9-30-2005

Discovering Asian deaf heritage: a curriculum project for deaf and hard of hearing Asian-American students

Kelly Kim

Follow this and additional works at: http://scholarworks.rit.edu/theses

Recommended Citation

Discovering Asian Deaf Heritage: A Curriculum Project for Deaf and Hard of Hearing Asian-American Students

By:
Kelly S. Kim

Patricia A. Mudgett-DeCaro, Advisor
Rochester Institute of Technology
National Technical Institute for the Deaf
Rochester, New York

May 9, 2003
Discovering Asian Deaf Heritage:
A Curriculum Project for
Deaf and Hard of Hearing Asian-American
Students

Master's Project

Submitted to the Faculty
Of the Master of Science Program in Secondary Education
Of Students who are Deaf or Hard of Hearing

National Technical Institute for the Deaf
ROCHESTER INSTITUTE OF TECHNOLOGY

By

Kelly S. Kim

In Partial Fulfillment of the Requirements
For the Degree of Master of Science

Rochester, New York May 9, 2003

Approved: ____________________________
(Patricia A. Mudgett-DeCaro, Project Advisor)

Approved: ____________________________
(Dr. Gerald C. Bateman, Program Director)

I thank the faculty of the Master of Science of Secondary Education for Deaf and Hard of Hearing Students program for the opportunity to begin this work as a master's project, which became an ongoing post-graduation venture. I especially thank my advisor, Patricia A. Mudgett-DeCaro for her insightful comments, help with the mechanics, and invaluable support. Along with Pat, Dr. Gerald Bateman has provided priceless guidance and encouragement throughout my master's program studies from 2001 to 2003.

Finally, I thank my parents, Dr. and Mrs. Sun-Hee Kim for their constant support and love; Dr. Jung-Ha Kim for her assistance; all my friends, particularly Dr. Daniel Koo, Caroline Koo, William Tai, Nhoc Ly, Erin Fernsler, Dora Tin, Monica Lee, Janelle Estaris, Jeremy Sebest, Minoru Yoshida, Dr. Peter Hauser, Tao Eng and Betty Chen for their friendship, understanding, advice, sense of humor and comfort; and the Asian Deaf Club of NTID and MSSE Class of 2003 for all the unforgettable experiences and memories.
Table of Contents

Section I: Abstract.................................................................5

Section II: Introduction/Statement of Problem..............................5-6

Section III: Review of Literature...............................................6-34
  A. Overview...........................................................................6-8
  B. Thesis...............................................................................8-11
  C. The Author's Background...................................................11-13
  D. Overall Development of Asian Deaf Identity.........................13-20
  E. Role Models........................................................................20-22
  F. Cultural Issues in Education................................................22-27
  G. Needs Assessment Models....................................................27-29
  H. Implementation of Sociocultural Access...............................29-31
  I. Summary/Conclusion...........................................................31-34

Section IV: Activities: Long-Term Unit Plan.................................34-35

Section V: General Plan/Product................................................35-38

Section VI: The Nitty Gritty Details............................................38-39

References.............................................................................40-43

Appendices A to U

References and Resources
Section 1:  

Abstract  

As a gradual rise in the population of Deaf and hard of hearing Asian students occurs across the United States, classroom teachers of the Deaf are facing this challenge of educating a “unique” and “racial-ethnic” student population and may be somewhat inadequate to serve as role models for Deaf Asian students. Redding (1997) states that identity and role confusion are confounded by a lack of appropriate role models and negative attitudes/stereotypes about minorities in the mainstream society. Thus, issues of inequality, lower academic expectations of minority students, and lack of understanding about multicultural issues and needs of students present a need for a variety of resources to help the teachers to better meet the needs of these Deaf students. Furthermore, students and teachers have the additional challenge of communicating with parents whose first language may not be English. The combination of several factors has a significant effect on the student’s self-esteem and identity development process.

The curriculum will discuss the overall development of Asian Deaf Identity, including various models and theories, as well as cultural issues in education, particularly a significant lack of a curriculum that recognizes diversity, and addresses needs assessment and sociocultural access. With the issues in consideration, we need to seriously probe how we could serve the Deaf and hard of hearing Asian students effectively in a classroom to build on their self-esteem as Asian-American and to help them to move along with their identity development process. These students need to develop skills and knowledge to figure out who they are and where they come from. These students may well be receiving inadequate support from teachers and families in the areas of identity development. As a result, the Asian Deaf student’s linguistic and academic developments are significantly altered (Plue, 1998/1999). The social, educational, and communication inaccessibilities may cause the student to become behind academically, particularly a problem if the educators have a Euro-American view of Deaf education (Plue).

Section 2:  

Introduction/Statement of Problem  

Often, Asian Deaf and hard of hearing students face identity issues in their academic settings, because they often do not become familiar with their cultural identity at home due to lack of communication among family members and lack of in-depth exposure to their ethnic culture. Often, parents of these minority children have
insufficient experience in maintaining effective communication, and they do not recognize their Deaf children's need to develop a sound cultural identity and heritage. As a result, classroom teachers need to try finding ways to support their Deaf and hard of hearing Asian students in their pursuits of identity, cultural pride, and heritage. If there are Asian Deaf students who simply “do not care” about identity, then perhaps learning about their Asian Deaf heritage may awaken their sense of identity and encourage them to analyze how they relate to their teachers, family, peers, and people outside of school.

Hence, the purpose of this project is to recognize this need and figure out ways through a tangible project that can help the classroom teachers of the Deaf instruct their Asian Deaf and hard of hearing students, as well as the rest of the class about Asian Deaf culture and the inherent identity issues common among Asian-American students. In other words, the goal of this project is to create a curriculum that will incorporate history, resources, social and psychological issues, maintain cultural pride and encouragement to explore and learn about Asian Deaf heritage.

Section 3:

Review of Literature

A. Overview

A teacher of the Deaf and hard of hearing (D/HOH) faces a rising number of Asian-American students in their classrooms today. Data show that about 4,000 Asian/Pacific Islander (PI) Deaf students are matriculated in various academic programs, representing a four percent of the school-age population (Plue, 1998/1999). Schildroth and Hotto’s study (1997), for example, cites a 1993 study of theirs in which they found the percentage of minority Deaf students enrolled in schools and programs for the Deaf
was 17% African American, 15% Hispanic, 4% Asian, and 64% White. Across the United States, Asian-American communities are expanding and establishing their roots in various regions. This continuing growth contributes to the ever-increasing number of D/HOH Asian-American students in the school systems. Cohen, Fischground, and Redding (1990) predicted that the children from diverse ethnic, racial and linguistic backgrounds will consist of 40% of the Deaf school-age population at the beginning of this new century. Nash (1995) later reinforced that “the portion of minority Deaf postsecondary age students grew from 29% to 34% between 1982 and 1990, and the proportion is expected to reach 40% by the year 2000” (p. 4). Currently, the Census 2000 shows that the overall hearing and Deaf Asian population in the U.S. stands at 3.6% whereas the Caucasian population is 75.1%. For Asian children under the age of 5, the percentage is 6.5; for ages 5 to 14 years, the percentage is 13.3; and for 15 to 24 years of age, 15.3%. Because of this growth, a careful look at the psychosocial and educational issues for Deaf and Hard-of-Hearing Asian-American students is needed.

As Williams (1991) points out “Obviously, Deaf students are not a monolithic group, with identical backgrounds, abilities, and aspirations.” (p. 3). Deaf Asian-American students exemplify that quote perfectly. Like Hispanic Deaf students, Asian Deaf students have wide differences in degrees of proficiency in speech and sign (Williams, 1991). Mudgett-DeCaro (1997) also asserts that “the diversity of identity and experience is an important aspect of our student populations” (p. 96). Therefore, this fact is important when considering the identity development of Asian Deaf students. This literature review will provide insights and thoughts before a tangible product is created- a curriculum product designed to instruct Deaf Asian students about their Deaf Asian
heritage, teach how to find resources, understand the social and psychological issues associated with Deaf Asian-Americans, help maintaining their cultural pride, and help find ways to explore their heritage. Thus, the overall development of the Asian Deaf Identity, Asian cultural issues in education, needs assessment, and sociocultural access will be examined in this paper.

B. Thesis

Students:

For Asian Deaf students, attaining a successful education with a positive future outlook (upon graduation from high school), such as jobs and sociocultural interaction through political and social organizations, is critical for them to be able to develop a positive self-identity and gain ethnic-cultural knowledge. However, as they strive to attain their goals to become a self-fulfilled person, obstacles such as discrimination (either direct or indirect) in mainstream society based on race and Deafness, lack of role models, limited exposure to linguistic development, and family communication dynamics have to be faced. Those obstacles could seriously produce adverse effects on their ability to acquire successful educational outcome, positive self-identity, and heritage.

Teachers:

Although the Asian population increase can be seen as a positive cultural trend, it also brings challenges for the teachers of Deaf and hard-of-hearing who may be from a different race or cultural group. Such challenges may include on how they can reach out to these students and become advocates in strengthening the students' identities as a Deaf person and an Asian-American person. Moreover, the teachers also perform a pivotal role in reaching out to their families. This naturally occurring outreach can encounter cultural
differences between family culture and school culture in terms of family communication and cultural values and beliefs.

The overall curriculum will serve to satisfy the needs of Deaf Asian-American students, including the significant issue of how to get the students in contact with the Asian Deaf role models. Among the many factors and issues that affect an Asian Deaf student’s development in all arenas are the following: role models, education, and family communication. Issues of inequality (i.e. racial discrimination or profiling), lower academic expectations of minority students, and lack of understanding about multicultural issues and needs of students present an obvious need for minority role models to assure successful academic development for minority students (Redding 1997). As a result of these issues, the Asian Deaf student’s linguistic and academic developments are significantly altered (Plue 1998/1999). The lack of full access itself may cause the student to become behind academically, particularly a problem for educators who come with a Euro-American view of Deaf education (Plue). Furthermore, students and teachers have the additional challenge of communicating with parents whose first language may not be English. We need to consider how teachers of non-Asian descent could serve the Deaf and hard of hearing Asian students effectively in a classroom to build on self-esteem as Asian-Americans and to help them to move along with their identity development process. In order to attain a positive self-esteem, greater cultural knowledge, and successful educational outcome, resources for teachers are needed. Taking all those issues and factors into consideration, teachers then will be able to derive information from the resources to aid them in instructing their Asian Deaf
student(s) as well as other classmates in their cultural development in an academic context.

Parents:

Minority parents with Deaf and hard-of-hearing students often do not have the abilities to effectively communicate with their child due to lack of experience, education, and cultural skills. Plue (1998/1999) reported that more than half of the students she interviewed for her research study were from homes with native Asian/PI languages. Furthermore, less than half of their parents used some kind of sign language system. Plue suggests that because of this, family members did not share a language that was accessible to their Deaf members. Due to limited family communication, Asian Deaf students do not have access to anecdotal stories of how their parents or relatives of the same ethnic origin faced discrimination and prejudice from the mainstream society. Asian children with normal hearing will hear stories from their family and relatives directly of how their relatives developed strategies. In turn, these normal hearing Asian children will acquire coping strategies. However, Deaf children do not have the same access to this information. Therefore, they lack coping strategies that could have helped them to stand up for themselves in a Euro-American society. In addition to that, their deafness also serves as double cultural obstacle. Plue also suggests that negative Asian parental attitudes towards learning sign language also limited family communication.

In addition to the cultural and familial implications for Asian Deaf students, one needs to gain a familiar background on deafness in general. We are aware that 90% of the Deaf children are born to hearing parents who previously never thought much about deafness (Moores, 2001). The parents’ views of deafness are often shaped by health
professionals and educators who see deafness as a disability. The parents often transmit these views to their Deaf children. This is a contrast to the Deaf children who have parents and siblings who are members of the Deaf community who are likely to become exposed to the cultural model of deafness through interaction with family and the Deaf community (Bat-Chava, 2000). Deaf identity development is also affected by the placement in different educational environments that range from residential schools to full mainstreaming (Bat-Chava). In a Deaf school, deafness is more often seen as a culture (Johnson, 1997), unlike in the mainstreamed settings. The significance of this point for parents is that parents have a strong voice in determining their child’s school placement.

The Author’s Background

This author’s hearing parents were born in Korea and immigrated to the United States as part of the third Asian ethnic wave which consisted primarily of Asian professionals (The first wave consisted of Chinese immigrants working for the American railroads, and the second wave consisted primarily of Japanese immigrants). [The term “wave” refers to the various Asian ethnic groups’ entry to the United States, and it also refers to the various influxes of immigrants entering into the United States from the SAME country, but in different historical time periods.] His parents had no prior knowledge of how to raise a Deaf child even though their professions were in health and medical sciences. When they discovered his deafness when he was nearly two years of age, they relied on their Asian connections to help them find an appropriate educational setting, which was an infant-parent program at an oral school.
Growing up, this author learned about his Korean culture through visual means. He derived information about his culture mostly from food and customs without any implicit or explicit explanations. Communication was a cultural issue. His parents did not believe in sign language and wanted the author to be oral. They thought sign language was not appropriate because it is an expressive language using the body. In Korea, disabled people want to hide their disability so they attempt to cover it up by acting like a hearing person with no signing skills. He had learned English because his parents believed that it would help him succeed in school. Therefore, his parents put teaching the Korean language as a very low priority. His parents, especially his mother, advocated oralism, and she was not used to signing as a method of communication. However, when this author learned sign language for the first time, his mother attended community classes to learn signs in order to keep up with his newfound communication style.

This author had no knowledge of his Deaf or Asian identity and heritage until he entered Gallaudet University. He identified with Deaf culture first because, upon entering Gallaudet, he had to examine his identity as a Deaf person and become comfortable with it. Afterwards, he focused on his Asian identity when he entered Rochester Institute of Technology (RIT). Then, the author identified himself as Deaf first and then Asian-American. Even though Gallaudet University had an Asian Deaf student organization (Asian-Pacific Association), he did not really grab the chance to develop his Asian identity through socialization. While developing his Deaf identity, he participated in the Asian Deaf organization once in a while. There, he learned about the fascinating aspects of his Korean culture through Asian-Pacific Association (a student organization), Asian friends, and visible Asian leaders and professionals. Gaining that invaluable knowledge
empowered him to question his parents and relatives about his own Korean family origin and why things were the way they were. By the time he enrolled in graduate school at Rochester Institute of Technology (RIT), he had already had formed a positive identity as a Deaf Asian-American.

Thus, the cumulative experiences as a minority compelled this researcher to focus in this project, on this issue of the psychosocial and educational development of Deaf and hard of hearing Asian American students. The remainder of this review will discuss theories and models of identity formation.

**Overall Development of Asian Deaf Identity**

A working model of a process that traces the psychosocial and educational development stages of D/HOH (Deaf and Hard of Hearing) Asian-American students is needed. This working model should address the overall multidimensional identity development: Asian, American, and Deaf. Here in this section, the author identifies models and frameworks based on his literature review and adds evidence coming from his own experiences in identity development. Each model will be explained and its relevancy to Asian Deaf students will be described.

In order to develop such a working model of identity development, we need to remember the variety of factors that influence Deaf students particularly. For example, Deaf people with different identities are hypothesized to have different family and school histories (Bat-Chava, 2000). For example, a Deaf person's identity, as the person grows into an adult, is dependent on how much the Deaf child is exposed to other Deaf children and adults in the family and school. As mentioned above, obstacles in family communication will prevent access to stories of coping with discrimination and other
pertinent issues and cultural knowledge, which is particularly important for identity and heritage development. Deaf minority children also deal with being a “double minority” member in school and society. For example, black children who are Deaf must deal with all the problems of deafness along with pervasive discrimination against people of color (Martin and Prickett, 1992). Like Black Deaf students, Walker-Vann (1998) describes Hispanic Deaf children having “a unique and formidable challenge to educators because they may belong not to one, but to two, minority cultural groups.” (p.46-54). Other groups may see Hispanic Deaf students as either Hispanic or Deaf; the students, however, identify themselves as both Hispanic and Deaf (Walker-Vann). For example, this author today identifies himself as an Asian first due to his outward appearance. Later, his Deaf identity comes secondary when he speaks or uses American Sign Language. Thus, these Hispanic Deaf students live within two cultures using two different languages, which are Spanish and ASL (that are not the language of the majority population). Again, as an example, this author lived in a home where English and Korean are spoken. Thus, family and school affect identity, especially so in the case of Deaf students, they come from parents who do not have full command of English and possess a lack of knowledge in raising a Deaf child. As a result, such an Asian Deaf student loses many opportunities to learn about their ethnic culture as an important part of identity.

One part of identity formation relates to how a person integrates in society. In an attempt to produce a working model, Wu and Grant (1997) [model 1] had a goal for Deaf and hard of hearing Asian American students to successfully integrate the various influences of different cultures into a positive and healthy identity. They also made a point that they are not to become assimilated but to become acculturated where they can
comfortably code-switch and move along within their cultures (Wu and Grant). To explain this process clearly, the Longman's Dictionary of American English defines where they can comfortably code-switch and move along within their cultures (Wu and Grant) the word *assimilate* as "to accept someone completely as a member of a group, or to become an accepted member of a group." *Acculturation*, as defined by The American Heritage Dictionary of the English Language (fourth edition), on the other hand means "modification of the culture of a group or individual as a result of contact with a different culture. However, Plue (1998/1999) claims that the linguistic and cultural differences of the Asian American Deaf and hard of hearing students clash with the Euro-American mainstream culture. For example, Plue says that many Asian families with Deaf and hard of children reject sign language because it is highly emotional, involving the use of facial expressions, gestures and body language which conflicts with Asian values of being reserved and non-expressive. Additionally, Plue also reports that due to "linguistic-cultural" conflicts occurring in home and educational settings, many Asian Deaf students are retained academically, presenting a problem for educators who possess a Euro-American view of Deaf education. Therefore, Plue is suggesting that assimilation and acculturation for Asian Deaf and hard of hearing students is rather difficult but could be overcome through exposure to a larger social network within the Deaf world via organizations for Asian Deaf people and providing them access to Asian Deaf role models. Interestingly, Rumbaut and Ima (1988) did a study that found that the assimilation process was not a critical variable for educational attainment. Instead, they claimed that the parents' strong efforts to preserve their ethnic culture and identity as they adapt to America played a role in the child's grade point average in school. Furthermore,
this fact provided by Rumbaut and Ima supports the belief that “the more acculturated the child, the greater his/her success in school and work” (MacNeil, 1990, p. 78).

A second model is based upon studies on ethnic minorities categorized the stages of ethnic identity development as ethnic minorities came to terms with their minority status (Phiney, 1990; Tse, 1998). The stages are as follows (Phiney; Tse) [model 2]:

Stage 1: Ethnic Awareness: unawareness of one’s own minority status
Stage 2: Ethnic Ambivalence/evasion: ambivalence toward or rejection of the ethnic culture in favor of the dominant societal group.
Stage 3: Ethnic emergence: identity exploration and interest in the ethnic group.
Stage 4: Ethnic identity incorporation: resolution of identity conflicts and identification with the ethnic minority group.

Phiney states that, for most Asian-American students, the stage of ethnic ambivalence/evasion is the most common. Educators and other professionals can become familiar with this process, because it occurs during childhood and adolescence, when students are in school and when identity development is emerging. Understanding this particular stage will help teachers and others work effectively with Asian-American students.

To give a specific example of these developmental stages, as a young child, this author was aware that he was Asian. He, however, did not comprehend what it meant to be Asian and how it affected him as a person (Stage 1). As this author entered Gallaudet University and gained access to the Asian Deaf culture, he moved to the stage of ambivalence/evasion (Stage 2) because, at that time, he had many friends who were primarily Caucasian. He focused on his Deaf identity more than he did with his Asian
identity. When this author entered RIT, he decided to become involved with the Asian Deaf Club where he later remained as an officer and member. Through the Asian Deaf Club, he acquired more knowledge about his own Asian culture and understood more what it means to be Asian though socialization. This placed this author in the stage of ethnic emergence (Stage 3). Finally, after three years with Asian Deaf Club and memorable visits to Japan and Korea, he has fully integrated his Asian Deaf identity, putting him at the ethnic identity incorporation stage (Stage 4).

To fully understand the identity aspect of the Asian-American Deaf students, one must also understand the basic principles of Deaf and minority identities and the effects of majority influence on the minority identity development. Generally, in an identity development, Bat-Chava (2000) asserts that a person’s identity may remain static throughout his or her life, but it usually does changes as the person develops. Most young Deaf people today become bicultural due to exposure to both the Deaf and hearing communities (Emerton, 1996). The adoption of more than two identities (i.e. Deaf, American, and Asian) may confound the identity development process and put a greater strain on the Asian American Deaf student.

In terms of Deaf culture, Deaf students are bilingual and bicultural where they identify culturally with the Deaf community; however, they must adapt and live within the “hearing” world (Walker-Vann, 1998). Bat-Chava’s model (2000) [model 3], unlike all the working models thus discussed so far, explains the Social Identity Theory which deals with this issue of living within two worlds, and argues that it predicts no differences in self-esteem with different identities. The Social Identity Theory states the following:

- Members of stigmatized groups variously use the mobility route.
• They also employ the social change route in confronting the stigmatization by the majority. [for example, a Deaf person with a culturally hearing identity during childhood will shift to a culturally Deaf identity in adulthood.]

The first part of the model attempts to describe that not all people of a particular race or group move up the social ladder in the mainstream society. At times, some of them succeed, and the rest of others stay within the minority groups, relying on their leaders to show them the way. This may indicate that the members of a minority group, for whatever reason, do not feel the responsibility to show an emphasis on cultural knowledge. However, the leaders of the minority group are keenly aware of the problems present within these groups and do something to confront them. This leads to the second part of the Social Theory model. Leaders and successful individuals of a minority group are aware of themselves, and they find ways to “get around” in the mainstream society, which is embedded with stereotypes towards that particular minority group in which the leader is a member.

In support of the Social Identity Theory, research showed that stronger Deaf identities are correlated with higher self-esteem (Bat-Chava, 1993; 1994). However, this can lead to confusion for young children when they feel that they have to choose an identity of one group. Therefore, young Asian Deaf children need to know how they can go through the stages leading to a positive identity formation with all the resources needed. It is also important to know that it can be emotionally draining for the Asian American Deaf students to utilize all their energies devoted to developing his or her Asian American Deaf identity with ongoing majority, cultural, and familial pressures.
These different approaches and theories of the overall development of Asian-American Deaf and hard of hearing students present a conflict for the educators trying to find how to serve them the best. Plue (1999) does not present a conceptual framework for how to provide services and solutions for educators who might need them in order to engage successfully the Asian-American D/HH students and their families in educational agencies. To further complicate the approaches, Anderson (1991) stresses that identities are constructed and not given. Using Hispanic Deaf students as an example, Anderson argues that the construction of a dual or tripartite Deaf identity becomes particularly complex due to the fact that each cultural identification implies a different identity based on language use. The Social Identity Theory, described in Bat-Chava’s studies, may offer us guidelines on understanding the identity development better. Perhaps, once teachers and professionals understand the Social Identity Theory, applications can be used when we attempt to construct a working model and frameworks to help better serve the Deaf Asian-American students. The weakness the Social Identity Theory employs is that it does not describe nor predict differences in self-esteem. The Social Identity Theory does not give information how self-esteem can develop from which sources. That information could be more valuable as to how stronger identity development can lead to stronger self-esteem.

Therefore, some of the already proposed models and frameworks may not be user-friendly for Deaf Asian students who identify themselves as Asian, Deaf, and American all together, not by individual identities. Each theory has goals and purpose of it’s own so it is difficult to figure out which one or more is “user-friendly” when a teacher or other professionals is actually applying them in their practices. Moreover, the
models and frameworks may require analytic and thoughtful investigation in adequately serving the needs of Deaf Asian students. A few theoretical applications such as the Social Theory and the Stages of Ethnic Identity Development could seem to be clear and convincing, therefore it is important to carefully analyze and understand before acting on them. Some other theories do not seem apply to Asian Deaf students. Overall, educators may need to have a comprehensive look at the presented framework, models, and theories through training before they can decide on the best theory and then formulate effective interventions for Asian Deaf students. This author is not saying whichever theory, models, or frameworks are good; he wanted to emphasize that all these work in some ways, while others do not. They are not perfect, even when some may look good. So educators need to be careful when they consider them.

**Role Models**

The impact of role models is an important part of the process of finding ways to get around in the mainstream society introduced here. Research studies have claimed that the low academic achievement of minority students is correlated to the minimal presence of minority professionals in public education (Redding, 1997; Andrews & Jordan, 1993; Hairston & Smith, 1983). This fact may lead to conclusions that very few successful minority professionals pursue careers in public education, thus contributing to the lack of visibility towards minority Deaf children. For instance, Deaf children of color in mainstreamed settings are not likely to know a Black Deaf teacher or principal (Cohen, 1997). Although there may be enough Deaf professionals from ethnic minority groups in Deaf schools today, the number of Deaf minority professionals in mainstreamed settings are far less in number. In cultural identity terms, Redding claims that the limited diversity
among teachers and professionals could be having a negative impact on the minority students’ self-esteem, self-identity, and self-worth. Hence, it is important to emphasize that important people in a child’s life have great significance and influence on the identity, self-confidence, and goal attainment for minority Deaf youth (Anderson & Grace, 1991). Anderson suggests, in his discussion about identity issues and building positive self-image and self-esteem among Deaf Black American adolescents, that “achieving an identity is an important developmental task during adolescence; a clear need exists for further research to broaden knowledge and understanding of dual identity development among adolescents who are Black and Deaf” (p. 75). Also, Anderson states that adequate support and guidance from significant adults are presumed to be important resources for instilling in Black Deaf youth the values, attitudes and motivation needed to successfully navigate through the crucial period of adolescence. Without such support, the youth will be vulnerable to a variety of potential threats or negative influences (i.e. school failure or underachievement, delinquency, substance abuse, rebellious, and etc.) This could be parallel for Asian Deaf adolescents who may perhaps be in the same situation as the Black Deaf adolescents. This author has to find other cultural comparisons like Anderson to prove his point that Asian Deaf adolescents are not the only ones who need guidance from role models. Hawley (1989) claims that, in order to prevent racism or to reduce the likelihood of racism, schools can hire professionals who are from different races or ethnic backgrounds. This author did not meet any Asian Deaf professionals until he entered Gallaudet University. The mere presence of Asian Deaf individuals such as Dr. Steven Chough or John Yeh helped this author to understand he can succeed in any avenues. Later on at RIT, he realized that he had already become a
role model for younger Asian Deaf students. Therefore, role models who are Deaf and Asian could become a positive influence for the Asian Deaf student. It helps them to know that they are not alone in their identity development and to see ways that they can succeed in the society.

**Cultural Issues in Education**

Even though there is a small group of research studies and research on how to best serve or educate Asian American D/HOH students, Parasnis (1997), in her discussion of cultural identity and diversity of Deaf education, stated that there is very little acknowledgement or validation of a minority group member’s psychosocial experiences in traditional educational environments or in the design and implementation of curricula. Mudgett-DeCaro (1997) declares that the existing diversity within Deaf Community is often not well recognized or addressed. Furthermore, she reports that race, class, and gender diversity is often overlooked by the mainstream white Deaf community as well as by the education system. As a result, Plue (1999) cautions that the cultural influence of the Deaf American culture can lead the Deaf Asian-American student to deny their Asian heritage in order to try fit into the Deaf community. To add another perspective to Parasnis’ and Mudgett-DeCaro’s views, Cohen (1997) defined antiracist education as a “fundamental perspective that cuts across all subject areas. It addresses the histories and experiences of people who have been left out of the curriculum, and equips students, parents, and teachers with the tools necessary to combat racism and ethnic discrimination” (p. 80-82). Andrews and Jordan (1993) state that teachers in schools and programs for the Deaf have remained above 90% white. Mobley (1991) reports the percentage to be high as 94%. To further support Parasnis’ claim of little curriculum that
emphasizes diversity, Plue (1998/1999) showed statistics in her study that only 50% of Asian/PI students were exposed to Asian-American issues in the classrooms and other activities such as filed trips to Asian events and holiday celebrations. Interestingly, such resources were fully available to those students but were not completely utilized (Plue). Thus we must wonder why resources in this case were not used. Was it the students’ lack of interest, or the teacher’s lack of encouragement, or difficulty in getting to the resources for example? Nonetheless it is clear that the curriculum does not address well this issue. The following quote best describes such need: “When an environment is created in which educators and other staff members understand the potential implications of ethnic heritage values and culture for children’s learning styles, teaching will become more effective.” (Cohen & Grant, 1981, p. 73)

Despite this history, schools can be viewed as agents for social change to create a multiculturally sensitive environment. The models discussed so far regards to “overall identity,” whereas models discussed at the point are for cultural inclusion in the curriculum. One can either consider a model of identity or a model of cultural inclusion in the curriculum to help facilitate Asian Deaf students’ instillation of culture pride and heritage. In order to change, the school needs to undergo the transition from a monocultural to a multicultural school environment (Cohen, 1997). Lee (1994) proposes the following model:

- **Surface stage**
  “Few expressions of multiculturalism are introduced” (i.e. welcome signs in several languages and activities involving on ethnic foods and festivals)
- **Transitional stage**
“New units of study are created, separate from the main curriculum” (e.g. topics like Native Americans and people of African descent).

- Structural change stage
  “Elements of new units are integrated into existing units.”

- Social change stage
  “The curriculum helps lead to changes outside of the school.”

While Plue and Parasnis claim that the curriculum does not include enough diversity, Banks (1987) points out that too often when diversity is added to the curriculum, it comes with weaknesses because it is addressed at the surface level only. For example, Banks claims that such additions to the existing curriculum are too often done in a way that actually causes potential damage because of the superficial nature of the curriculum is misleading or irrelevant in these following ways:

- Supplemental and not fundamental to the curriculum
- Do not attack student prejudices
- Patronizing
- May alienate both majority and minority students
- Evade issues of racism
- Poverty and oppression
- Trivialize ethnic cultures
- Represent ethnic content from a mainstream perspective

However, Fenerverger’s (1994) found that, incorporating “heritage language” books in an elementary school’s library and its language arts curriculum resulted in many ethnic minority children in the school having positive attitudes about themselves, their minority
peers, and their culture. Additionally, in another separate study (1989), Fennewerger noticed that programs with a focus on cultural heritages were worked into a regular school day and, accordingly, fostered more positive ethnic group and language attitudes and responses. It may be that these two programs were incorporating diversity studies at the higher stage levels, and if so that would support Banks, if not, it would dispute Bank’s argument.

Curricula at schools need to be examined carefully and changed to match with the current diversity issues which are sensitive and provoking. Some existing curricula are perspective-based and some are language-based. For instance, Cohen (1997) notes that while the antiracist perceptive curriculum focuses on issues involving the dominant group, the multicultural perspective focuses on becoming more sensitive and responsive to the diversity within groups. However, Cohen believes that neither perspective will directly better serve the children of color but both are crucial to the development of members in the majority because the attempts to service the antiracist perspective in the school’s curriculum may actually focus on issues that concern the majority group. This happens if a multicultural perspective is applied only to the culture that carries the limitations of a monocultural perspective. Moreover, schools continue to struggle coming up with appropriate curriculum approaches. For instance, Walker-Vann (1998) argues that many school systems fail to make appropriate curriculum changes even though it is general knowledge that language-minority children (children who use another language as their first language instead of English) are capable of acquiring skills in learning a second language more readily and completely when they have high proficiency in their first language.
If schools are to be involved in assisting the maintenance and growth of the minority student’s own unique cultural identities, then decisions that involve educational programming, especially the communication method used and taught in the schools, should be made after much deliberation (Walker-Vann, 1998). Walker-Vann cites a study by Schildroth and Hotto (1994), which they reported statistics on the use of two different communication methods for Deaf and hard-of-hearing students in four different school settings:

<table>
<thead>
<tr>
<th></th>
<th>Auditory/Verbal</th>
<th>Total Communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Residential Schools</td>
<td>4%</td>
<td>92%</td>
</tr>
<tr>
<td>2. Day Schools</td>
<td>23%</td>
<td>72%</td>
</tr>
<tr>
<td>3. Integrated Local Schools</td>
<td>60%</td>
<td>38%</td>
</tr>
<tr>
<td>4. Nonintegrated Local Schools</td>
<td>25%</td>
<td>72%</td>
</tr>
</tbody>
</table>

Thus in school students are using English and possibly American Sign Language (ASL) as well (these statistics do not discuss ASL usage), however they may need to be learning a third home language at the same time in addition to the ones in school (Walker-Vann). Therefore, because schools are social agents, schools and programs for the Deaf need to become aware of the difficulties that this may raise for these students in acquiring both languages and concepts through language. In effect, to ignore this issue again relates to the “potential impact of racism on the education and development of their children of color” (Cohen, 1997, p. 80-82). In general, Cohen claims that Deaf schools have been slow in addressing the multicultural and antiracist issues to education.

Despite the weaknesses in the schools for the Deaf with regard to multicultural and anti-racist issues, mainstream placements are often even more further isolating for
Deaf students, adding a greater burden for Deaf students of color who may be different from their hearing peers in respect to not only their race and ethnicity but their deafness as well. This author has been mainstreamed since fourth grade after transferring from an oral Deaf school. In all his mainstreamed experiences, he has not once received any information or instruction about Asian culture because it was not part of the curriculum, and was also isolated due to deafness.

Cohen (1997) suggests, because of the additionally isolating issues in mainstream schools, placement in a Deaf school can be considered a significant and perhaps better alternative. Cohen argues that the reason for this is that the multicultural/multilingual accommodations for Deaf students come with different curriculum and teaching implications that will be difficult to implement in a mainstream setting. He believes that those accommodations will be easier if implemented in a Deaf school where most of the staff is dedicated to the education and development of Deaf children.

**Needs Assessment Models**

A careful assessment of the Deaf Asian-American student’s linguistic skills, situations, and needs is required before the school can formulate an educational plan (Williams, 1991). This important assessment is an effective first-step process in helping the Asian Deaf student. In order to improve the scholastic success for these children [Hispanic Deaf and hearing impaired students], Walker-Vann (1998) advises that educators should reexamine the appropriateness of the cultural and linguistic aspects of the current educational programs, including assessment techniques.

Wu and Grant (1997) offer an assessment model to carefully consider the issues when attempting communication with the Asian-American D/HOH student and his/her
family. The issues may be as follows: individual/family history, the child’s idiosyncratic characteristics and problems, home environment, school environment, the meeting and availability of needs/knowledge/resources for family and child, and native culture/background (Wu and Grant). These general issues (though they can be specified in a number of ways) provide a basic foundation and a guideline for educators and professionals in working with Asian-American D/HH students. Unlike Wu and Grant’s model which involves family communication and all the related influences to the individual student, Cohen’s 1993 model is different because it is somewhat technical, group-based and research-based; Cohen believes that developing the current and accurate demographic profiles of students in each school and program for Deaf students will help discover the unique characteristics of the groups such as Hispanic Deaf population. Once the information is gathered, educators and researchers may use them to appraise the current assessment and educational protocols and also to develop more effective instructional strategies. Before teachers, professionals, and the like proceed to aid the Asian Deaf students, it is important to remember that, while students need to develop a good command of English in reading, writing, and communication, focusing on these three things too much overlooks the need to teach cultural and ethnic experiences and values (Cohen, Fischgrund, & Redding, 1990). Like Cohen, MacNeil (1990) describes the multifaceted needs of the Asian-American Deaf population along with other ethnic groups. The needs include an assessment of the child’s overall background, curriculum and instructional strategies, teacher training and program models. With all these models and frameworks endorsed by various researchers, Wu and Grant’s 1997 model probably is the recommended one by this author since it targets directly Asian-American students.
Implementation of Sociocultural Access

Wu and Grant (1997) and MacNeil (1990) provide what may be considered as effective methods in dealing with Asian-American D/HOH students and their families in an educational setting but they do not include information on directly accessing social networks in their methods. However, Plue (1998/1999) emphasizes social networks as an access points for Asian/PI Deaf students and community. One example of access may be participation in Asian Deaf organizations such as the National Asian Deaf Congress. Similarly, other cultural and ethnic groups join organizations such as Black Deaf Advocates (for Blacks) or World Federation of the Jewish Deaf. Such organizations may have useful awareness resources for schools and programs or they may have actual programs for culturally diverse Deaf kids. In this way, Deaf Asian/PI students can develop leadership skills and become exposed to readily available Deaf role models of Asian/PI origin. Plue (1997) again supports the social means of education by suggesting that Asian/PI folktales and literature be made available to students in ASL storytelling. This author is also familiar with Plue’s documented history of Deaf Asian/Pacific Islanders in America. This can be integrated in the curriculum to educate the Deaf/HOH Asian-American students.

Cohen (1997) suggests exposure at a personal level: providing specific organizations and schools that cater to multicultural Deaf children, naming that Deaf residential schools have had a history of encouraging parents to be involved in their child’s education, stressing the importance of positive role models through visibility and representation of professionals who come from a multicultural background. MacNeil (1990), on the other hand, suggests exposure at an administrative level, recommending...
adding more cultural diversity to curriculum and instructional strategies, teacher training
and program models.

Interestingly, Cohen (1997) notes that while schools for the Deaf do not always
provide socialization access for Deaf minority students, for Deaf students in general,
schools for the Deaf are ideal places for leadership and socialization skills can be
developed (e.g. sports, yearbook activities, student government, and drama). As a result,
Cohen states that, despite a lack of focus on minority Deaf students at the school for the
Deaf, the minority Deaf students can benefit from access to social outlets and
extracurricular activities that they need.

The readings cited have provided many examples of approaches that would help
Deaf Asian-American students access their sociocultural heritage. For example, social
access to Deaf Asian organizations, reading materials, and history provide an opportunity
and resources for the students who are searching for their own identity and enable them
to make educational decisions with support of teachers and family members. Williams
(1991) states that the school must demonstrate and appreciate the student’s cultural
background through such approaches. He gives examples such as sharing stories and
traditions from the student’s cultural heritages in class and encouraging students to share
their home celebrations and experiences. As an adolescent, the Asian American student
may express interest in learning about their ethnic heritage, and they may actively discuss
their heritage with their family and friends about ethnic issues, read books on the subject,
and think about the effects on ethnicity on their lives (Tse, 1999). Perhaps, reading
autobiographical works by teenage Asian-American Deaf students may help them to
understand that undergoing such an identity process is normal and that they are not alone.
They need to realize that as they grow. As a result, this may help them accept their minority status easily. Students may also be self-taught. For instance, this author taught himself to become proactive in gathering materials and personal contacts about Asian culture, values, and history.

Teachers have an important role in proactively encouraging and teaching Asian Deaf students how to look for answers on their own as a part of their identity search. Teachers also need to design classes that introduce all of the students to various cultures and issues. To do so, teachers need to obtain resources and to be properly trained before they can proceed.

**Summary/Conclusion**

Anderson and Grace (1991) provide an example that epitomizes the identity development formation: A Black Deaf adolescent female was asked which community she identified with most: the Black community or the Deaf community. She replied without hesitation, “I’m Black Deaf. My community is the Black Deaf community.” (p. 73). Identity issues which affect minority adolescents like the Black Deaf teenager in the above quotation also affect Deaf and hard-of-hearing Asian-Americans today. The struggle to decide which group they feel they belong to is typical for these students. Teachers, counselors, and parents have a responsibility in facilitating the identity development of these Asian Deaf students through communication, sharing information about their Asian heritage, developing coping strategies, introducing role models, and incorporating cultural diversity in the school’s curriculum.

Wu and Grant’s model (addressing identity and assessment) covers issues such as individual/family history, the child’s idiosyncratic characteristics and problems, home
environment, school environment, and availability of needs/knowledge/resources for family and child, and native culture/background but they do not account for the educational instruction and curriculum for the Deaf Asian child to learn more in depth about his or her culture. These issues cover primarily the psychological and sociological welfare of the child, teacher, and family. These methods do not incorporate lesson plans or a broader curriculum that can be utilized to teach the Deaf Asian child to learn about Deaf Asian role models, organizations, and such. Cohen’s model focuses primarily on developing demographic profiles of students in each school and program for Deaf students to figure out the unique characteristics of Deaf Asian students as a group. The model also involves a discussion of positive and negative aspects of antiracist or multicultural perspectives if applied to a curriculum. This model, however, does not incorporate the more personal, individual approach to educating the Deaf Asian student and the people around that student. It does not also integrate or even suggest an effective curriculum that leads to an identity awareness and pride of the Asian Deaf Culture. These two methods discussed so far are general, addressing the issues of the Asian Deaf child but not specifying the curriculum needs to educate him or her about the Asian Deaf Culture. In addition to Wu and Grant’s and Cohen’s models, Plue offers a model that provides information on Asian Deaf History, socio-cultural access to Deaf organizations and resources for the Deaf Asian community, and suggests ideas on developing a more stronger curriculum for Deaf Asian students. Plue’s model however does not show explicit methods on how we can implement such a curriculum within a school system without facing potential issues and problems such as perspectives schools has held about minority children.
Bat-Chava’s method includes a theoretical approach which seems to be more feasible, namely the Social Identity Theory. This theory can be applied into any intervention plan and into the curriculum in order to empower the Deaf Asian students in realizing their identity and knowing who they are. Phiney’s approach describes the stages of ethnic identity development for Asian-American students. However they are both theoretical systems, they do not provide concrete and direct hands-on delivery of instruction and service to the Deaf Asian students. A descriptive, comprehensive, and useful curriculum is still needed for Deaf Asian students who are trying to learn more about themselves in historical, social, and political contexts, because they need services to supplement themselves into the mainstream society through parents, teachers, and other channels. Thus, this author will build his own preferred identity development model through developing a curriculum that produces tangible results for the Deaf Asian student, utilizing Plue’s model and based on the Social Identity Theory and Phiney’s Stages of Ethnic Identity Development.

Even though the studies described working models, frameworks, and theories pertaining to identity development stages, they often overlook the imminent need for Asian Deaf students to have the appropriate social access needed to further facilitate their identity development. Placement in Deaf schools, participation in cultural and political Asian Deaf groups, and other types of access will benefit the Asian Deaf student. Educators and other professionals need to familiarize themselves with the ways in which Asian Deaf students can make contact with Asian Deaf adults or organizations and in general, Asian culture, heritage, and tradition. With such education, they will work with Asian Deaf students more effectively. Not only that, they will understand how to work
with parents as well. It is the hope of this author that this paper has demonstrated the need for the academic community to become educated about the potential cultural conflicts and challenges and to implement services that may be resourceful for the Asian Deaf student and family. Understanding thoroughly the psychosocial and educational development of the Asian Deaf and hard-of-hearing student is essential for a successful progression of identity development stages. It ultimately can facilitate students’ knowledge and perhaps acceptance of an Asian Deaf identity, and that in turn might lead to higher self-esteem and better life achievement.

Section 4:

Activities: Long-Term Unit Plan

The long-term unit plan will incorporate stand-alone lesson plans on the following topics: Deaf Asian History (Plue’s version), Deaf Asian People of the 21st Century, Deaf Asian Literature, Social and Psychological Issues, Maintaining Cultural Pride, and Self Motivated Ways to Explore Asian Heritage. Each topic will have at least two or three lesson plans. The lesson plans for each topic will be presented in a suggested format to allow flexibility for teachers and other educators to modify such information to fit into their own lesson plans.

Plue has written an excellent chapter on what might become our Deaf Asian history. It is crucial for our Deaf Asian students to become familiar with our roots and become familiar how we have evolved since then. They will also become exposed to Deaf Asian people of the 21st century and know their names. Since they will become a part of the small but growing Deaf Asian community, they will need to know these names and understand their backgrounds and contributions to the community. Even though there
is almost no Deaf Asian Literature written by Asian Deaf individuals, this new knowledge might encourage students to become future writers and composers of Asian Deaf Literature. Overall, all the topics pertaining to Deaf Asians will have a significant impact on students who consciously or unconsciously have a desire to learn more about their special heritage in depth. The long-term unit plan will come a long way to providing the much needed education to instill that Deaf Asian pride and self-assurance in our young Deaf Asian students.

Section V:

General Project Product

Creating an innovative curriculum that best addresses topics pertaining to Asian Deaf Heritage is a challenging task because no one has actually created one. This curriculum will contain lesson plans that are created by this author; it does not mean that teachers are to follow these lesson plans. They are welcome to make any changes to the lesson plans that best fit into their teaching. In the Appendices, you will see the preliminary lesson plans, which consist of a certain format that provides a clear and easy-to-follow understanding of how to teach a particular topic:

- Anticipatory Set
- Objective
- Purpose
- Materials
- Procedure
- Guided Practice/Independent Practice
Preliminary lesson plans and materials already have been developed for the following topics:

- **Asian Deaf History [Appendices A to F]**
  A Snapshot of the United States
  Hawaii Center for the Deaf and Blind
  What is a Community? Ethnic Towns

- **Descendants of Asian Deaf Heritage [Appendices G-H]**
  - the students will learn about Asian Deaf descendants they may or may not be familiar with.

- **Deaf Asian People of the 21st Century [Appendices I-J]**
  - the students will learn about people who are Deaf and Asian and their backgrounds.

- **Asian Deaf Organizations [Appendices K-L]**
  - the students will learn more about the current existence of Asian Deaf organizations who have a political, social, and economic influence in the Asian Deaf Community across America and the world.

- **Asian Deaf Arts [Appendices M-Q]**
  - the student will analyze and appreciate the Asian Deaf Arts by reviewing samples of their artwork and doing a script analysis of a NTID production titled “Lute Song.”

- **International Asian Deaf People [Appendices R-S]**
The student will discover the unique perspectives of Asian Deaf People from other countries (immigrant or visitors to U.S.)

- Deaf Culture Books [Appendices T-U]

-the student will review two books “Fountain of Youth” and “Buddhas in Disguise”

The Asian Deaf Heritage (ADH) curriculum can become a new foundation for a stronger and more concrete curriculum that is adaptable for any students of any ages. Borrowing heavily from other resources [i.e. NTID Focus magazines, The Internet, the Lute Song script, and Deaf Culture books] adding them to the ADH curriculum helps teachers, researchers, and other professionals to find information in one place rather than going all over the places to find resources. This ADH curriculum project is an exciting venture, a beginning of a journey as the Asian Deaf community continues to develop, adding more new and current information to the curriculum. This curriculum project is subject to more versions and perhaps requires an editor, namely this author, who can be the one who is responsible to oversee this curriculum, particularly for the Asian Deaf students who demonstrate a burning desire to learn more about their heritage.

As you can see from the Appendices, the ADH curriculum has a growing body of dynamic materials and thoughtful lesson plans teachers can choose to experiment with. For example, the students will experience reading a script, review a children’s book, navigate the Internet for Asian Deaf national or local organizations, journey through Asian Deaf History, and learn about well-known or ordinary Asian Deaf people. Those experiences reflect the aspects of sound educational pedagogy in the following areas: technology, literacy, criticism, research, and knowledge. As usual, lesson plans will be developed using a format that includes the following features: Anticipatory Set,
Objectives, Purpose, Materials, Procedure, Guided Practice/Independent Practice, Evaluation and Closure. These features are particularly important for teachers who use the ADH curriculum and do their best to adapt and maintain the meaning or purpose of a certain lesson plan. The ADH curriculum is not set as it is now but open to changes and ideas as time goes by.

Section VI: The Nitty Gritty Details

Discussion, Conclusion, and Plans for ADH Curriculum

The Asian Deaf Heritage curriculum opens many paths to knowledge and acquisition of information for many people. However, it is not yet set to any state curriculum standardizations; it is more of a work in progress, which ultimately will be adapted to something that can be implemented in most states, according to their curriculum standards. Because it has not been actually used and carried out, it is rather difficult to determine the outcomes of the lesson plans. This author is considering the possibility of developing a brochure which will have a summary of the purpose, contents, contact information, and a bibliography for dissemination to teachers, professionals, and other people who work with Deaf and Hard-of-Hearing Asian-American students. This brochure should assist their decision if they indeed use this curriculum project, will be strongly encouraged to contact this author to discuss any possible changes, suggestions, additions, and other types of ideas. An evaluation form or sheet for each lesson plan where this author can ask for specific kinds of feedback and recommendation of other good resources they might know about will be included in the curriculum project. The teachers and professionals are the crucial voices in improving the ADH curriculum. It can also be a stand-alone program where teachers can pull out some parts of the curriculum to
fit in their teaching, and it could be a resource book where teachers can look for further information to use in their classrooms. Also, the author is looking into another possibility of preparing a paper for the National Asian Deaf Conference in 2005. By the 2005 conference, the first version of completed lesson plans would be ready for dissemination. The ADH curriculum has many uses and possibilities that are endless. This project merely is the beginning of the long journey, leading to a detailed, edited, comprehensive, and effective ADH curriculum.
References


Appendix A

Asian Deaf History
A Snapshot of United States+

Lesson Plan

Anticipatory Set: Census is undertaken every ten years to keep count of the population in the United States. Lately, the Census has become multicultural thus we see more reporting of numbers in Asian population. We will learn how to use Census in order to better understand the rise of Asian Deaf people that is happening in the United States today.

Objective:
- The student will be able to understand the importance of the Census in terms of what it is used for and why.
- The student will be able to read maps and compare mathematical values.
- The student will be able to recognize different groups to which they belong and explore group needs.
- The student will be able to navigate the U.S. Census Bureau Web site.

Purpose: Asian Deaf History will come alive with the Census which provides a portrait of the United States, particularly for the Asian-American communities across the United States. The Census will assist students to demonstrate the importance and benefits of getting information from the Census.

Materials:
- U.S. Census Bureau Website address
- Numbers of Asian Deaf Students from the Center of Assessment and Demographic Studies (see separate page)
- Listing of Asian communities in the United States and their locations
- Inventory of all types of Asian people and how they are categorized

Procedure:

Begin the Asian Deaf History unit with a nice introduction of the U.S. Census. Ask the students what they think what the Census is all about. Explain the purpose of Census and how this helps us to understand our nation today. Give interesting handouts about the Census (appropriate at the students’ reading level). If you have access to computers in the Media Center or in the classroom, encourage students to navigate the U.S. Census website.

Hand out the papers on the numbers of our Asian Deaf population, listing of the numbers of Asian deaf students, and the inventory of the cities where Asian communities are located.
Appendix A

Assist students in interpreting the vital information provided and how can they relate the numbers to what they found in the Census.

Guided Practice/Independent Practice:

- Students conduct research on the Census website and answer a teacher-created questions/worksheet (appropriate for student’s grade level).

Evaluation [teacher can choose of the following ideas]

- Develop a test that covers the basics of Census 2000
- Students will write a descriptive paragraph or essay to demonstrate their understanding of the word community.
- A project focused on a particular Asian community.

Closure: [teacher can choose of the following ideas]

- Students will write on index cards explaining which activities they liked the most and the least.
- Students will list three things they have learned.
- Students will suggest ways or new ideas on how this lesson can be improved or what changes they would like to see.
We’ve come a long way since the first census in 1790 that counted 3.9 million people. Then the census was taken in the 13 original states, plus the districts of Kentucky, Maine, Vermont, and the Southwest Territory (of Tennessee). Federal Marshalls asked six questions: name of head of family and number of persons in household, and the number of persons in each household of the following descriptions: Free White males 16 years and upward, free White males under 16 years, free White females, all other free persons (by sex and color) and slaves.

In the 210 years since the first census, the census has grown to a sophisticated tool. Census 2000, taken April 1, 2000, counted 281,421,906 people in the 50 states and the District of Columbia. The questionnaire included seven questions for each household: name, sex, age, relationship, Hispanic origin, race, and whether the housing unit was owned or rented. In addition to these seven questions, about 17 percent of the households got a much longer questionnaire including questions about ancestry, income, mortgage, and size of the housing unit. Census 2000 not only counted the population, but also sampled the socio-economic status of the population, providing a tool for government, educators, business owners, and others to get a snapshot of the state of the nation.

I. Importance Of The Census: What It Is Used For And Why

The U.S. Constitution, Article I, Section 2 mandates that an apportionment of representatives among the states, for the House of Representatives, be carried out every ten years (decennially). Apportionment is the process of dividing the 435 seats in the US House of Representatives among the 50 states. Congress decides the method to carry out the apportionment and, since 1940, has used the method of ‘equal proportions’ in accordance with Title 2, US Code.

Using equal portions, each state is assigned one congressional seat (as provided by the Constitution). The apportionment formula then allocates the remaining 385 seats one at a time among the 50 states until all 435 seats are assigned.

In addition to apportionment, the decennial census results are used to:

- distribute almost $200 billion annually in Federal and state, local, and tribal funds;
- draw state legislative districts;
- evaluate the success of programs or identify populations in need of services;
- and many other purposes. The URL http://www.census.gov/dmd/www/content.htm has a comprehensive review of each of the questions and why it is asked.
While the federal government uses census data for many purposes, businesses, students, and many others also use census data. Businesses may use the data to decide where to locate an outlet, or to select products for a specific area. Students research neighborhoods and cities for class projects and the local parent-teacher organization may use data to track trends in the local area. Historians, writers, and other researchers use census data to get a flavor of what the country looked like at a particular point in time.
Appendix C

Asian Deaf History
Hawaii Center for the Deaf and the Blind

Lesson Plan

Anticipatory Set:

There was a Japanese deaf student whose name was Bill Sugiyama. He went to Diamond Head School for the Deaf in Honolulu, Hawaii. On December 7, 1941, when Japan attacked the United States in Pearl Harbor, he was in the dormitory reading a magazine when a bomb was dropped on the school campus. Bill felt vibrations but he was not sure what they were. When he and other classmates were moved to a safe area, they hid under heavy tables until they moved to underground shelters. The school closed until February 1942.

Objective:

- The student will be able to connect an important event in the history of the United States and how it affected the deaf student.
- The student will be able to develop knowledge of the history of what is now called the Hawaii Center for the Deaf and Blind.

Purpose:

Understanding how the Pearl Harbor attack, dubbed as the day of infamy, will help the students understand the context of the story. The student will understand there have been a few documentations of actual experiences of Asian Deaf students during a major event such as World War II.

Materials:

- Overhead transparency of “Bill Sugiyama”
- Handouts on HCDB History
- Map of Hawaii

Overall Procedure:

[Idea 1:

The students should begin this study unit on World War II and its effects between Japan and the United States. The students will be exposed to World War II through videotapes depicting images from World War II. Then after a few days of discussing World War II, we then will focus on a single event, Pearl Harbor, which introduced the United States into the World War II. The student will research in the library to gather information about the Pearl Harbor attack in]
Hawaii. Based on their research, the students and the teacher will discuss the impacts of a surprise attack on the U.S. citizens and how this attack immobilized the United States. After the students have reached an understanding of the Pearl Harbor impact, they will be shown again the story of Bill Sugiyama. A group discussion of what he could be possibly feeling and what was going through his mind.

Idea 2:

Read the anticipatory set aloud; read the handouts.

Guided Practice/Independent Practice:

- Student can compose a creative writing story based on this situation:

  Imagine you are a student at a deaf school when suddenly a historical event (like 9/11, Iraq war, a major earthquake) occurs, how would you want someone else to write about you?

Evaluation: [teacher has freedom to choose any of the below ways or create a new one]

- Create a worksheet or a test according to the students’ grade level. The purpose of this test should assess the student’s understanding of the historical context in the “Bill Sugiyama” story.

- Students can rewrite in their own words their reasoning for their own hypotheses why the school has gone through different names.

Closure:

- Read newspaper articles about Pearl Harbor as the event unfolded on THAT date, December 7, 1941.
Bill Sugiyama

There was a Japanese deaf student whose name was Bill Sugiyama. He went to Diamond Head School for the Deaf in Honolulu, Hawaii. On December 7, 1941, when Japan attacked the United States in Pearl Harbor, he was in the dormitory reading a magazine when a bomb was dropped on the school campus. Bill felt vibrations but he was not sure what they were. When he and other classmates were moved to a safe area, they hid under heavy tables until they moved to underground shelters. The school closed until February 1942.

Appendix E

What is a Community?

Ethnic Towns

Lesson Plan

Anticipatory Set: By looking at the pictures of ethnic communities, what can you deduce from these in regards to community? How does the pictures help you think about what community means to you?

Objectives:
- The student will be able to define community and describe what makes up a community.
- The student will be able to identify the essential roles that pulls people together to form a community.
- The student will be able to locate ethnic communities across America and understand the demographics in these areas.
- The student will recognize that ethnic towns such as Chinatown, as an example, can depict how they are developed.
- The student will be able to understand how various ethnic communities can provide support, cultural appreciation and historical background.
- The student will be able to gain exposure to Chinatowns or other ethnic communities and appreciate life in these communities.
- The student will be able to understand the historical significance of Chinatowns in holding the social and cultural fabrics of Chinese in America, and appreciate the complexity of and the intertwining nature of old and new cultural customs and values.

Purpose:
The student will be able to determine the elements of a community, particularly the ethnic ones, and its important functions. Understanding the concept of community will give them an insight how Asian Deaf people come together to form a community of its own. Although the Asian Deaf community has become more stronger in the 1990s, today’s Asian Deaf students would need to understand its origins and history in order to appreciate where this community is now at this point of history.

Materials:

Procedure:

Guided Practice/Independent Practice:

Closure:
Appendix F

Asian Communities in the United States

Chinatowns
San Francisco, New York City, Boston, Chicago, Houston, Las Vegas, Honolulu, San Diego, & Los Angeles

Japantowns
San Francisco
Los Angeles
San Diego

Koreatowns
Atlanta, Chicago, New York City, Los Angeles, San Francisco, Dallas, Detroit, St. Louis, Seattle, & Utah

Filipino Communities
Los Angeles, Chicago, San Diego, and other major cities.

Asian Indians
Boston-Lawrence-Salem, Mass.; Chicago-Gary-Lake Country, Ill.; Dallas-Fort Worth and Houston-Galveston-Brazoria, TX; Detroit-Ann Arbor, MI; Los Angeles-Anaheim-Riverside and San Francisco-Oakland-San Jose, CA; New York City-Northern New Jersey-Long Island, NY; and the Philadelphia-Wilmington-Trenton area
Appendix I

Deaf Asian People of the 21st Century

Lesson Plan

Anticipatory Set:

Throughout the American history, we have come to know the distinguished individuals from all walks of life and culture. Now, in Asian Deaf History, a narrow field of history, we will learn about people who are influential in shaping the Asian Deaf World.

Objective:

- The student will be able to name figures from Asian Deaf History.
- The student will be able to identify people who have doctorates (Ph.Ds)
- The student will be able to choose a person and investigate his or her background.
- The student will be able to practice his/her interview skills: planning an interview, identifying various types of possible interviews (video-conferencing, AOL Instant Messenger, in person, electronic mail, or webcam), developing appropriate questions, and follow-up.

Purpose:

For students, finding a wide variety of role models available who are themselves Asian and Deaf is the main goal of this lesson plan. Students will begin to know how Asian Deaf individuals lead their lives and learn what they do for a living.

Materials:

- Articles on certain Deaf Asian-Americans

Procedure:

- Display profiles of Asian Deaf People
- Explain why it is important to know these people
  - still exists today
  - can develop a network
  - background could be similar to student’s

Guided Practice/Independent Practice:

- Students will choose a person they are interested in learning about.
Appendix I

- Students will contact that person and request for an interview. [They will need to learn ways of contact, appropriate way of agreeing on a date, place and how]

List of possible ways of interviewing:
1. invitation to present in classroom
2. videoconferencing
3. On-line communication (i.e. AIM)

- Students will develop interview questions.
- Students will decide how to record:
  1. videotape
  2. developing a transcript

Evaluation:
- Successful completion of interview
- Presentations to class about interview results [can give them via Powerpoint or overhead versions]

Closure:
- Students will compose one page summary of their own opinions of this assignment.

Comment:
- Allow one month to complete this assignment.
Appendix K

Asian Deaf Organizations
What are they for?

Lesson Plan

Anticipatory Set: The 1990s saw a significant rise in Asian Deaf Organizations at each level: college, local, and national. They started small and begin to grow as more members were added. What does this mean for the Asian Deaf people?

Objective:

- The student will be able to understand what comprises of an organization: president, vice president, secretary, treasurer, and other significant positions.
- The student will be able to differentiate Asian Deaf organizations at each level by its mission, purpose, and types of support for Asian deaf people.
- The student will be able to define what leadership means to them.
- The student will be able to navigate the Internet to search for specific Asian Deaf organizations that have websites.
- The student will be able to name the current presidents of each organization.
- The student will be able to establish contact with at least one organization.

Purpose:

The student will gain experience and understanding on how each particular Asian Deaf organization functions such how to join and become a member, receive the social, educational, and political benefits, and to become a part of the Asian Deaf community. The student will develop an insight what are the current issues of today's Asian Deaf people. This activity of Asian Deaf Organizations will help the students internalize an identity of some type and sense of belonging.

Materials:

Print-outs of Asian Deaf Organizations from the websites.
URL addresses of each Asian Deaf organizations.

Procedure:

The student will choose an Asian Deaf organization and canvass the website of that organization. The student should mention the mission statement, its goals, the executive body (the names of President, Vice President, Treasurer, and Secretary) and list the events that organization will be hosting. The student will critically analyze the graphic design on the website and explain what it will
symbolize or represents. The student will present to the class on a particular Asian Deaf organization.

Guided Practice/Independent Practice:

- Contact the current president of each organization and ask for the names of its executive board. Ask when is their next big event? Know what types of events they are planning to host that year.

Closure:

On index cards: the students will respond to this question:

This activity helps you learn more about Asian Deaf organizations; explain what you learned from this and is it worth to repeat this activity?
Asian Deaf Arts
Expressions of Asian Deaf Culture through
Theatre and Art

Anticipatory Set:

Purpose:

Objectives:
- The student will be able to analyze a character from the play “Lute Song.”
- The student will be able to analyze descriptions, dialogue, and actions by reading the script “Lute Song.”
- The student will be able to research cultural and historical information in order to support understanding of the “Lute Song.”
- The student will be able to analyze, evaluate, and construct meanings of play.
- The student will be able to compare and contrast characters in the play.

Materials:
“Lute Song” Script
Related Readings for Asian Deaf Club and Performing Arts Department

Procedure:

Guided Practice/Independent Practice:
- The student will write a short one paragraph description about one character.

Closure:
Lute Song
by Luane Davis

Written for:
Asian Deaf Club
National Technical Institute for the Deaf

Cultural advisors and literary contributions by:
Cathleen Chio
Mai Vue
Qing Qong
Jing Jing Pan
Khara Austie
Lute Song

Lights up on a TV talk-show setting. The talk show is called Lute Song, and the audience is invited into the studio before the show starts. Set is a panel of chairs (tall director chairs), and the suggestion of origami-styled flats (or maybe the flats are made out of giant news clippings). We have access to eight TV monitors that can be placed on trees, and we can visualize cameras too to create the feeling of multimedia. It should give the audience the flavor of a “Rosie” or a “Jay Leno” talk show as opposed to a “Jerry Springer.” The main characters will all be signing actors; their spirits and voices will be represented as musicians or crew for the TV show.

Opening: All cast members enter stage in silence and begin a Tai Chi warm-up. Lights go down on the warm-up, and the monitors display a short video montage of Asians in America (Jing Jie Pan will play piano underscore). Monitor ends, then shows the TV program logo for Lute Song. Actors exit. Lights up on a bustling stage readying for broadcast.

### Master of Ceremonies

[Talking to camera person] Be sure you get plenty of audience response. We want to really show the cultural differences between how Eastern culture approaches this type of show and how it has been done so far.

Warning, want see audience strong response, want show strong Asian culture, American culture different express TV show since.

### Camera Person (Spirit)

Right, right, I know. You’ve gone over this before. We want to be inclusive, not lecture but facilitate. We want it to be a conversation, not an argument. But keep the excitement and the positive energy flowing. I know, I know! [He goes to set up in the audience. We see some shots on the monitors of audience members.]

Right right, know. Explain finish before. We want involve not preach. We want conversation not argue. Must continue excite, positive energy finish. I know!

### Show Director

Ready in 5, 4, 3, 2, 1, action.

Ready 5-4-3-2-1, go.

### Master of Ceremonies

“To be sans hearing is to hear sounds of silence, melodies unheard.”

(Honorific) me none (blow away) hearing (3 at ear), means hear (3 at eye) sound what? Silence music (shake head no) hear (3 at ear).
Anticipatory Set: Imagine you are visiting another country with a culture that is completely different from the American culture. What would you experience?

Purpose:

Understanding the experiences and struggles of International Asian Deaf individuals who came to America from other countries will encourage students to respect different cultures and to learn what it is like to live a culture within a culture.

Objectives:

- The student will be able to define the following vocabulary terms: culture, culture shock, assimilation, acculturation, international, immigrant, immigration.
- The student will be able to identify and describe the process that an individual from another culture undergoes while living in a new country.
- The student will be able to name the potential problems, situations, and challenges the individual will face while living in a new country.
- The student will be able to discuss ways of coping with the new culture.

Materials:

“Looking Back: A Deaf Adult Remembers Coming to America” article from the Odyssey

Procedure:

- Anticipatory Set
- Read the article “Looking Back....”
- Discuss the article.

Guided Practice/Independent Practice:

- The student will compose a creative-writing paragraph about coming to a different country with a different culture and how s/he will react to the new environment.
Appendix R

Closure:

- Find out more about the country the person came from and tell the class what kind of culture, traditions, lifestyle, and foods from the country.
Appendix T

Deaf Culture Books
Pertaining to Asian people

Lesson Plan

Anticipatory Set:

A limited number of books that portray Deaf Culture and include Asian characters are available for use. We will analyze these books and understand how Asian people or its culture is revealed to the general reading audience.

Objective:

- The student will be able to evaluate the selected book, describing in a report how the book presents Asian people or Asian Culture.
- The student will be able to investigate the accuracy of cultural representation in the selected book.
- The student will be able to review, analyze, and criticize the usefulness of a literary book that has Asian characters in a Deaf Culture perspective.
- The student will be able to identify the plot, setting, mood, and characters.
- The student will be able to write one sentence, using carefully chosen words, which describes the character, plot, setting, and mood of the book.

Purpose:

Students shall come to an understanding that all books have their own depictions of Asian people and culture, particularly books that concerns Deaf Culture. To instill cultural knowledge and pride about Asian Deaf Culture, students will find that there are not enough books out on the market that encourages cultural understanding. Students will come to a conclusion that there is a need for books to encourage Asian Deaf pride.

Students will learn to do a book review that requires them to develop a strong use of adjectives, apply critical thinking skills, and understanding the purpose of the selected book.

Materials:

- Sign Language Literature Series: “Fountain of Youth”
- “Buddhas in Disguise”
Appendix T

Procedure:
- Anticipatory Set
- Show the selected books: "Fountain of Youth," "Buddhas in Disguise"
- Allow students to read the books carefully; provide a guide with questions they need to think about while they read.
- Plan a workshop-style book discussion based on what they read.
- During the workshop, all students will follow a specific guideline describing what to discuss during the workshop.

Guided Practice/Independent Practice:

A guideline can include the following questions for students to answer:
1. Who is the main character?
2. Who are the other secondary characters?
3. Describe the mood of the story.
4. Tell the sequence of the story.

Closure:

Write on index cards of their experience and feelings participating in a workshop. Open-ended questions are suggested to elicit more information from students.
References & Resources

- Census 2000
  http://www.census.gov

- "A History of Deaf Asians/Pacific Islanders In America" by Cynthia J. Plue from Deaf Studies VI: Making the Connection Conference Proceedings

- Hawaii Center for the Deaf and Blind
  http://www.hcdb.k12.hi.us/History.html

- "Preliminary Examination of the Life Story of a Deaf Japanese American" by Yutaka Osugi from University of Rochester.

- Movers & Shakers: Deaf People Who Changed the World by Cathryn Carroll & Susan M. Mather


- NTID Focus magazines

- Asian Deaf Club website
  http://www.rit.edu/~adc

- National Asian Deaf Congress website
  http://www.nadc-usa.org/

- Maharashtra Deaf Fellowship website
  http://www.societyforthedeaf.org
Lute Song materials

1. Lute Song Program Book
2. Lute Song Performances flyer
3. Related Readings for Asian Deaf Club and Performing Arts Department
4. Lute Song Script

To gather all the information, contact Luane Davis via email at lrdnpa@rit.edu or phone: 585-475-7993

Georgetown: Exhausted Streets after midnight by Leon Lim Mian Sheng

Contact Leon Lim via email at leonlim26@hotmail.com

"Looking Back: A Deaf Adults Remembers Coming to America"

Odyssey, Spring 2000, pp. 30-31

Fountain of Youth, Sign Language Literature Series

Buddhas in Disguise, by Irene Tayler, published by DawnSign Press
Asian Deaf History
A Snapshot of United States+

Lesson Plan

Anticipatory Set: Census is undertaken every ten years to keep count of the population in the United States. Lately, the Census has become multicultural thus we see more reporting of numbers in Asian population. We will learn how to use Census in order to better understand the rise of Asian Deaf people that is happening in the United States today.

Objective:
- The student will be able to understand the importance of the Census in terms of what it is used for and why.
- The student will be able to read maps and compare mathematical values.
- The student will be able to recognize different groups to which they belong and explore group needs.
- The student will be able to navigate the U.S. Census Bureau Web site.

Purpose: Asian Deaf History will come alive with the Census which provides a portrait of the United States, particularly for the Asian-American communities across the United States. The Census will assist students to demonstrate the importance and benefits of getting information from the Census.

Materials:
- U.S. Census Bureau Website address
- Numbers of Asian Deaf Students from the Center of Assessment and Demographic Studies (see separate page)
- Listing of Asian communities in the United States and their locations
- Inventory of all types of Asian people and how they are categorized

Procedure:

Begin the Asian Deaf History unit with a nice introduction of the U.S. Census. Ask the students what they think what the Census is all about. Explain the purpose of Census and how this helps us to understand our nation today. Give interesting handouts about the Census (appropriate at
the students' reading level). If you have access to computers in the Media Center or in the classroom, encourage students to navigate the U.S. Census website.

Hand out the papers on the numbers of our Asian Deaf population, listing of the numbers of Asian deaf students, and the inventory of the cities where Asian communities are located.

Assist students in interpreting the vital information provided and how can they relate the numbers to what they found in the Census.

Guided Practice/Independent Practice:
- Students conduct research on the Census website and answer a teacher-created questions/worksheet (appropriate for student's grade level).

Evaluation [teacher can choose of the following ideas]
- Develop a test that covers the basics of Census 2000
- Students will write a descriptive paragraph or essay to demonstrate their understanding of the word community.
- A project focused on a particular Asian community.

Closure: [teacher can choose of the following ideas]
- Students will write on index cards explaining which activities they liked the most and the least.
- Students will list three things they have learned.
- Students will suggest ways or new ideas on how this lesson can be improved or what changes they would like to see.
What is a Community?
Ethnic Towns

Lesson Plan

**Anticipatory Set:** By looking at the pictures of ethnic communities, what can you deduce from these in regards to community? How does the pictures help you think about what community means to you?

**Objectives:**

- The student will be able to define community and describe what makes up a community.
- The student will be able to identify the essential roles that pulls people together to form a community.
- The student will be able to locate ethnic communities across America and understand the demographics in these areas.
- The student will recognize that ethnic towns such as Chinatown, as an example, can depict how they are developed.
- The student will be able to understand how various ethnic communities can provide support, cultural appreciation and historical background.
- The student will be able to gain exposure to Chinatowns or other ethnic communities and appreciate life in these communities.
- The student will be able to understand the historical significance of Chinatowns in holding the social and cultural fabrics of Chinese in America, and appreciate the complexity of and the intertwining nature of old and new cultural customs and values.

**Purpose:**

The student will be able to determine the elements of a community, particularly the ethnic ones, and its important functions. Understanding the concept of community will give them an insight how Asian Deaf people come together to form a community of its own. Although the Asian Deaf community has become more stronger in the 1990s, today’s Asian Deaf students would need to understand its origins and history in order to appreciate where this community is now at this point of history.

**Materials:**

**Procedure:**

**Guided Practice/Independent Practice:**
Asian Communities in the United States

Chinatowns
San Francisco, New York City, Boston, Chicago, Houston, Las Vegas, Honolulu, San Diego, & Los Angeles

Japantowns
San Francisco
Los Angeles
San Diego

Koreatowns
Atlanta, Chicago, New York City, Los Angeles, San Francisco, Dallas, Detroit, St. Louis, Seattle, & Utah

Filipino Communities
Los Angeles, Chicago, San Diego, and other major cities.

Asian Indians
Boston-Lawrence-Salem, Mass.; Chicago-Gary-Lake Country, Ill.; Dallas-Fort Worth and Houston-Galveston-Brazoria, TX; Detroit-Ann Arbor, MI; Los Angeles-Anaheim-Riverside and San Francisco-Oakland-San Jose, CA; New York City-Northern New Jersey-Long Island, NY; and the Philadelphia-Wilmington-Trenton area
Each cultural group are categorized into different Asian subgroups:
Deaf Asian People of the 21st Century

Lesson Plan

Anticipatory Set:

Throughout the American history, we have come to know the distinguished individuals from all walks of life and culture. Now, in Asian Deaf History, a narrow field of history, we will learn about people who are influential in shaping the Asian Deaf World.

Objective:

- The student will be able to name figures from Asian Deaf History.
- The student will be able to identify people who have doctorates (Ph.Ds)
- The student will be able to choose a person and investigate his or her background.
- The student will be able to practice his/her interview skills: planning an interview, identifying various types of possible interviews (video-conferencing, AOL Instant Messenger, in person, electronic mail, or webcam), developing appropriate questions, and follow-up.

Purpose:

For students, finding a wide variety of role models available who are themselves Asian and Deaf is the main goal of this lesson plan. Students will begin to know how Asian Deaf individuals lead their lives and learn what they do for a living.

Materials:

- Articles on certain Deaf Asian-Americans

Procedure:

- Display profiles of Asian Deaf People
Explain why it is important to know these people
- still exists today
- can develop a network
- background could be similar to student’s

Guided Practice/Independent Practice:
- Students will choose a person they are interested in learning about.
- Students will contact that person and request for an interview. [They will need to learn ways of contact, appropriate way of agreeing on a date, place and how]

List of possible ways of interviewing:
1. invitation to present in classroom
2. videoconferencing
3. On-line communication (i.e. AIM)

- Students will develop interview questions.
- Students will decide how to record:
  1. videotape
  2. developing a transcript

Evaluation:
- Successful completion of interview
- Presentations to class about interview results [can give them via Powerpoint or overhead versions]

Closure:
- Students will compose one page summary of their own opinions of this assignment.

Comment:
- Allow one month to complete this assignment.
Asian Deaf Organizations
What are they for?

Lesson Plan

Anticipatory Set: The 1990s saw a significant rise in Asian Deaf Organizations at each level: college, local, and national. They started small and begin to grow as more members were added. What does this mean for the Asian Deaf people?

Objective:

- The student will be able to understand what comprises of an organization: president, vice president, secretary, treasurer, and other significant positions.
- The student will be able to differentiate Asian Deaf organizations at each level by its mission, purpose, and types of support for Asian deaf people.
- The student will be able to define what leadership means to them.
- The student will be able to navigate the Internet to search for specific Asian Deaf organizations that have websites.
- The student will be able to name the current presidents of each organization.
- The student will be able to establish contact with at least one organization.

Purpose:

The student will gain experience and understanding on how each particular Asian Deaf organization functions such how to join and become a member, receive the social, educational, and political benefits, and to become a part of the Asian Deaf community. The student will develop an insight what are the current issues of today's Asian Deaf people. This activity of Asian Deaf Organizations will help the students internalize an identity of some type and sense of belonging.

Materials:

Print-outs of Asian Deaf Organizations from the websites.
URL addresses of each Asian Deaf organizations.
Procedure:

The student will choose an Asian Deaf organization and canvass the website of that organization. The student should mention the mission statement, its goals, the executive body (the names of President, Vice President, Treasurer, and Secretary) and list the events that organization will be hosting. The student will critically analyze the graphic design on the website and explain what it will symbolize or represents. The student will present to the class on a particular Asian Deaf organization.

Guided Practice/Independent Practice:

- Contact the current president of each organization and ask for the names of its executive board. Ask when is their next big event?
  - Know what types of events they are planning to host that year.

Closure:

On index cards: the students will respond to this question:

*This activity helps you learn more about Asian Deaf organizations; explain what you learned from this and is it worth to repeat this activity?*
A new play written and directed by Luane Davis

Feb. 15 - 17 at 7:30 pm  Feb 18 at 2:00 pm
LBJ building, room 1510   FREE admission
Asian Deaf Club & NTID Performing Arts present an unique production:

LUTE SONG

1510 Lab Theatre in LBJ Building
February 15, 16, 17, 18
Created & Directed by Luane Davis
NTID PERFORMING ARTS DEPARTMENT
AND THE
ASIAN DEAF CLUB

are proud to present

LUTE SONG

written and directed by
Luane Davis

Artistic Director
Bonnie Meath-Lang

Assistant Director and Production Stage Manager
Niki McKeown

Stage Manager
James Galvan

Set Design
Ken Parks

Lighting Design
Alan Will

Costume Design
Damita Peace

Musician
Jingjing Pan

Choreographic Consultant
Thomas Warfield

February 15-18 at 7:30pm
February 18 at 2:00pm
1510 Lab Theater
LBJ Building
Free Admission
The popularity of shows that involve the audience has grown. It has almost become a genre in and of itself. So in writing a show that could encompass the extraordinary talents of the Asian Deaf Club I used the structure of a TV Talk show. This allows us to share our views in a fun way that allows for close communion with the audience. You may, in fact, see yourself on TV!

I use a directorial technique called Del-Sign (see http://www.rit.edu/~Irndpa for more info) to incorporate English and ASL. The signing characters represent the conscious mind of the character and the voicing actors represent the spirit of the character. I also created two levels of reality; the TV studio represents the here and now in America, and the masked storytellers—who use neither ASL nor English to communicate—represent the past informing the future through the Asian spirit in a timeless fantasy.

The message of the show is to encourage us to broaden our definitions of ourselves. None of us are easily categorized. We all have a depth of background, personality, politics and abilities that informs what we consider to be our identity. Within a single day we may go through any number of roles each depending on and shifting with the situation: male/female, Asian/American, Deaf/hearing and the order of priority alters with the situation as well. It is simplistic for any of us to feel we can be labeled as any one ethnicity, gender or special interest group. In an attempt to make others more sensitive to our needs we often begin to impose a list of “dos” and “don’ts” to ourselves that is ultimately limiting. It is far richer for us to embrace a more colorful life filled with a wide range of options and possibilities.

This group of actors is especially to be commended. The extraordinary support and sense of personal responsibility is only superceded by the fun we all had creating this show together. Although I did write lines and structure, each member of the show contributed greatly to the refinement of the final product. Everyone’s constant flow of ideas enriched the show immeasurably. So many backstage stories happened as well, but for tonight we hope you enjoy what has become LUTE SONG.

Luane Davis (Writer, director, choreographer, translator) is the Artistic Director for Interborough Repertory Theater (IRT) in New York City (http://www.b-dstudios.com/ IRTonline/index.html) and an Assistant Professor of Creative and Cultural Studies here at RIT/NTID. Her production of Shakespeare’s THE TEMPEST and EYE MUSIC (with HDC) ran to rave reviews and moved to New York City’s 42nd Street for performances on Theater Row. She is excited to further her work developing a new acting technique called Del-Sign (Francois Delsarte’s codified movement with ASL) in this production and is grateful to the Asian Deaf Club for allowing her vision to come to life. As a performer Ms. Davis has been seen with many celebrities most notably at Radio City Music Hall and the Winter Garden Theater with Donald O’Connor, Pete Seeger, Jayne Meadows and (the late) Steve Allen. Her CD Reflections and her book TAKING STAGE are available at the RIT Bookstore. She thanks the Performing Arts Faculty and staff for letting her chase her dreams.
Production Staff

Assistant lighting designer: Josh Liller
Wardrobe crew: Deanna Burkhart
Video operator: Samuel Duong
Sound board: James Galvan
Backstage crew: Jeff Howard
Lighting operator: Juanita Montes

Chinese consultant: Cathleen Cho
Japanese consultant: Minoru Yoshida
Filipino consultant: Matthew Cancio

Photography: Mark Benjamin
Poster design and cover art: Janelle Olyra Flores Estaris
Program design: Christopher Grocki

Research thanks to: Jerome Cushman
Bonnie Mumford and the SIL staff
Karen Dobkowski
Jonathan Millis and the ETRR staff

Video taping thanks to: ITV staff and David Conyer
Publicity thanks to: Peter Haggerty and Jim Orr
Sound thanks to: Peter Reeb

Acknowledgements:
video documents: Smithsonian, Washington, DC, Asian American Archival photos, Lucy Ostrander and Elizabeth Clark, HOME FROM THE EASTERN SEA Filmmakers Library
Chinese music: Putumayo Green tea, 2000 World Music
Filipino music: Fiesta Filipina 1998 Arc Music Productions and Mojave, 1997 Volcano Ent, LLC

Special Thanks:
Asian Deaf Club
Eddie Swayze
cast and crew for feedback and advice
NTID Media Services
Melissa Masteller for Korean Han-bok
RIT Music Department - Mike Ruling

Cast and Scene Progression
(singing actor/voicing actor)

Entrance and Introduction
MASTER OF CEREMONIES Eddie Yee/Donald Green
KHARA Khara Austie/Itdalia Vasquez
TV CREW AND DANCERS Franklin Smith, Tim Hodges, Tina Chi, Carrie Nicolson and cast

Chinese-American Perspectives
HUA Hua Yang/Scott Myers
MONFOON Hai Tang/Christopher Grocki
QING Hoa Tran/Allison Masteller
JENNIFER Shu Yu Lam/Jennifer Jess

Right On Deodorant commercial
Franklin Smith, Quan Phan, Jonah Carino, Scott Myers

Japanese-American Perspectives
ERIKO Young Hae Park/Jennifer Jess
NAKA Mai Vue/Scott Myers
YOKO Carolyn Yu/Allison Masteller
TAMIKO Jonah Carino/Christopher Grocki

Rock-On Noodles commercial
Carolyn Yu and Hua Yang

Korean "Me too" breath mint commercial
Phiuyen Pham, Young Hae Park and Hai Tang

Philippine-American Perspective
MARA Khanh Lao/Jennifer Jess
ANNA Phiuyen Pham/Allison Masteller
MATTEW Hai Tang/Christopher Grocki
CARLOS Quan Phan/Scott Myers
### Cast Biographies

**Jingjing Pan**
Jingjing brings her musical talent to *Lute Song*, playing piano for the show. She had the opportunity to take piano lessons in China since she was very young, often playing electric keyboard, which she has played for RIT’s Student Music Association.

**Khara Austie**
Since she was very young, Khara, now an NTID student and Asian Deaf Club Treasurer, has been interested in theater. Now she has more than 5 years of theater experience, and says her “disturbing” character is very fun to play.

**Jonah Carino**
Jonah, a second-year student majoring in Applied Computer Technology at NTID, serves as Vice President of the Asian Deaf Club during the 2000-2001 school year. He comes from the city Kailua, Hawaii, on the island of Oahu.

**Tina Chi**
Tina is a first-year Applied Accounting major at NTID. She moved to New York City from China nearly 10 years ago. This is her first time being involved in theatre, but she says she is “having a lot of fun” with the cast.

**James Galvin**
James comes from Chino, California, after graduating from the California School for the Deaf in Riverside in 1992. He’s now a fourth-year student at NTID in Industrial Drafting Technology. Tech experience includes “Eye Music.”

**Donald Green**
Donald is excited to be working with Ms. Davis again since his appearance in *Brigadoon*. Interests include opera, hence his involvement in *Pirates of Penzance and Sorcerer* with the Off Monroe Players. He extends his thanks to Eddie Yee.

**Christopher Grocki**
Chris enjoys very much this opportunity to once again become involved in theater, since his last high school production. A third-year student at RIT, Chris thinks this has been a “wonderful all-around cultural experience.”

**Young Hae Park**
Hailing from Bronx, New York, Young Hae now resides here in Rochester. She has worked for NTID’s Admissions department since graduating from RIT in 1997. Her stage experience includes dancing in such shows as *West Side Story* and *Tianemen Square*. “I’m loving every minute of it!”

**Timothy Hodges**
Tim comes to this production directly from NTID’s *Rustle of a Star*. Other experience of this third-year Applied Computer Technology major includes high school productions. He enjoys frisbee in his free time, and friends.

**Jennifer Jess**
Jennifer makes her first foray into performance with *Lute Song*. She has been interpreting at RIT since 1983. Born in Hong Kong, she has lived in Boston, Los Angeles, and Chicago. She enjoys traveling and socializing.

**Shu Yu Lam**
Shu Yu was born in Fuzhou, China, and grew up in New York City. She entered NTID in 1997 and is now a third-year Administrative Support Technology major. She is a student of Ms. Davis, and a newcomer to theater.

**Khanh Lao**
*Lute Song* marks Khanh’s first theatrical venture. An NTID student, Khanh’s heritage is Vietnamese, and she finds it interesting to learn about other cultures. “It’s a great experience to work with other cast members.”

**Allison Masteller**
Allison, an NTID graduate student, enjoys being back in theater with this show. She feels doing this show in teh De-Sign technique has been a “wonderful challenge,” and extends gratitude to family, friends, and Ms. Davis.

**Khara Austie**
Khara, now an NTID student and Asian Deaf Club Treasurer, wants to come back to the United States from Vietnam in 1992. She enjoys living in the US, and enjoys being social. She continues this show as it provides an opportunity to learn beneficial cultural information and improve her communication skill.
Quan “Jake” Phan
Jake is a third-year student at NTID from Boston, who comes from a Vietnamese background. This is his first theatrical experience, but he says he enjoys what he’s learned. His interests include basketball and volleyball.

Franklin Smith
A third-year Graphic Design major at RIT, Franklin brings dance experience to Lute Song including championships in competitive cheerleading, and in the India Dancing Competition. He is originally from West Virginia.

Hai Tang
Hai has been acting since he was in elementary school. He comes from a Chinese and Vietnamese ethnic background, but was born in Vietnam and moved to California when he was 10 years old before coming to NTID.

Hoa Tran
Hoa comes to NTID from Vietnam. He is currently a second-year Applied Computer Technology major. He has never experienced being in a theatrical production before, but enjoys this show. He enjoys working out and movies.

Idalia “Dali” Vasquez
Dali comes to Lute Song from NTID’s “Eye Music” and Robert Wesleyan’s Brigadoon. Those productions as well as this mark three times she has worked with Ms. Davis using the De-Sign technique, which she enjoys. She works at NTID’s Department of Research.

Mai Vue
Mai is enjoying her first acting experience before she graduates from the Office Technology program at NTID in May. Since her birth in Thailand, her family has moved to Minnesota. “I won’t forget this, it’s worthwhile to me.”

Hua Yang
Hua comes to NTID from China, where he attended a school for the Deaf. When he was young, he was chosen by a teacher to dance; and continued his dancing until he was 9 years of age.

Chih “Eddie” Yee
Eddie is a third-year major of Digital Imaging and Publishing Technology at NTID. He has performed all over the East Coast, and most recently in Robert Wesleyan’s Brigadoon. Credits include The Tempest at Panara and at IRT.

Carolyn Yu
Although Carolyn has been involved in play productions before, she says Lute Song is her biggest production yet. Her background is Chinese, but she grew up in American culture, so she enjoys being able to “learn a little more about Asian culture.”
RELATED READINGS

For

ASIAN DEAF CLUB and Performing Arts Department

production of

LUTE SONG

in the 1510 Lab
February 15-18
Chinese Culture
“Not Equal to Confucius, But Friends to his Memory”
“Clash of Cultures at a Senate Hearing”
“China Exports its own uncertainty
“One Child Policy, China Rethinks Iron Hand”
“Dance and the Railroad”

Japanese Culture
Kiyoshi Tokutomi (Asian Deaf) Haiku poetry
“in Japan Still getting tea and no Sympathy”
“With Stateside Lingo Valley Girl goes Japanese”
:serving Tea Swallowing Insults”
RIT bashes Japanese in CIA report”

Filipino Culture
see http:www.phinotalk

acknowledgments : Karen Dobkowski, Bonnie Mumford SIL, ETRR staff

Classroom ideas:
Use the enclosed as readings on which to base essay writing, readings for analysis, use as background for pieces of related literature. Begin a cultural discussion, celebrate Chinese New Year (January 28).

Lute Song will take a TV Talk Show format. Four different characters will represent traditional, political, business and feminist points of view after watching archival video of Chinese, Japanese and Filipino cultures. Discussion, debate, dance and diversity play with Asian culture in America.
Lute Song
by Luane Davis

Written for: Asian Deaf Club
National Technical Institute for the Deaf

Cultural advisors and literary contributions by:
Cathleen Chio
Mai Vue
Qing Qong
Jing Jing Pan
Khara Austie
Lights up on a TV talk-show setting. The talk show is called Lute Song, and the audience is invited into the studio before the show starts. Set is a panel of chairs (tall director chairs), and the suggestion of origami-styled flats (or maybe the flats are made out of giant news clippings). We have access to eight TV monitors that can be placed on trees, and we can visualize cameras too to create the feeling of multimedia. It should give the audience the flavor of a "Rosie" or a "Jay Leno" talk show as opposed to a "Jerry Springer." The main characters will all be signing actors; their spirits and voices will be represented as musicians or crew for the TV show.

Opening: All cast members enter stage in silence and begin a Tai Chi warm-up. Lights go down on the warm-up, and the monitors display a short video montage of Asians in America (Jing JIng Pan will play piano underscore). Monitor ends, then shows the TV program logo for Lute Song. Actors exit. Lights up on a bustling stage readying for broadcast.

<table>
<thead>
<tr>
<th>Master of Ceremonies</th>
<th>[Talking to camera person] Be sure you get plenty of audience response. We want to really show the cultural differences between how Eastern culture approaches this type of show and how it has been done so far.</th>
<th>Warning, want see audience strong response, want show strong Asian culture, American culture different express TV show since.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camera Person (Spirit)</td>
<td>Right, right, I know. You’ve gone over this before. We want to be inclusive, not lecture but facilitate. We want it to be a conversation, not an argument. But keep the excitement and the positive energy flowing. I know, I know! [He goes to set up in the audience. We see some shots on the monitors of audience members.]</td>
<td>Right right, know. Explain finish before. We want involve not preach. We want conversation not argue. Must continue excite, positive energy finish. I know!</td>
</tr>
<tr>
<td>Show Director</td>
<td>Ready in 5, 4, 3, 2, 1, action.</td>
<td>Ready 5-4-3-2-1, go.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>&quot;To be sans hearing is to hear sounds of silence, melodies unheard.&quot;</td>
<td>(Honorific) me none (blow away) hearing (3 at ear), means hear (3 at eye) sound what? Silence music (shake head no) hear (3 at ear).</td>
</tr>
<tr>
<td><strong>Welcome to <em>Lute Song</em>. We begin this evening with a variety of different points of view from many different colors of Asian culture.</strong></td>
<td><strong>Welcome show, title <em>Lute Song</em>. Begin show Asian culture point of view, many, various.</strong></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td><strong>Khara</strong> [Appearing from backstage as if she has sneaked into the show] Ummm, excuse me, but, if you are discussing Asian culture, be sure to mention Thai, Native American peoples, and Polynesian. We are often overlooked, and it would be awful to be ignored by our own community.</td>
<td>(5 tapping) excuse me, Asian culture discuss? (List) Chinese, Japanese, Thai, Native American, Polynesian not all same. Ignore variety? Awful.</td>
<td></td>
</tr>
<tr>
<td><strong>Master of Ceremonies</strong> [Impatient] Yes, thank you. We will keep it in mind. [Gestures to Stage Manager, who gets her to leave stage.]</td>
<td>Right, thank you. Remember will.</td>
<td></td>
</tr>
<tr>
<td><strong>Khara</strong> [As she is exiting] But I would be happy to explain more . . .</td>
<td>But I willing explain more . . .</td>
<td></td>
</tr>
<tr>
<td><strong>Master of Ceremonies</strong> We have titled our show <em>Lute Song</em> in order to allude to the Chinese story of two lovers [spirits enter and act out the story in a very stylized way as he continues to narrate] whose families refused to allow them to see each other because it was thought they were too young to become serious and too old to play as children. Since they could not speak to each other and were in despair of ever seeing each other again, the young man began playing his lute every evening outside of the young woman’s window. It was forbidden to communicate through language, so the lovers learned to communicate through the song of the lute. The lute’s song was so beautiful that the parents of the young girl became enchanted.</td>
<td>Why title <em>Lute Song</em>? Relate Chinese story 2 lovers. Family (r.), family (l.) refuse allow girl (r.), boy (l.) together. Why? Can’t play idea same children. Can’t date idea same adult. Girl (r.), boy (l.) can’t talk, sad, together can’t. Boy (l.) play lute every night close girl (r.) window. Against law talk, but communicate can with lute music. Music beautiful, magic. Parents (r.) hypnotize every night. Boy (l.) move closer (classifier moves r.), pah! allow enter success. Tell story why? Communication means more than words; heart continue important, all cultures same.</td>
<td></td>
</tr>
</tbody>
</table>

---

| Sound #1 | 
| Sound #2 |
moved his position closer and closer until ultimately he was allowed inside. [Spirits exit.] In this story, we see that communication is more than merely spoken words and that the art of persistence is to be valued in any culture.

### Master of Ceremonies

Our first guests are here to discuss varying points of view on the Chinese culture. Please welcome Monfoon, Hua, Qing, and Jennifer.

[As they enter, it becomes clear they each represent their own version of Chinese culture: traditional, political, business, and American pop.]

### Monfoon

Good evening, and thank you for welcoming us this evening.

Good night, thank you welcome us tonight.

### Hua

Look, I agreed to come on this gabfest because I thought it was a Chinese-run organization. If I had known white people owned the show . . .

Understand, agree come chat, me think Chinese TV show. Wrong me. White people own show . . .

### Qing

I am pleased to be able to express my opinions before the majority culture, and I would like to say thanks for inviting me on the show tonight. I work for Quicktime, Inc. We make fiber optics obsolete. Our communication devices are the most advanced in the industry.

I enjoy express opinion majority culture watch (me). Thank you invite me come TV show tonight. I work company name Quicktime. We better than fiber optics. Our communication machines advanced, best in industry.

### Hua

You sound like a commercial.

You ad you.
<table>
<thead>
<tr>
<th>Qing</th>
<th>Television air time is an expensive commodity. Rather than wasting valuable air time on idle talk, I thought it would be more useful to discuss the advances in technology that Quicktime is making.</th>
<th>TV ad time expensive. Chat chat waste important time. Important what? Discuss technological improvement. Quicktime success finish.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer</td>
<td>Wow, you guys are wild. Talk is never a waste of time, but maybe you feel that way because most men don’t put a high priority on conversation. If your company is a communication business, you ought to place more value on talk.</td>
<td>(5 over mouth) wow, men crazy, chat chat waste? Never. Why feel that? Men don’t care communicate. Your company communication company? Talk important should.</td>
</tr>
<tr>
<td>Monfoon</td>
<td>Please, allow the Master of Ceremonies to direct the conversation. There is importance to order. We must follow the structure that has been put in place before us. It allows for balance.</td>
<td>Finish. Please allow MC lead conversation. Proper order important, must follow structure, allow balance will.</td>
</tr>
<tr>
<td>Hua</td>
<td>Adhering to structure without questioning authority leads to situations like Tianamen Square.</td>
<td>Must follow structure? No! Must question boss! If not, situation same Tianamen Square happen again will.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>As you can see, my esteemed guests will have fascinating discussion spurred by the different points of view in the upcoming video clips. As our ancestors arrived in this New World, they were greeted by [spirits act this out] an unfamiliar landscape, fair-skinned people who looked at us with curiosity and suspicion. What did our great grandparents see as they fled a life of poverty in a China that was troubled by natural disaster, floods, and famine? How many of our Chinese families were torn apart as only the fathers were able to travel, leaving wives and children behind until a new life was created? The Americans called the men who helped build</td>
<td>Obvious my important visitors will argue fascinating discuss different point of view, will show history videotape. You watch pictures, show our past family arrive new world, look around, see what? Houses strange, white people curious, suspicious. Our past family see what? China poor, floods, disaster, hungry. How many Chinese family broke up, father travel America, mother, child stay China, wait father establish life here America. Men built trains, hammer rail, name what? “Bachelor Society.” America people understand can’t. Family broke up, continue far connection, patience. China</td>
</tr>
</tbody>
</table>
the country and laid the rails a "Bachelor Society"; Americans never realized the strength of character needed to keep a long-distance family together. We were unable to become citizens or own land, and, with quiet persistence, we held on, endured, and made our own place. Despite laws meant to forbid us to work or settle, we determined that we would make America our home. [Spirits exit.] Roll tape!

[Lights lower to allow us to focus on the video cameras: An image montage will play of Chinese in America. News clips and archival footage.]

Jennifer Isn’t it amazing how it appears that Chinese women don’t exist at all? All of those famous clips, and the women who have been the backbone of the society are not in a single one!

Hua How can you look at those clips and focus on what is not there when the obvious oppression of our people is right in front of your face! By trying to divide us from within, you are helping the capitalist system to further exploit us.

Jennifer And so I should just ignore the fact that Chinese women are made to feel invisible.

Monfoon This is the confusion of the new generation. Chinese Americans have more identities than is comfortable. A tiger cannot change his stripes. He is who he is born to be.

people not allow become citizens, land own, but continue patience. We stay, establish own place. Laws not allow work or eat/sleep (push aside), we decide America home. Show videotape.

Surprise China women not appear videotape. All famous pictures, but women support society strong, invisible.


Fact! Chinese women feel invisible. I ignore should?

Youg people confused. Chinese American have many identity, idea same tiger stripes. Have dots? Can’t. Man born, grow up—that.
<table>
<thead>
<tr>
<th>Jennifer</th>
<th>Why is the tiger a “he”!</th>
<th>Why not women born, grow up—that?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monfoon</td>
<td>Irrelevant. In America we are called upon to be (1) American, (2) Chinese, (3) male or female, and (4) Deaf. This order necessarily changes depending on the situation.</td>
<td>Whatever. Here America, 1—America, 2—China, 3—man/woman, 4—Deaf, depend situation.</td>
</tr>
<tr>
<td>Qing</td>
<td>And each of these categories can be addressed by the special detailing of Quicktime, Inc. We are having difficulty in communicating because of our different viewpoints. With a Quicktime chatline, you can find people who have similar viewpoints and avoid arguing like this.</td>
<td>1-2-3-4 can support with my company, Quicktime. Communicate breakdown why? Point of view different. Find Quicktime chatline, meet people think same, argue solve.</td>
</tr>
<tr>
<td>Monfoon</td>
<td>This is not an argument; it is a discussion, a search for common ground and journey to a place where we can acknowledge our differences and appreciate our uniqueness. As Confucius said, “A journey of a thousand miles begins with a single step.”</td>
<td>Now argue? Not! Discussion, search for agree, express different, respect each other. Confucius quote, travel 1,000 miles start with one step.</td>
</tr>
<tr>
<td>Hua</td>
<td>But if that journey leads you away from your natural self, it can be very destructive. It is important to have clear politics. Remember the story of “The Emperor’s Nightingale”? The emperor could represent America, and the nightingale could represent our people. [Spirits enter and act out the story in a very stylized way.] The emperor loved the bird singing in his garden so much he brought it into court, tied colorful ribbons around its leg, gave it a pillow to sleep on, and rich foods to eat. But the bird stopped singing. When the emperor asked,</td>
<td>But suppose travel far from myself, in my heart destroy will. Obvious politics important. Story title “Emperor’s Nightingale.” Emperor himself represent America. Bird himself represent Chinese. Emperor walk in garden, hear bird, love it, want keep. Bring in house, ribbons tie on feet, sleep on pillow, delicious food. But bird sad, refuse sing. Emperor ask, I give give, all want you happy. Why not sing? Bird say, I sad, you give give things you like, not things I like. Two-of-us different, different desires have.</td>
</tr>
</tbody>
</table>
"I have give you everything I can to make you happy—why won’t you sing?" The bird answered, "Because I am so unhappy. You have given me things you enjoy, with no thought of what I would like; we are different and have different desires." The bird died soon after, and the emperor was terribly unhappy until, as he lay on his deathbed, from out in the garden a nightingale began singing. The emperor knew we are each happiest when we are being ourselves.  

<table>
<thead>
<tr>
<th>Qing</th>
<th>I disagree; some conformity is necessary for successful business. If I can assimilate, speak English, dress in a corporate style, I can make money, become successful.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer</td>
<td>Of what value is your success if you lose yourself in the process?</td>
</tr>
<tr>
<td>Monfoon</td>
<td>Discuss remind me painting title “The Vinegar Tasters.” Picture what? 3 men . . .</td>
</tr>
<tr>
<td>Jennifer</td>
<td>Because there never seem to be any women in these stories.</td>
</tr>
<tr>
<td>Monfoon</td>
<td>Very well, Ms. Jennifer, it makes little difference. We have two men and a woman standing around a vat of vinegar. [Spirits enter and act out.] Each has dipped their finger into the vinegar and has tasted it. The expression on each person’s face shows his individual reaction. In the painting, they represent the “three teachings of China.” The vinegar represents the Essence of Life. The three masters are K’ung Fu-tse (Confucius), Buddha, and Lao-tse. To</td>
</tr>
</tbody>
</table>
Confucius, life is sour. He felt that the present was out of step with the past, and this imbalance made for unhappiness. So he, as I do too, emphasized reverence for ancestors, ancient rituals, and traditions. To Buddha, life was bitter. We have so many desires that lead to suffering. In order to find peace, he believed you had to clear your life and mind of all attachments to a mortal world. But, to Lao-tse, life was sweet. All things are already in harmony, and all it requires of us is to avoid forcing or changing the natural laws of nature. [Spirits exit] As you can see, they, like us, found their own way to peace.

Qing
So, regardless of whether I have a pleasing personality to others, I can assimilate and still be myself—this is who I am.

Jennifer
Pride goeth before a fall, Qing.

Qing
So I stay mainstream [to "J"], you enjoy, doesn't matter. (Honorific) me stay.

Jennifer
Pride have? Fall will, "Q."

Qing
Does being a modern woman mean that you are not Chinese? If you don't fit tradition, can you still call yourself a part of the culture?

Jennifer
You now woman mean you Chinese not? You tradition match can't. You still connect China culture?

Jennifer
The culture is a part of me; I am not necessarily a part of it. My soul is Jennifer: American-born Deaf Chinese. I can learn to speak English, sign ASL, get a cochlear implant, and I will still be Deaf. I may be born in California, know all of the TV shows I grew up watching, and still be Chinese. I can use power tools and wrestle a guy like you to the ground and still be a woman. Limiting yourself does not mean you have defined yourself. You should grasp all of disappointed expression) bitter. Want, desire, goal what? Suffer. Do-do? Must clean life, connect, disconnect if want peace. 1st woman “L” (show happy expression) life sweet, all harmony finish. Do-do? No change, no force, keep law of nature. Understand? Same-as-us, separate goal, peace can.

China culture in my heart; myself China, don't know. My spirit "J," born American, Deaf, Chinese, can speak English, sign ASL, accept cochlear implant, me still Deaf. Can grow up California, TV shows know all, me still Chinese. Can butch, build, fight, me still woman. Limiting yourself equal know yourself? Not! Accept choices, trust inside heart, you still yourself.
<table>
<thead>
<tr>
<th>Hua</th>
<th>I hesitate to agree with the example of a Disney movie, but... she’s right, Qing, you should be careful to add new experiences, not erase or delete, but build upon who you are.</th>
<th>Don’t want agree low-level Disney movie, but “J” right. [To “Q”] You should careful add experience, build—not delete, you skill yourself.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qing</td>
<td>Yes, but, bottom line, who I am is ambitious, intelligent, and successful.</td>
<td>Me still myself, true-biz, ambitious, intelligent, success.</td>
</tr>
<tr>
<td>Khara</td>
<td>[Running in to interrupt again] And who I am shows the real variety of Asians in America; we are not just one culture or the other. As Americans, we represent a melting pot of Taiwan, Native American, Polynesian... [She is escorted off the set again.]</td>
<td>Me still myself, show real Asian diversity, not only China/America, add Thai, Native American, Polynesian...</td>
</tr>
<tr>
<td>Hua</td>
<td>She is persistent. Qing, careful your pride in your ambition doesn’t get you indicted. Did you see the recent news report about the guy they accused of being a spy? The only Asian who worked on the atomic-bomb project, and now 30 years later they want to throw him in jail because they think he downloaded secrets. You can change your clothes, but your</td>
<td>She stop never! Continue! [To “Q”] Careful you proud, not arrogant, can trouble can. See recent news, Asian man S-P-Y? Only Asian worked on atomic bomb project 30 years past, since, now want stick in jail. Why? Man himself proud, secret computer download. Can change clothes, but eyes, hair, skin different always—suspicious!</td>
</tr>
<tr>
<td>Qing</td>
<td>You all speak of pride as a vice. A very American perspective. Having self-esteem is not pride, but a comfort level with being myself. What is good and strong and true is best used as it stands. I am like the tree in the Confucian story of efficiency. Three men...</td>
<td>You-all warn me pride bad—American point of view. I self-esteem, not pride. I comfortable myself. I good, strong, true. Me idea-same tree story, writer Confucius. 3 men...</td>
</tr>
<tr>
<td>Jennifer</td>
<td>Once again, may I point out...</td>
<td>Again, obvious...</td>
</tr>
<tr>
<td>Qing</td>
<td>Right. [Spirits enter and act out.] Two women and a man...</td>
<td>Right. 2 women, 1 man...</td>
</tr>
<tr>
<td>Jennifer</td>
<td>That's better.</td>
<td>Better.</td>
</tr>
<tr>
<td>Qing</td>
<td>Yes, well... They are discussing the best use the community can make of the last tree in the village. One offers the idea of cutting the tree down. Then its wood can be used to build new homes, and the scraps can be used as fuel. The second disagrees and thinks the tree should be cultivated to bear fruit; then it could provide food for many years to come. The third offers a different suggestion. Let the tree do what it was meant to do; let it grow. But the first two can't see how this could benefit the community at all. The third person explains: It provides shelter from the wind and rain by simply standing beneath it. Many creatures make a home in its branches; the branches that fall can still provide fuel. As it naturally bears fruit, it can feed people, and, as it is left alone, it provides food for many other animals too. If it is allowed to simply be, it will benefit the community for many generations to come. [Spirits exit.]</td>
<td>Fine, accept. 3 discuss last tree, do-do, best use how? 1st woman [act] cut tree down—wood for new homes and for fire warm. 2nd woman [act] disagree, take care of tree will. Fruit grow, can feed people many years. Man [act] different idea. Allow tree stay, not touch, allow grow. 2 women confused—how can help village? Man explains, gives protect wind, rain finish. Gives homes finish, birds, animals live in. Branches fall will, can fire warm, grow fruit finish, feed people can if allow stay, not touch, will give community benefit many years. I idea same tree. I do different way, not [to “M”] your tradition, [to “H”] politics, [to “J”] culture. I still myself, best benefit for community.</td>
</tr>
<tr>
<td><strong>Master of Ceremonies</strong></td>
<td>I am the tree; allow me to follow my own path—not simply one of tradition, politics, or culture, and I will be the best benefit to the community.</td>
<td>Wonderful point of view, variety think about! Break now ad.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Dancer #1</strong></td>
<td>What a rich range of thought to contemplate. Let’s take a break for our sponsor.</td>
<td></td>
</tr>
<tr>
<td><strong>Dancer #2</strong></td>
<td>[Lights change to put the panel in silhouette as dancers enter and take their poses to begin the dance of light.]</td>
<td></td>
</tr>
<tr>
<td><strong>Dancer #3</strong></td>
<td>Whatever your choice of communication style . . .</td>
<td>Communication choice . . .</td>
</tr>
<tr>
<td><strong>Dancer #4</strong></td>
<td>... as business, family, or lovers . . .</td>
<td>... business, family, lovers . . . (formal) (close) (intimate)</td>
</tr>
<tr>
<td><strong>Dancer #2</strong></td>
<td>... sign language or speech . . .</td>
<td>... sign or speech . . .</td>
</tr>
<tr>
<td><strong>Dancer #4</strong></td>
<td>... person to person or online . . .</td>
<td>... one on one or Internet . . .</td>
</tr>
<tr>
<td><strong>Dancer #1</strong></td>
<td>... traditional or modern, all communication is enhanced by India wick candles. We “see what you mean.”</td>
<td>... tradition or now, all communication support with title India wick candles. We see/understand what you mean.</td>
</tr>
<tr>
<td><strong>Dancer #1</strong></td>
<td>[The same two dancers act out the relationships mentioned.]</td>
<td></td>
</tr>
<tr>
<td><strong>Dancer #1</strong></td>
<td>[Indian dance with light. As they exit, Dancer #1 stops and turns.]</td>
<td></td>
</tr>
<tr>
<td><strong>Master of Ceremonies</strong></td>
<td>Remember India wick candles; we can put a little light on the subject.</td>
<td>Remember title India wick candles, bright/smart.</td>
</tr>
<tr>
<td><strong>Master of Ceremonies</strong></td>
<td>Welcome back to the second part of our talk show, Lute Song. Another large Asian community to come to America were the Japanese. Please welcome our next panel: Eriko, Naka, Yoko, Tamika, who will provide perspective on</td>
<td>Welcome back Part 2, title Lute Song. Discuss finish China, next discuss Japan, large group arrive America. Please welcome next discuss group, Eriko (“E”), Naka (“N”), Yoko (“Y”), Tamika (“T”) [establish name signs]. 4</td>
</tr>
<tr>
<td>Character</td>
<td>Dialogue</td>
<td>Notes</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------------------------------</td>
<td>----------------------------------------------------</td>
</tr>
<tr>
<td>Khara</td>
<td>Focusing on the majority Asian cultures is what creates stereotypes like Charlie Chan, <em>Kung Fu</em>, geisha girls...</td>
<td>You focus on majority, focus stereotype, like Charlie Chan, <em>Kung Fu</em>, geisha girls...</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>As I was saying, thank you for joining us this evening.</td>
<td>Back up, say past, thank you join us tonight.</td>
</tr>
<tr>
<td>Eriko</td>
<td>It is my pleasure to be here.</td>
<td>My enjoy come.</td>
</tr>
<tr>
<td>Naka</td>
<td>You know, that last group talked about their perspectives on themselves; what about how the American people view us?</td>
<td>China group before discuss point of view themselves. I want discuss American see us how?</td>
</tr>
<tr>
<td>Yoko</td>
<td>Aren’t you American?</td>
<td>You born America, right?</td>
</tr>
<tr>
<td>Naka</td>
<td>Well, yes, I...</td>
<td>Yes, I...</td>
</tr>
<tr>
<td>Eriko</td>
<td>Serving tea or doing theater in geisha make-up doesn’t make me more Japanese or more American.</td>
<td>I pour tea, perform geisha make-up not mean I only Japanese.</td>
</tr>
<tr>
<td>Naka</td>
<td>What I mean is the leftover feelings from World War II make a lot of people think of us as untrustworthy.</td>
<td>I want discuss America feel Japanese trust can't WWII since now.</td>
</tr>
<tr>
<td>Tamika</td>
<td>You are living in the past. America gave our families redress—houses and money for the time in the internment camps. If anything, the world's perspective is more about how Americanized Japan has become. High technology and business mean a common culture in industry.</td>
<td>You focus past! America gave &quot;redress,&quot; replace house and money for time in prison camp. You focus now! Japan fascinated America high technology and business. Japan/America same culture in business.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>Which leads back to how much Japanese culture has influenced</td>
<td>Off point. Back to goal. Discuss how Japan culture influence</td>
</tr>
<tr>
<td>Naka</td>
<td>America too. It’s really quite a give and take.</td>
<td>America. True-biz give and take.</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>Yeah, Japanese culture gives, and American culture takes.</td>
<td>Right, Japan culture gives—American culture takes.</td>
</tr>
</tbody>
</table>

**Naka**

We have video of archival images of Japanese in America. Arriving in California at first and working the sugar-cane fields. The Japanese proved to be exceptional farmers able to turn the desert green. But we followed in the footsteps of the Chinese, and we were unable to become citizens or own our own land. We were able to lease land from the Native Americans, whose tribal land was not under USA federal government. We struggled and achieved. Our survival skills led us to being on the verge of assimilation when “the day that will live in infamy,” December 7, 1941, sent us all to internment camps. We continued to show loyalty to our new home, and many of our sons went to war. The Japanese military unit was some of the most decorated and risk-taking units in active battle. We watched the atomic bomb drop on Hiroshima, knowing the horror given to distant relatives. We argued and achieved redress from the American government, and we watch the coming of a new millennium hoping for continued cooperation between the countries of our hearts' desires. Roll tape!

[Short video of Japanese in America.]

**Naka**

Images of the atomic bomb always give me chills. It splits my loyalty. On the one hand, the war needed

See atomic bomb, hair up on arms, feel split. 1/2 want war end, 1/2 kill 1,000s people,
to end; on the other, the loss of lives is hard to comprehend even now. I feel I can still hear the cries from the inferno.

| Eriko | It’s the internment-camp pictures that do that to me. I remember my mother telling me how she felt about the decision to take people away from their homes. *[Spirits act out.]* She told me she understood why my grandparents might have to go. They were aliens, after all, and the country was frightened. But my mother grew up with Caucasians, went to school with white people, dressed as they did, went to Girl Scouts, went to church. She saw herself as an American, not at all as a Japanese. She felt her world had come to an end on December 7; suddenly, she was the enemy, and she had done nothing. *[Spirits exit.]*

| Tamika | What do you think our ancestors did to survive so much of this? | Our family past survive how?

| Yoko | What do you think anyone’s ancestors do? They don’t give up. We had internment camps, but the Jews had concentration camps. Our families were often spread across continents, but African Americans were taken away from each other. We were denied citizenship and the ability to own land... | Same all, give up not, continue. Again prison camp, Jews camp die die, Asian family disconnect—far. Black family stolen stolen, spread out. Asian citizen no land own no...

| Naka | Yes, you’re right. One important survival strategy was that we never accepted what others thought of us. When our ancestors were driven from the land, they assumed it was jealousy of others, | Right, agree. Survive how, know ourselves, outside people see, we accept not, citizen no—means Americans jealous, not Japanese worthless. No land own means Japanese better farmers, not
not that they were not worthy to farm the land. They believe that they were better farmers than those who wanted to own the land.

**Eriko**

When we were called traitors and were thought to be the enemy, we joined the armies to prove ourselves; we went to court and learned how to work within the system to protest.

Outside people say Japanese trust can’t. Do-do, join soldier, prove American trust can—learn government, learn system, protect ourselves.

**Tamika**

Why do you think there is so much confusion and identity crisis today? Within ourselves we can be sure that we are both Japanese and American, but, in comparing the two cultures, there always seems to be a need to have one be better than the other.

Why Japan/American confused today? Inside heart know Japan/American both, but pull out, look look, compare must. Which culture better which, Japan/American. Why one better, why not equal?

**Yoko**

Both culture are so strong. Our heritage is so beautiful. [Spirits act out.] The skill and grace of the geisha combine with the scholarship of the past. Our tea ceremonies and sushi are elegance; the fighting skills and traditions of discipline are always admired. Even our adaptability—destroy our heart and we come back with advancements in technology that are hard to compete with. Even in entertainment—people joke about Japanese sci-fi movies, but we lead the way! Now look at how the American culture steps in. American fashion and music are magnetically attractive. America defines what is “hot” even in a breathtakingly different context. English is even changing Japanese language. There has even been some talk of changing the official language to English. Japanese is already a mishmash of Chinese, 

English, Dutch, and German influences, but now high school kids are even creating a hip dialect using English-laced Japanese. Which culture is stronger? It is hard to say. They are both so influential. [Spirits exit.]

Tamika

Maybe that’s why the parts of ourselves that want to be American or want to be Japanese can conflict. It’s a pull as strong as the choice to stay with family or friends.

Both strong true, explain why 1/2 want Japan, 1/2 want American. Conflict idea same choose family or friend.

Naka

Sometimes I wish my family were more like everyone else. When I was younger, I would try to pretend I wasn’t with them. I wanted to be seen as cool, hip, and American, and little things like my grandmother always wanting to eat with chopsticks or how my mom and dad would talk in Japanese when they didn’t want us to know what they were saying would make me crazy.

Sometimes wish my family same (as all). Past I young, I act I not with family. Want cool, American. I shame grandmother eat with chopsticks, parents speak Japanese, don't want me understand, angry! crazy!

Eriko

That reminds me of a Japanese folk tale my dad always told us. [Spirits act out.] There was a Japanese fisherman who once saw the emperor’s daughter. She was running on the beach, wind in her hair, and she was so elegant and beautiful, he wanted to meet her. So he planned a time when he could land his fishing boat close to where she often walked, but he couldn’t bring himself to talk with her because he was not well dressed or educated. So he studied and worked hard to change himself. An opportunity came for him to meet the emperor’s daughter again. He wanted to be

<table>
<thead>
<tr>
<th>Name</th>
<th>Statement</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tamika</td>
<td>I think the question isn’t which culture is first and which is second—we are not either sushi or cheeseburgers. We are not one or the other; we are all of those things together. In struggling to define what Japanese American is, we have forgotten to not fight against the flow but to ride the current. We can walk through the doors that are open to us, American, Japanese, Deaf, hearing, embracing all of it and denying none of it.</td>
<td>Interesting Japanese culture (l.), American culture (r.), first, second, don’t know. Sushi (l.), cheeseburgers (r.) which? Not pick, together both. Explain Japan, explain American, fight, no accept that! Can accept both, can accept all, American, Japanese, Deaf, hearing, accept all!</td>
</tr>
<tr>
<td>Naka</td>
<td>That is a nice sentiment, but, if everything is in the mix, the flavor is diluted; if everything is important, then nothing is important. I feel I am Deaf first. I share more experiences with other people who are Deaf than anyone else. Then I am American, and last I am Japanese.</td>
<td>Your feeling nice, but accept all! Means all weak, no strong. All important means nothing important. Me 1—Deaf, share experience Deaf strong, 2—American, 3—Japanese.</td>
</tr>
<tr>
<td>Yoko</td>
<td>You need to expand your list! No one can define a person by only three categories. Every experience you have adds more color, definition, and experience to who</td>
<td>List 1-2-3 limit! Change, more list experience, add color. Background interest, person 1-2-3—shallow, long list—you deep. Can tall, short, bald, thin,</td>
</tr>
</tbody>
</table>
you are. Depending on the situation, you are tall, short, bald, thin, fat, television watcher, meat eater, car driver; the list is never ending!

<table>
<thead>
<tr>
<th>Naka</th>
<th>Yes, but sooner or later you have to pick and choose what you think are the most important parts of your heritage. In Japan, there was a shogun [spirits act out] who would keep track of all of the good and bad deeds the people in his village did. Then, once a year, he would have a select group explain why they chose to do what they had done in the past year. If they answered improperly, the shogun would have them put to death. One year, a small boy was brought before the shogun. One of the charges was that the boy had started a fight with another boy. When the shogun asked for an explanation, the boy said, “Some think fighting is a show of strength; some think fighting is a show of independence; some think fighting is a show of who is most right; some think it is a show of fear.” When the shogun asked what did the boy himself think, he clearly answered, “It is all of those mixed with fate.” [Spirits exit.]</th>
<th>List continues, yes, but Number 1 what? Happen past, Japan boss shogun list, good/bad list for each individual in village. Every year, pick 5 people explain why do-do, answer satisfy, fine, answer not satisfy, kill them. Happen one time, small boy start fight. Shogun ask explain. Boy say, “Some fight show strong, some fight show independence, some fight show right/wrong, some fight show fear.” Shogun ask think yourself what? Boy say summary with fate.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yoko</td>
<td>That proves my point; we are a mix of everything we love.</td>
<td>Me right, proof; summary with love.</td>
</tr>
<tr>
<td>Naka</td>
<td>And it proves my point that you will clearly answer to what the most important parts of your heritage are.</td>
<td>Me right, proof; summary with history.</td>
</tr>
<tr>
<td>Eriko</td>
<td>And it proves my point that the order of importance changes depending on the situation or fate.</td>
<td>Me right, proof; 1st, 2nd, 3rd changes depending on situation or fate.</td>
</tr>
</tbody>
</table>
### Tamika

Then you are all right and there is no argument, so why does it seem we do not agree? "Spirits act out." Could it be that the past, the present, and the future are different for all of us? We share a past; history is a written fact; we find ourselves in the here and now together, and so our lives and points of view and experiences intersect for a short time, but we have a future that is as individual as a fingerprint. What is right for one is not right for another. Perhaps the argument is in the idea that there is only one right answer, when, in fact, there are as many right answers as there are possibilities. "Spirits exit."

### Master of Ceremonies

What a lovely thought to carry us through our next station break. Beautiful concept, break time ad.

### Fighter #1

The last thing you want your enemies to know is that you have a problem with body odor. Enemies don’t want know smell bad.

### Fighter #2

"To his opponent" Wow, man! You stink! (5 in front of mouth) wow, smell bad.

### Fighter #1

Use Right On deodorant—it won’t ever leave you with your guard down. Use “Right On” deodorant, protect all day.

### All

Right On! Right On!

### Khara

I think this whole show stinks! I’ve been trying to tell you that this TV show smells bad. Told finish before. You focus majority Asian
<table>
<thead>
<tr>
<th></th>
<th>whole idea of labeling Asian Americans as identifying with any one majority culture is . . . [She is led off the set.]</th>
<th>culture, wrong idea.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master of Ceremonies</td>
<td>Welcome back to the last section of <em>Lute Song</em>, a look at Filipino Americans.</td>
<td>Welcome last part, title <em>Lute Song</em>, focus what? Filipino/American.</td>
</tr>
<tr>
<td>Khara</td>
<td><em>Running on through the audience</em> What about Korean Americans, Tibetan Americans, Indian Americans, Vietnamese . . . [She is taken off the set.]</td>
<td>Why not Korean, Tibetan, India, Vietnamese!</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>Allow me to introduce Mara, Carlos, Anna, Mathew.</td>
<td>Allow me introduce Mara (&quot;M&quot;), Carlos (&quot;C&quot;), Anna (&quot;A&quot;), Mathew (&quot;M&quot;) [establish name signs].</td>
</tr>
<tr>
<td>Mara</td>
<td>Great to be here!</td>
<td>Wonderful here.</td>
</tr>
<tr>
<td>Carlos</td>
<td>I’m not sure I have that much to say.</td>
<td>Don’t know what say.</td>
</tr>
<tr>
<td>Anna</td>
<td>Of course we do; wake up and smell the Folgers!</td>
<td>Say much! Wake up, smell coffee!</td>
</tr>
<tr>
<td>Mathew</td>
<td>I’ve always thought of myself as more of an American than Filipino—the only difference is my friends eat McDonalds, and I ate rice.</td>
<td>My point of view, myself American, my friends eat McDonald’s. I eat rice.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>We have video footage of the history of Filipino Americans. [Spirits act out.] The Philippines was a Spanish colony until the early 1900s, when the native people began to fight for independence. America joined the fight, and it became known as the Spanish-American War. After Spain left, America took on the islands and continued colonial rule, which allowed for anyone with enough money for passage to be able to come to the States—it</td>
<td>We show videotape, history Filipino/American. Happen Philippines was Spanish since 1900, then Filipino fight, want independent. America support, that Spanish-American War that. Spain leave, America take, continue control. All want visit America? Easy, not need passport. Many Filipinos travel, arrive America, want better life. Work do-do? Farmer travel and factory for-for can. Mainstream comfortable, many Filipino</td>
</tr>
</tbody>
</table>
no longer required a passport. Many Filipinos came to America looking for a better life. They worked as migrant farmers and in canning factories. Assimilation was natural to the Filipinos, and intermarriage was common; still discrimination was widespread. Many Filipinos held their ground and began unionizing the factories. [Spirits exit.] Roll tape!

[Short video of Filipino-American history. Jing Jing Pan will play piano, underscoring.]

<table>
<thead>
<tr>
<th>Carlos</th>
<th>Media images of Filipinos are always amazing to me. We are either the poor, beset native peoples, or we are all Imelda Marcos. Where's the image that matches me?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Surprise see many pictures Filipino 2: 1st poor ignorant, 2nd rich idea same Imelda Marcos. Picture same me where?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mathew</th>
<th>Have you heard the joke about Imelda?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Many jokes about Imelda.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Anna</th>
<th>We are supposed to have a serious discussion, you guys!</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No jokes, serious conversation must.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mathew</th>
<th>Right, right, but this is funny. See, Imelda goes to heaven, and everyone stands up when she enters. Everyone but God. Imelda asks why he doesn’t stand up too, and God says, “I’m afraid I’ll lose my seat; if I stand up, you’ll take my throne.”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Right right, but one joke funny. Imelda goes to heaven, all stand, only God sit. Imelda say, “God, why not stand same?” God say, “You steal my seat.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Anna</th>
<th>Oh, brother. Can we focus on what the master of ceremonies would like us to discuss?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Whatever! Focus on show. MC discuss what?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mara</th>
<th>Sure, and what was that?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Don't know, discuss what?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Master of Ceremonies</th>
<th><em>Lute Song</em> is a discussion of what it’s like to be an Asian American from different cultural perspectives.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TV title <em>Lute Song</em>, discuss Asian-American point of view various.</td>
</tr>
<tr>
<td>Character</td>
<td>Dialogue</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Khara</td>
<td>It should be <em>a lot</em> of different cultural perspectives, not just three. [She is helped off the set.]</td>
</tr>
<tr>
<td>Mathew</td>
<td>So how do I feel being Filipino American?</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>In light of the history of Filipinos in America, what is your experience?</td>
</tr>
<tr>
<td>Anna</td>
<td>We are a sort of invisible minority. We are seen as different, “Asian,” “Oriental,” but I guess many people don’t know a lot about our culture.</td>
</tr>
<tr>
<td>Carlos</td>
<td>They know about our food!</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>So what makes you different from the other Asian ethnicities?</td>
</tr>
<tr>
<td>Anna</td>
<td>That’s insulting.</td>
</tr>
<tr>
<td>Carlos</td>
<td>You know you’re Filipino if you point with your lips. [He does it.]</td>
</tr>
<tr>
<td>Mara</td>
<td>. . . umbrellas are for shade, not rain.</td>
</tr>
<tr>
<td>Carlos</td>
<td>. . . you turn your plate around when someone leaves the table so they won’t have an accident.</td>
</tr>
<tr>
<td>Mara</td>
<td>. . . try to bargain priced in a department store.</td>
</tr>
<tr>
<td>Anna</td>
<td>. . . like it when an older person puts the back of their hand on your forehead.</td>
</tr>
<tr>
<td>Carlos</td>
<td>. . . have a tabo in the bathroom.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>That’s funny, but how do you feel personally?</td>
</tr>
<tr>
<td>Mara</td>
<td>Look, this is TV. We’re just trying to be entertaining. Here’s a proverb for you: “The rain when it falls is fast, but the water is slow to rise.”</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>I don’t get it.</td>
</tr>
<tr>
<td>Anna</td>
<td>The proverb is meant to illustrate people who are ungrateful. We shower you with Filipino perspective, and you don’t get it—in other words, “The rain falls fast . . .”</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>“. . . but the water is slow to rise.” I understand now.</td>
</tr>
<tr>
<td>Mathew</td>
<td>See, you ask us a very complicated question. To be Filipino American is to find a pattern in the sand and then to have the tide come in. I am what I represent myself to be in the moment. I am a person, not a monument, and so I am constantly changing.</td>
</tr>
<tr>
<td>Anna</td>
<td>Many of our folktales and cultural traditions caution us to approach life with an awareness that all may not be what it seems. In your video clips, it shows the Spanish-American War. We expected that to result in our becoming independent; instead, we switched from being a colony of Spain to a colony of America. Not a bad trade but certainly not what was expected. As Americans, we expected to be accepted as members of the nation. We are</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Mara</td>
<td>Yes, to define ourselves and our culture on television is like the “Legend of Man’s Best Friend.”</td>
</tr>
<tr>
<td></td>
<td>[Spirits act out.] It seems that a father and mother had some pressing business, and so they needed to leave their baby at home. Most Filipinos see everyone as family, and so a babysitter is not often hard to find, but in this instance it was. So the parents left the sleeping child guarded by the family dog. When they returned, the dog ran out to greet them, and they noticed with horror that the dog was covered in blood. The father reacted immediately. Thinking that the dog had killed the baby, he cut the dog to ribbons with his machete. They entered the house to find the baby safe and sound, but a deadly snake had been chewed to bits. The father had killed the dog before knowing that the dog had protected the baby. [Spirits exit.] It is important to think before acting.</td>
</tr>
<tr>
<td>Khara</td>
<td>Which is what the producers of this show should have done: think about representing all varieties of Asian peoples, not just the main three . . . [They come to get her.] I know, I know, I’m leaving.</td>
</tr>
<tr>
<td>Anna</td>
<td>Very often Filipinos are thought of as being slow. There are many jokes about how often we are late for things. In reality, we are not slow, but cautious. I often think and rethink before I act.</td>
</tr>
<tr>
<td>Mathew</td>
<td>I know I try to be very thoughtful.</td>
</tr>
<tr>
<td></td>
<td>[To Anna] What are you doing after the show?</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Anna</td>
<td>Thank you for asking, but keep your grin and your jumping eyebrows to yourself!</td>
</tr>
<tr>
<td>Mathew</td>
<td>I just asked a question; I’m not flirting!</td>
</tr>
<tr>
<td>Anna</td>
<td>You are.</td>
</tr>
<tr>
<td>Mathew</td>
<td>Am not.</td>
</tr>
<tr>
<td>Anna</td>
<td>Are too!</td>
</tr>
<tr>
<td>Carlos</td>
<td>[To Mathew] Careful there. If you lie, you will invoke the “masamang espiritu,” the evil spirit who follows wrongdoers.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>Masamang espiritu?</td>
</tr>
<tr>
<td>Mara</td>
<td>Kind of a “boogie man” character, except it’s a pig.</td>
</tr>
<tr>
<td>Carlos</td>
<td>No, it’s a real folktale. I heard it as a kid from my mom. She told me my uncle had actually seen a “malaking” pig when he was walking home late at night. He was in one of the internment camps—even though we are Japanese, anyone Asian had to move to the camps. Anyway [spirits act out], it was very late, long past the curfew, and he heard something following him. But every time he looked back, there was nothing there. He started to think whoever it was behind him was hiding every time he turned. So he tried tricking it, turning quickly to catch it, running far ahead to see if it could keep up.</td>
</tr>
</tbody>
</table>
Then, just as he was almost home, he turned one last time, and there it was—a "malaking" pig with fire-red eyes, as red as a "baga." He didn't take the time to argue; he knew it was a "masamang espiritu." He said his feet never touched the ground from there to his front door. **[Spirits exit.]**

| Mara | I've heard it a little differently, but, yeah, the Black Pig has always been a symbol of evil for me too. | Know story same, but not your uncle. Black Pig symbol evil for me same. |
| Anna | I think it's a made-up story created to keep us all in line. | My opinion, story create for-for scare you not break rules. |
| Mathew | Just like the boogie man. | Idea same "boogie man." |
| Anna | Pretty much. We have been under occupation as a people for a long time. You often hear of people seeing the pig when late at night or when breaking the law. Your uncle thought he saw it when he was breaking curfew. | Right. Other countries control Filipinos long time. Pig often appear if people break law, outside late night. Interesting, your uncle saw pig same time break curfew. |
| Carlos | I don't think he made it up. | My uncle create? Not! |
| Mara | But maybe he created the image from his own guilt. What was he doing out late at night? | Accept, but uncle know story back of mind, feel guilty, can see pig. Why uncle out midnight? |
| Carlos | He did have a reputation of being a ladies' man—a lot like you, Mathew. | My uncle affairs, idea same you, "M." |
| Mathew | How did this get back to me flirting? | Your story goal my flirt off the point. |
| Mara | [To Anna] You know, you're right; he does wiggle his eyebrows when he flirts. | Notice [to "A"] you right; eyebrows move if he flirts. |
| Mathew | Cut it out! | Finish. |
| Anna | Some of the video clips you showed before had images of Filipino men and Caucasian women. | \[To MC\] You show videotape pictures of Filipino men marry white women. |
| Mara | Filipino men have always been sharp dressers. | Filipino men clothes fine always! |
| Anna | Yes, but that was actually acknowledged in a court case in 1946. \[Spirits act out.\] A judge found in favor of a Filipino man who charged that Filipinos were being discriminated against because of low employment. The employer stated that he didn’t hire Filipinos because they lacked skills to do the job, but the judge determined that discrimination stemmed from a competition for women more than a lack of skills. \[Spirits exit.\] | Yes, interesting happen court 1946. Judge say Filipino man oppressed true-biz. Why? Few jobs. Boss say no hire Filipino men, no skills, judge say wrong. Few jobs why, white men jealous Filipino men marry white women. |
| Mathew | So does that make it culturally appropriate for me to be a flirt? | So myself Filipino joke culture proper flirt? |
| Anna | Oh, brother! | Finish. |
| Mathew | I’m still wondering what you are doing after the show! | Still ask you, after show do-do? |
| Carlos | You just don’t quit! | You never give up. |
| Mathew | Does the stone quit being a stone? Does the mountain stop reaching for the sky? Do the waters stop coming to the sand? | Stone never give up stone. Mountain never give up build to sky. Water never give up beach. |
| Mara | That’s so poetic. | Pretty expression. |
| Mathew | There is more to me than what you first see. That is part of the problem I have with discussing myself as a Filipino American. At first glance we all can be labeled, segregated, organized into neat little groups. Anna’s the smart, focused one; I’m the dog; Mathew’s the comedian; and Mara | You look me shallow, look deeper. I discuss myself Filipino/American, problem what? You want nice label, clean, separate groups. “A” label smart; focus myself label dog; “M” label funny; Mara label quiet. Look deeper, more complex, never simple one |
is the quiet one. But scratch a little deeper, and we all have our moments. We are never just one image or have one perspective. We have many interests, hobbies, and skills. So [to Mara], yeah, I can be a dog and be poetic too. Maybe the real question is not about Asian Americans; maybe the real question should be what makes up an American. We maintain our various ethnic cultures, but overall we accept the endless variety that makes us one people, one culture—American.

| Anna       | Impressive, but that brings us to America: strip-mall-shopping, television-watching, hamburger-eating Americans. I’d rather identify as Filipino. |
| Mathew     | I find both cultures to be established by hearing people. If I had to pick one identity, I would be Deaf. |
| Mara       | I think I identify more as a woman than as any one culture. |
| Mathew     | And we all have the freedom to make those choices. All it requires is respect for each other, tolerance, and the ability to listen to another perspective. |
| Mara       | That’s an ideal world you are talking about. Every individual has to fight for their rights. Nothing is ever given. |
| Mathew     | I never said your ability to self-determine who you are and what is important to you is given to you. In the Philippines, in America, in Europe—you would have to stand up for your beliefs wherever you are. My father told a story [spirits] |

image, one perspective; have many interest, hobby, skill. [To Mara] Yes, I dog/poet same time. Maybe you ask wrong question. Not discuss Asian Americans, better discuss America. We continue variety culture, but stronger continue accept variety, shrink to one people, one culture—America.

| Mathew     | Impress, but America/Filipino culture both hearing establish. Me prefer identify Deaf. |
| Mara       | Don't want pick one culture; me prefer identify woman. |
| Mathew     | Nice free choose choose. Require what? Mutual respect, accept each other, listen. |
| Mara       | Nice if world perfect, individual responsible fight for rights, not expect gift gift. |
| Mathew     | Of course, not expect gift gift. You misunderstand me. Philippines, America, Europe same, must strong belief express. My father tell me story. Happen bird family, parrots born 4 babies: 1—smart, 2—curious, |
act out] of a family of parrots who had four babies: one was very smart; one was very curious; one was very bad; and the last was the most beautiful but also the most naive. The parents knew that each of their babies had a destiny that was different from themselves but that they would always be family. The smart one went off into the world to discover the answers to his questions alone. When he was satisfied, he returned. The curious one was forever asking, "Why, why, why?" and the parents answered him differently each time he asked until he was satisfied. The bad one could never be satisfied no matter how the parents had tried, and the last found some answers for himself, questioned everyone he saw, made a lot of mistakes, but was able to accept and love his whole family. We need to become more like the youngest bird, to open ourselves to all of the possibilities and to accept others for their limitations and flaws. [Spirits exit.]

<table>
<thead>
<tr>
<th>Anna</th>
<th>I think after the show, I will be having coffee with you.</th>
<th>After TV show, I accept date you.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlos</td>
<td>Persistence, patience. Works for you!</td>
<td>Continue! Patience, success.</td>
</tr>
<tr>
<td>Khara</td>
<td>I persist in asking for equal representation, and I ... I know, I'll leave.</td>
<td>Myself continue ask equal represent all culture—I know, I'll leave.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>No, no. We would like you to be on the next show.</td>
<td>No, stay, you accept become visitor next show?</td>
</tr>
</tbody>
</table>
Closing: Music comes up and each of the cultures represented emerges: a short Tai Chi, followed by the Thai candle dance, Japanese fan dancers, Filipino dance, and, last, all are circled by a Chinese dragon that comes through the audience.

The show concludes with a short video clip of mixed images.

Bows
References & Resources

- Census 2000
  http://www.census.gov

- "A History of Deaf Asians/Pacific Islanders In America" by Cynthia J. Plue from Deaf Studies VI: Making the Connection Conference Proceedings

- Hawaii Center for the Deaf and Blind
  http://www.hcdb.k12.hi.us/History.html

- "Preliminary Examination of the Life Story of a Deaf Japanese American" by Yutaka Osugi from University of Rochester.

- Movers & Shakers: Deaf People Who Changed the World by Cathryn Carroll & Susan M. Mather


- NTID Focus magazines

- Asian Deaf Club website
  http://www.rit.edu/~adc

- National Asian Deaf Congress website
  http://www.nadc-usa.org/

- Maharashtra Deaf Fellowship website
  http://www.societyforthedeaf.org