylists, poetics, and cultural contexts of signed literature in its live as well as video-text formats.

ASL is a visual language that uses physical stamina and coordination, as well as agile visual/mental processing and prolonged visual attention. There is no use of voice during the ASLG class periods, therefore students must be able to sustain physically demanding activity in order to participate and learn.

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

### Attendance, Homework, and the Classroom Environment

This is an advanced ASL/Deaf Studies course. I expect you to come to class prepared. There will be a midterm exam and a final exam, both of which require you to come to class in preparation. If, for some reason, you are not able to come to class, please let me know. You are allowed one absence. More than one absence will mean a deduction in your final grade.

As this is an advanced ASL/Deaf Studies course, I expect the environment to be voice-off. If you do not know a sign I use, *please* ask. You can write it on the board and I will show it to you. Chances are if you are unfamiliar with a sign, your classmates are unfamiliar with it too. We are here to learn from each other.

### **Readings:**

- Selected chapters from *Signing the Body Poetic*
- Selected chapters from *Study of American Deaf Folklore* by Susan Rutherford posted on Blackboard
- Selected chapters from the following:
  - o Ong, Walter. *Orality and Literacy: The Technologizing of the Word*. Routledge Press, 1984.
  - o Okpewho, Isidore. *African Oral Literature: Backgrounds, Character and Continuity*. Indianapolis: Indiana University Press, 1992.
  - o Others may be added

### **Homework:**

- Thoughtworks: A weekly/bi-weekly journal. Active participation in thoughtworks includes raising and exploring questions related to the readings and viewings of the genre being studied. Bring analysis and thoughts to class for discussions. This makes attendance and active participation in class discussions necessary.
- Flashes of Brilliance portfolio (FOB-folio): You are to create a signed folder that includes a collection of extraordinary signs phrases, and/or passage in ASL literature that, in your opinion, exemplifies FOBs. Due at midterm and finals.
- Midterm: This will be a take home exam testing your comprehension of the materials covered up until the mid-term.
- Final exam. This will be a take home exam testing your comprehension of the materials covered from mid-term to the end of the semester.

### **Blackboard:**

Please check Blackboard before every class. If I post any changes in class or announcements, it is your responsibility to read them.

### **Course Objectives:**

In this course:

- Students will describe and contrast the face-to-face nature of sign languages with the dynamic nature of oral tradition.
- Students will be able to identify, describe, analyze and critique various forms of signed literary works assigned in this class in well-organized English and ASL essays.

### **Student Learning Outcomes**

- Students will be able to classify literary genres and compare stylistics across various sign artists.
- Students will be able to deduce the cultural themes in various works of literature and the cultural context in which they are produced and received.
- Students will conduct literary project (research or creative) and present their work through video and/or written essays.

**Course requirements and grading\_(subject to change—upon agreement between the professor and class)**

1. *Participation*: Includes active classroom participation that reflects integrity, curiosity and respect. (Grading rubrics will be distributed). 5 point each class. This includes questions and answers, awareness of course material per class, active attention during lectures and interaction between instructor and class during classroom times.
2. *Thoughtworks*. A weekly/bi-weekly journal presented in video and/or various mediums as notified. Active participation in thoughtworks includes raising and exploring questions related to the readings and viewings of the genre being studied. Bring analysis and thoughts to class for discussions. This makes attendance and active participation in class discussions necessary. (Grading rubrics attached). 25 points.
3. *Flashes of Brilliance portfolio (FOB-folio)*: You are to create a folder that includes a collection of extraordinary signs, phrases and/or passage in ASL literature that in your opinion exemplifies *FOBs*. Due at midterm and finals—50 points each.
4. *Midterm*. This will be a take home exam that will test your comprehension of the materials covered up until mid-term. (Grading rubrics will be distributed).—100 points.
5. *Final exam*. This will be a take home exam that will test your comprehension of the materials covered from mid-term to the end of semester. (Grading rubrics will be distributed). 100 points.

**Disability Services**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

**Course Schedule**

**Week 1:**

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- Course Introduction

**Week 2**

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- o The Performance Triad:
  - Teller
  - Tale
  - Audience
- o History
- o Role of performance for the culture/community
- o Characterization parallels with oral cultures
- o Homework: *Signing the Body Poetic* Chapter 2, Ben Bahan

**Week 3-4**

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- Mnemonic devices found in oral cultures
  - o Repetition
  - o Paralinguist resources
  - o Parallelism
  - o Piling
  - o Association
  - o Digression
  - o Imagery
  - o Allusion
  - o Symbolism
  - o Ideophones
  - o Use of reported speech
- Homework Due Week 3:
  - o Thoughtwork due: Watch Bill Ennis and Elinor Kraft and compare the stylistic qualities of oral tradition with stylistic qualities in ASL, identify and describe significant differences.

#### Week 5

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- Stylistic qualities unique to signed languages
- Homework reading due Week 2:
  - o Ong, Walter, "Some Psychodynamic of Orality" in *Orality and Literacy: The Technologizing of the World*, chapter 3
- Homework due
  - o Thoughtwork Due: Create a visual map that identifies and outlines the commonality in stylistics of oral tradition reported in Ong
- Narratives of Personal Experience
  - o Life story/oral history
  - o Vignettes
- Folklore
- Homework reading due:
  - o SBP: Chapter 1 (intro)
- Homework due:
  - o Begin FOB-folio of signs and phrases

#### Week 6

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##### Visual Vernacular

- Personification
- Homework reading due:
  - o Read Perssons – "Toward a psychological theory of close-ups
  - o Keep adding to your FOB-folio

#### Week 7

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- Classifier stories
- Cinematographic Stories

- Homework reading due:
  - o Read Carroll – “A program for Cinema Theory”
- Homework due today:
  - o Analyze the first chapter of “For a Decent Living” from the beginning until the escape (find the video in the Original Works folder). Identify shot selections and cinematic elements in the story.
  - o Keep adding to your FOB-folio

## Week 8

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- Translated works
- Original works
- Video as text
- Homework reading due:
  - o Read SBP Chapter 3 (Krentz)
- Pass out midterm

## Week 9

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- **Midterms and FOB due**
- ABC stories
- Number stories
- Finger-spelled words
- Selected hand-shape constraints
- Homework reading due:
  - o Rutherford chapter 3
- Homework due:
  - o Thoughtwork:
    - Why ABC stories? Why do they exist?
    - Identify examples of a good and bad ABC story (in the ABC story folder) and analyze style and technique using the 4 principles proposed by Bahan

## Weeks 10, 11, and 12 Poetry

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- ASL Poetry
- Noted Poets and “schools”
  - o NTD/Dot Miles
    - Bernard Bragg
    - Dot Miles
    - Ella Lentz
    - Pat Graybill
    - Clayton Valli
  - o Bird Brain Society
    - Pat Graybill
    - Debbie Rennie
    - Peter Cook
  - o Visual Vernacular
    - Bernard Bragg

- Epic
  - Peter Cook
  - Eastman

### Week 13

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- Homework reading due:
  - SBP chapter 7 and 9
- Homework due:
  - Thoughtworks: Analyze the following poets:
    - Ella Mae Lentz
    - Clayton Valli
    - Pat Graybill
    - Dot Miles
  - 1. Describe their style, theme, and discuss how they compose their work
  - 2. Keep adding to your FOB-folio

### Week 14

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- Analyze the following poets:
  - Debbie Rennie
  - Peter Cook
  - Bernard Bragg
  - 1. Describe their style, theme, and discuss how they compose their work
  - 2. Keep adding to your FOB-folio

### Week 15

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- Homework reading due:
  - SBP: chapters 8 and 11
- Homework due
  - Thoughtwork: Prepare for in class discussions of different kinds of poems and their format:
    1. Visual Vernacular Poetry
    2. Theme Poetry
    3. Linguistic-choreography
- **PASS OUT FINAL EXAM**

### Week 16

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- Final exam and FOB-folio due

**M.A. Deaf Studies – Culture August 2013**

**Gallaudet University Washington, DC**

Thesis: "The American Deaf Community through the lens of Native Alaska: A Cultural Comparison"

Thesis advisor: Dr. H-Dirksen Bauman

**B.A. Anthropology, May 2000**

**University of Alaska Fairbanks**

- Deaf Space: Kendall Hall Renovations 5 December 2011
- Visual Media 17 November 2010
- Constructing Deaf Lives: Australia and New Zealand 18 October 2010
  
- Deaf Gain 2010
- Diversity as Normalcy 2010
- Edward Miner Gallaudet 2010
- Étienne Bonnot du Condillac 2011
- Framing Discourse 2011
- The Copy 2012
- Mass Media 2012
- Citation for Deaf Studies Digital Journal 2012
  
- Instructor, Communications Gallaudet University Spring 2013, Fall 2013  
Teaching areas: Dialogue facilitation, Intergroup relations,  
Intercultural communications
- Teaching Assistant, History of the American Deaf Community Spring 2012  
Gallaudet University
- Teaching Assistant, Deaf Cultural Studies Gallaudet University Fall 2011

# Kelly Harrigan

- A Case Study of Extended Discourse in an ASL/English Preschool Classroom 13 Oct 2010
- Is it a bird? Is it a plane? Is it a word? Neural Mechanisms of Object Recognition 27 Oct 2010  
10 Nov 2010
- Deaf History Lecture Series The Incarceration of Deaf Nikkei in U.S. Concentration Camps during World War II
- Rev. Gallaudet and the St. Ann's Church Controversy 1 Dec 2010
- Lexical Recognition in American Sign Language: Comparisons of Sign and Gesture Recognition 10 Feb 2011
- Creating Deaf Identity: A Comparative Look at Deaf Frenchmen Pierre Desloges, Ferdinand Berthier, and Claudius Forestier 9 March 2011
- The Life and Writings of Alice Taylor Terry 4 May 2011
- Interpreting and Translating Poetry 27 Sept 2011
- Tools for Thought 29 Sept 2011
- People of the Eye: Deaf Ethnicity and Ancestry 12 Oct 2011
- The Space in Between 9 Nov 2011
- History of Black Deaf Education and Language 3 Feb 2012
- Writing Our International Deaf History 18 April 2012
- Certified Dialogue Facilitation Training 23-24 Sept 2012~~X~~

- Oral tradition
- Folklore
- Indigenous Ways of Knowing
- Cultural Transmission
- Cross-Cultural Perspectives
- Cultural Expressions
- Ecological Anthropology
- Oral History

# Kelly Harrigan

- Literary Techniques
- Healing
- Architecture

- Indigenous Studies Fellowship 2013-2014
- "The American Deaf Community through the lens of Native Alaska: A Cultural Comparison" 2011