



# ASL SHAKESPEARE PROJECT

## LESSON PLAN 4: Transformational Signs

SECTION The Project; SUBSECTION Performance; MOVIE 5 (Transformational Signs)

### OBJECTIVE

To see how Shakespeare’s language can be creatively translated into ASL through the use of transformational signs.

### WHAT TO DO

1. Watch the Transformational Signs section on the website (The Project, Performance, Movie #5).
2. Read the first two examples below. Then follow this guide as students watch the first act of the play on DVD. (You can move easily from scene to scene on the DVD by selecting the scene on the main menu or by advancing scene by scene).
3. Ask the students to come up with additional uses of transformational signs from the other four acts in the play. Have them write down the scene, character, and lines of the examples they have found. Then have them gloss the lines into ASL and describe it (as in the chart below). Finally, ask the students to perform the examples they have selected for the class.

SCENE/ CHARACTER	LINES	ASL GLOSS	DESCRIPTION OF TRANS- FORMATIONAL SIGNS
Scene I Orsino	“Give me excess of it...”	WAVE-INSPIRE	With a “5” handshape, Orsino describes the “passion” of the sea that soon inspires him.
	“O, it came o’er my ear like the sweet sound, That breathes upon a bank of violets, Stealing and giving odour.”	FIELD-MOVING TOWARD-STRONG WHIFF-INSPIRE	Orsino uses the “5” handshape to depict the sweet smell of the flowers in the field that overpowers and inspires him.
	“Why, so I do, the noblest that I have: O, when mine eyes did see Olivia first...”	CROSS-TRANSFER- MY HEART-OLIVIA- POINT TO HER	Through an arrow, Orsino sets his mark on Olivia whose love he hopes to bring to his heart.
Scene II Viola	“Conceal me what I am, and be my aid For such disguise as haply shall become The form of my intent.”	GIRL-HIDE	Viola employs the “a” handshape for girl and retains the handshape as she shifts the girl into hiding.

*continued...*

SCENE/ CHARACTER	LINES	ASL GLOSS	DESCRIPTION OF TRANS- FORMATIONAL SIGNS
Scene III Maria	“He hath indeed, almost natural”	SMART-BLANK	With the same handshape, Maria says he’s smart and then stops in mid-sentence and abruptly switches to blank-in-the-brain.
	“he would quickly have the gift of a grave.”	CLOSE OVER-TOMBSTONE	Maria lies the body into the grave and, using a “B” handshape, covers it and aptly adds a tombstone.
Belch	“Are thou good at these kickshawses, knight?”	(signing with two hands simultaneously) PERSON-MEET-WIGGLE	Using the “I” handshape to portray Olivia and Sir Andrew, Belch brings them closer to sway together and flirt.
Scene IV Orsino	“Surprise her with discourse of my dear faith.”	BOOK-UNFOLD-SHOW	Orsino, with his “5”, unleashes his book to reveal its lengthy contents and then moves it forward to Olivia.
Scene V Clown	“No so, neither; but I am resolved on two points.”	DECIDE-PERFORMANCE-DEFINITE-PROFIT	Clown, retaining his “f” handshape, discusses his reaction to profiting from two fronts.