



ntid focus

Publication of the National Technical Institute for the Deaf
at Rochester Institute of Technology
Spring 1980

The Arts



An Overview

As you will note, a vast portion of this issue of Focus is devoted to the creative arts. This is done not only to show how the National Technical Institute for the Deaf (NTID) at the Rochester Institute of Technology (RIT) is preparing deaf students for careers in the line and applied arts but also to show how the arts, particularly the performing arts, are used to help students and staff work and grow together and entertain and be entertained together.

The plan for this Focus was made several months ago; it is only coincidental that I, as a new vice president of RIT, have been invited by Dr. M. Richard Rose, RIT's president, to assume a leadership role in planning and implementing a program of complementary learning in the creative arts for all RIT students. I have accepted this assignment with relish, because I foresee such a program giving us ways to enhance the communications comfort and therefore interaction, and yes, integration among deaf and hearing students, among other student groups, and among staff and students. I also foresee such a program giving a new, enriched quality to the total campus life of RIT.

Today the technical dimension of RIT is the overriding dimension for most of its students, and probably that is as it should be. However, many of those same students, both deaf and hearing, have little or no opportunity to learn about the creative arts through participation.

The offering of such opportunities would have high potential for attracting to RIT new students, deaf and hearing alike, who might not come otherwise; for reducing attrition among students; for enhancing the ability of RIT graduates to become leaders in their respective employment environments and their communities; and for attracting alumni interest in both annual giving and homecoming events.

It is with this perspective in mind that a program of complementary learning in the creative arts is being contemplated at RIT.

Involvement with the creative arts should be considered "lifetime activities;" and that is one primary premise for the program. The creative arts can help people bridge the gaps that specialized technologies sometimes create. The creative arts also help people better enjoy the benefits of our technologies.

A second premise for the program is that every adult should be able to make educated judgments and choices about the arts. Still a third premise is this: if given the opportunity, many RIT students would relish the idea of acquiring one or more skills in one or more of the arts.

The goals for the program would include four things:

- to provide a creative learning opportunity for all RIT students, whether deaf or hearing;
- to provide quality, cultural entertainment on campus;
- to use creative arts as a vehicle to permit all deaf and hearing students to participate in an area of their interest and thereby develop a greater mutual respect and understanding of and for one another through common experiences and goals;
- to provide an extension of RIT, and therefore NTID, to the public.

Many special events and activities could be established to accomplish these goals. Included among them might be a new program of an RIT winter carnival weekend featuring art exhibits and a snow sculpturing contest; a dance company composed of staff and students; several theatre productions featuring deaf and hearing performers together; a student and staff pep band which eventually could evolve into a marching band made up of deaf and hearing students; an RIT spring arts festival; RIT student and staff choruses, one to sing, another to sing and sign; and special interest clubs. Selected campus performing groups and exhibits featuring deaf and hearing staff and students could go on tour, introducing RIT and NTID to prospective students and to others and helping them to see the creative aspects of an institution which is too often perceived as only technical.

William E. Castle

Dr. William E. Castle
Vice President of Rochester Institute of Technology
Director of National Technical Institute for the Deaf

National Technical Institute for the Deaf

The National Technical Institute for the Deaf (NTID) at Rochester Institute of Technology (RIT) represents the first effort to educate large numbers of deaf students within a college campus planned primarily for hearing students. Unique in the world, NTID is a vital part of RIT's 1,300-acre campus in suburban Rochester, N.Y.

"We want RIT students to be well-rounded individuals," says RIT President M. Richard Rose. "Having a unique institution like NTID on campus really enriches an RIT education. We all become more complete persons by having the deaf and hearing students working together, side by side. We develop an appreciation for a whole different set of life expectations and begin to see ourselves and our environment in new ways. In our more reflective moments, we have the opportunity to think of the career potential that deaf students had before NTID and the career potential that they have now. We at RIT get a sense of satisfaction and fulfillment out of knowing we have a part in that change."

NTID at RIT provides educational opportunities for qualified students from every state in the nation and, through educational outreach, publications and related services, serves deaf persons throughout the world. In order to do so, curriculum and classes have been designed and adapted to meet the needs of deaf persons.

Established by an Act of Congress and funded through the U.S. Department of Education, NTID conducts research to understand better the role of deafness in education and employment and to develop innovative teaching techniques.

NTID at RIT already is reversing major trends for the employment of the deaf. Currently, 95 percent of its graduates who sought employment now work in jobs geared to their areas of education and training.



Bold brush strokes enhance an enlarged section of this painting by Charles C. Baird, 1974 graduate of NTID. The complete piece of art, with its delicious images of fruits and vegetables, appears on page 3. Photo by Michael J. Spencer, NTID Media Production photographer/cinematographer.

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Art at NTID

Educating
Designers,
Artists and
Technicians
Who Happen
To Be Deaf

For a long time, the prevailing attitude was that if you took art in college, you'd end up being a bum or starving in a garret," says Jack Slutzky, associate professor in NTID's Art Department. For the deaf, the situation was even more bleak.

All that is changing now. Pointing to a better than 90 percent graduate placement rate during the past three years, Slutzky is able to convince parents that their artistic sons and daughters can use their talents in worthwhile, well paying positions equal to their training.

"After a little more than a decade of growth, NTID graduates are working in commercial art all over the country, with jobs ranging from entry level to full designer positions," Slutzky points out.

Deaf graduates from RIT through NTID hold these positions with companies such as Benton & Bowles, International Business Machines Corporation, Sears Roebuck and Company, Ford Motor Company and Lockheed Missiles and Space Corporation.

The NTID Art Department, with a staff of 12, offers training to deaf students who want careers in the visual arts. It has three primary units: the Core program, the Introductory Art Major and the Applied Art Major.

The Core Program provides students with basic art experiences for entry into a specific major. The Applied Art Major gives students the technical skills necessary for employment in that field. The Introductory Art Major prepares them for entry as freshman in RIT's College of Fine and Applied Arts, either in the School of Art and Design or the School for American Craftsmen.

RIT's College of Fine and Applied Arts has won a nationwide reputation for its excellent programs, which include Environmental Design, Communication Design and Fine Arts (in the School of Art and Design); Woodworking and Furniture Design; Metalcrafts and Jewelry; Weaving and Textile Design; Glass Blowing, and Ceramics and Ceramic Sculpture (in the School for American Craftsmen).

There are now 40 students in the NTID Applied Art program, with an additional 20 deaf students cross-registered into RIT's College of Fine and Applied Arts.

One special aspect of the NTID art program is the In-House Co-op, an art studio set up like commercial studios, managed by the faculty, served by the students and serving non-profit clients from NTID, other parts of RIT, and the Rochester community. Services include graphic design reproduction, motion picture and videotape production (including animation), audiovisual packages, display and exhibition work, and handcrafted prototypes.

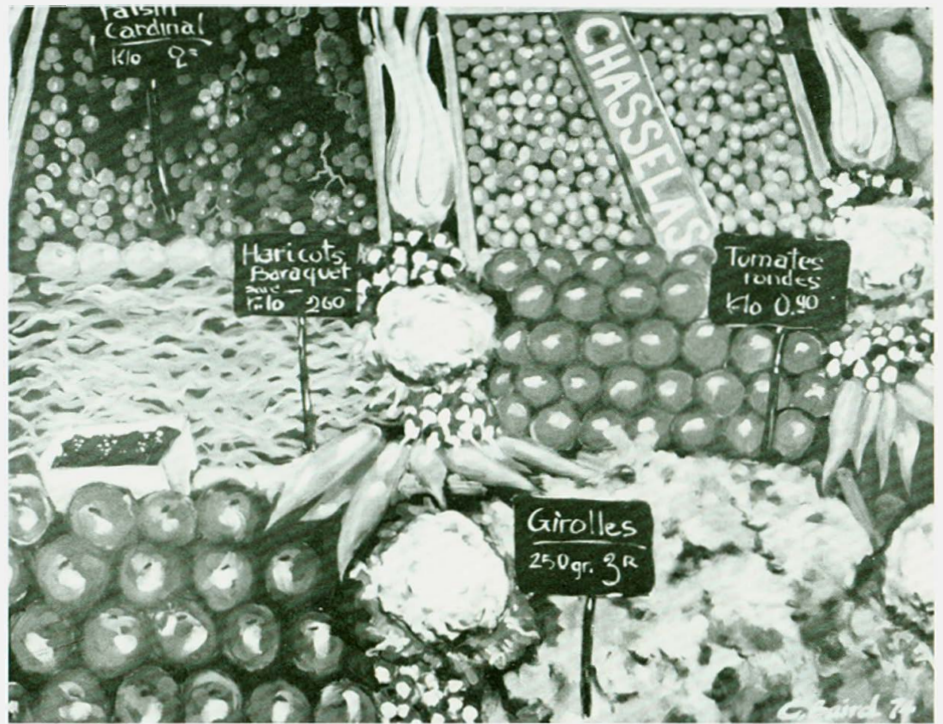
These projects give students a chance to function just as they would on the job. They are paid for their time outside the classroom, which gives them valuable experience with the time/dollar ratio and added incentive in meeting deadlines, quality control and the entire production process. It also gives students "professional" experiences to incorporate into their resumes and allows the training program to uncover any skill deficiencies before the employer does.

After this experience, students enter the job market with an understanding of what employers expect and how to deliver it. They bring to their jobs skills in client contact, estimating, art direction, job tickets, time sheets, estimates and releases, communication exposure and portfolio preparation.

"The portfolio is very important," Department Chairman Thomas Raco stresses. "Deaf artists are generally at a disadvantage in interviews, and it's critical that their portfolios be accurate barometers of their ability to do the job with precision."

Companies receiving job applications from deaf RIT graduates report that NTID portfolios are among the best they've seen. "done with real professionalism," Slutzky says.

Students are trained on up-to-date art equipment, including the Compu-graphic and other typesetting systems and photographic hardware. Their preparation is exceptional because NTID courses are tailored by



This untitled painting by Charles C. Baird is one of many pieces of art on display throughout RIT. Graduating from RIT with a BFA in studio painting, Baird is now head of the visual arts program of Spectrum, a national non-profit organization serving deaf artists.



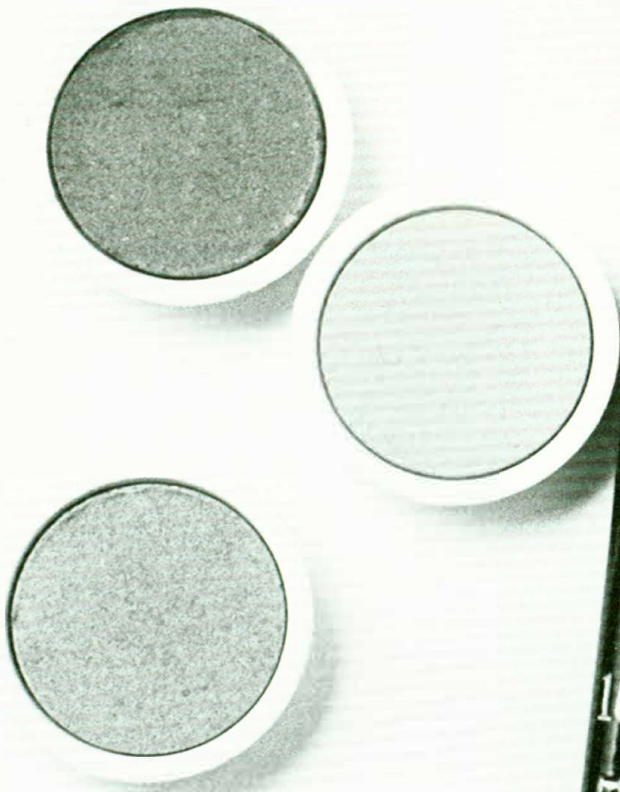
Faculty member Michael Voelkl works with an NTID art class.

knowledgeable people with available jobs in mind.

In order to stay abreast of changes in the field, the NTID Art Department has a Curriculum Advisory Group made up of alumni and hearing professional artists. The group reports on advancements and reviews curriculum and senior portfolios.

In October, the department hired its first deaf person, Paula Grcevic, a professional artist from Connecticut who earned both her bachelor's and master's degrees at Pratt Institute.

"The addition of Paula to the staff is especially important," Raco says, "because she's talented and successful—a super role model for our students."



Most NTID-sponsored classes are taught by faculty skilled in a variety of communication methods, including sign language and finger-spelling. However, if the student is cross-registered into a program in the College of Fine and Applied Arts of RIT, support services are necessary. Interpreters, notetakers, tutors, academic advisors and counselors are provided by the Art Department Support Team.

Deaf students at RIT also have an opportunity to live and learn with hearing art students in the Special Interest Art House. This RIT residence hall is designed to help incoming art students adjust to the entire RIT community while interacting with fellow art students. The house is fairly evenly divided between deaf and hearing students and represents almost every major art program at RIT. It has a seminar/tutoring/study room, a fully equipped work studio and a lounge with a display area for student work.

Visits and discussions with professional artists, designers, recent graduates and others related to the profession give students insights on art that are sometimes difficult to convey in a classroom.

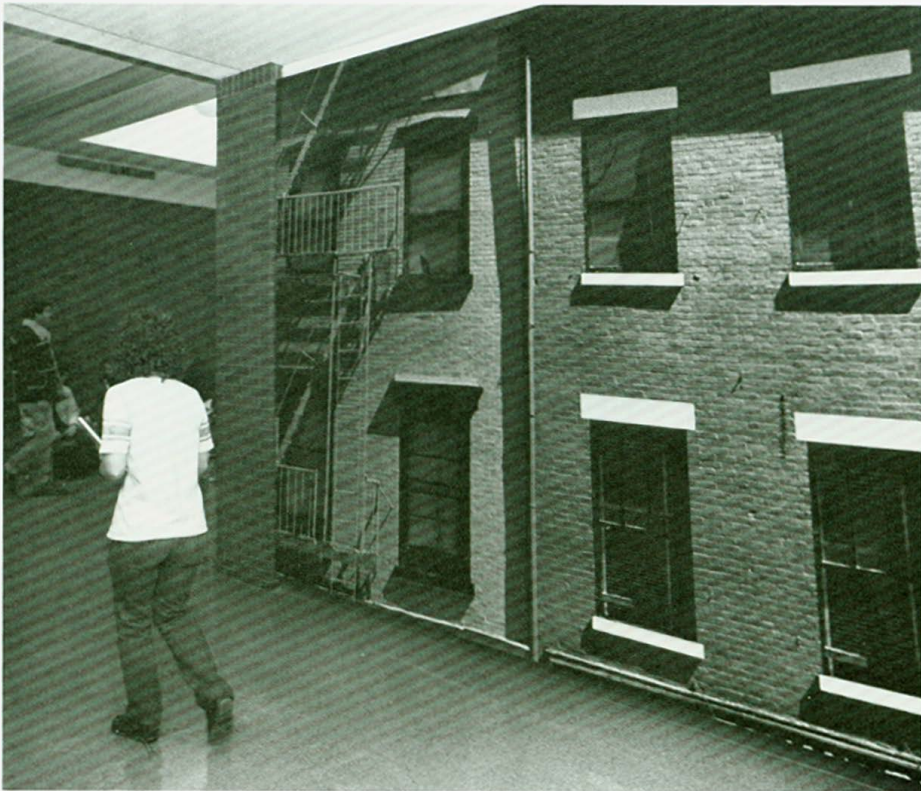
Chairman Raco categorizes art careers. "A career in applied art usually means that you're creating art for someone else, a company or another person. In fine arts, you're creating art for yourself, painting, drawing, print-making or sculpture. In the crafts, you may work for another person or company, or you may establish your own studio to produce and sell your own work. Crafts can be either fine or applied art."

Love of art and artistic creativity are encouraged at NTID and other RIT colleges, outside as well as inside the classroom.

Many works of art—by students, faculty and Rochester area artists—are on prominent display throughout RIT. Many faculty and staff display student work in their offices so it will be seen by visitors from all over the world.

The first decade of NTID's art program has concentrated on building a foundation and establishing credibility with employers. Today its graduates are proving they are talented, skilled and reliable designers, technicians and artists—who happen to be deaf.

Lynne Williams



A photo mural by Anthony Toscano, on the faculty of NTID's Photography Department, livens up a hallway in Johnson Hall, NTID's academic building.

NTID Hosts Art Teachers Conference at RIT

The Art Department of NTID at RIT is hosting a Conference for Art Teachers of the Deaf, focusing on art careers for the deaf, March 27 and 28.

Art teachers, counselors and administrators from schools with programs for the deaf will consider the viability of art as a career for deaf people. The workshop will explore quality of curriculum, teaching effectiveness and job placement.

"This conference has many purposes. It gives all of us—the NTID Art Department and art teachers—a chance to improve the learning experiences of deaf students and to further their formal education in art careers," says Jim Sias, an NTID assistant professor associated with the College of Fine and Applied Arts of RIT.

"I hope to see the NTID Art Department, with the art teachers of the deaf, take an active role during the workshop in encouraging talented students to select art as their career," he continues.

Sias views the workshop as an opportunity for art teachers to create a new awareness among deaf students of how to use their art skills. Deaf art graduates from RIT through NTID have been successfully placed in business and industry in jobs never previously held by deaf artists.



Student Ronald Trumble fashioned a wood-work display cabinet decorating the office of NTID's Dean Milo E. Bishop.



Deborah Stendardi, assistant to the director of government affairs, works under mosaic portrait by student artist Wai Pong Ng.

Media Production

One for All, All for One

NTID's Media Production Department works on the principle that the sum is far greater than the parts.

"We have a lot of good people—people who are very good in design, illustration, photography and audiovisual aids. When we're successful with a project, it's because we combine our talents," says Department Chairperson Tom Castle.

Media Production has four basic goals: to provide NTID with photographic/graphic services; to develop instructional products specifically designed for the deaf learner; to train all faculty and provide them with the resources so they can independently produce media materials and to develop and evaluate new photographic and non-photographic hardware and systems.

Castle doesn't want people who work alone.

"First," he explains, "every person in the department has a teaching responsibility. We each are not only responsible for our own project. We're responsible for input on everyone else's projects, too."

"We're all artists in our own right. We're able to criticize each other's work and build on that so no design is anyone's alone," Castle says. "When



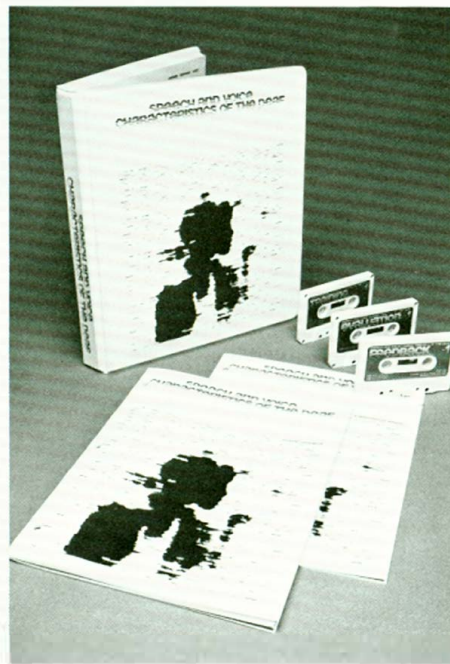
Staff members critique a project in Media Production's art room.



Dean Woolever, artist/designer, at the drawing board.



Artist Louise Hutchison (left) and Media Specialist Don Lichty match copy with design possibilities.



The *Speech and Voice Characteristics of the Deaf* package.

we enter national design competitions, we have a hard time filling out the entry forms because no one person designed the project."

He stresses that every role—whether it's project manager or student aid—is important.

"Kathy Voelkl, one of our part-time artists, has won two national awards," he points out. "She hears input."

Media Production at NTID consistently wins national design awards. It has received national honors from: *Art Direction* magazine, *Industrial Photography* magazine, Professional Photographers of America, National Society for Performance and Instruction and the National Association of Educational Broadcasters.

One award-winning entry was *Orientation to Hearing Aids*, a comprehensive individualized workbook package designed to teach and motivate students to use and care for hearing aids. Winning the prestigious 1978 Outstanding Instructional Development Award sponsored by the National Society for Performance and Instruction, it has been used successfully at NTID for more than three years.

"The design had to show the relationship between what students' hearing was before they used hearing aids, and then what their hearing was with hearing aids," Castle explains.

Last year, Media Production received the Industrial Photographic

Department of the Year Award for its accomplishments in research and development at the 88th International Exposition of Professional Photography in Chicago, Ill. The annual competition is sponsored jointly by the Professional Photographers of America, Inc. and Eastman Kodak Company in conjunction with *Industrial Photography* magazine.

Media Production now is working on a major project, *Speech and Voice Characteristics of the Deaf*, that Castle hopes will teach speech professionals to recognize and rate different types of speech disorders of deaf people. The final package, which will be used at RIT and later disseminated nationally, is a series of audio tapes and instructional booklets. "It'll be an award winner," Castle predicts.

Artist/designer Dean Woolever, the project's main designer, says the concept of deaf speech was built into the design itself. "Deaf speech is divided into five different levels, so we needed five different weights of type," he explains.

"To test deaf students' speech and voice characteristics, speech pro-

fessionals have students read a standard paragraph called the 'Rainbow passage,'" he continues. "In the design, we repeated the paragraph five different times, each time in a different weight. Just as some deaf speech is easier to hear, the heavier weighted type is easier to read. Just as deaf speech is often hard to understand, the package's title is hard to read. You have to look at it closely."

The package also features a striking electronic speech image that blends with the differently weighted type. The speech image is a composite of many NTID students' speech patterns, Woolever points out.

There's one departmental objective that applies to all Media Production products.

"We try to have a good time doing the project and feel good about it," Castle says. "We're trying to show our audiences that there's something there—love of learning in each product."

Stephen Dingman





NTID Theatre

Bringing Broadway to the Street

One of the most rewarding activities in which a student can become involved is a performing art," says Bruce Halverson, chairperson of NTID's Experimental Educational Theatre. "The performing arts equip students with skills that will benefit them a lifetime. Working in the arts improves communication skills, builds self-confidence and instills discipline. The same skills they learn in theatre are needed for success on the job."

Halverson's commitment to the performing arts is evident in the NTID Experimental Educational Theatre Department. The past year has seen the department thrive with music, dance and theatre performances in NTID hallways, its theatre, throughout

the other RIT colleges, the Rochester area, and indeed, the country.

The NTID Acting Company, a part of the theatre department, has been performing for schools and community groups. Its main purpose is to educate through entertainment.

The company, directed by Patrick Graybill, is composed of two faculty members and two graduate interns. Paul Johnston, faculty member, is a deaf graduate from RIT's College of Fine and Applied Arts and formerly a member of the National Theatre of the Deaf (NTD). The other faculty member, Patricia Frawley Woods, formerly taught dance at Gallaudet College. The graduate interns, Karen Smith and Steve Berry, are former members of sign language troupes in

Tennessee and Colorado, respectively.

Graybill directs this company and major productions, like "One Flew Over the Cuckoo's Nest," which will be performed this spring. He also adapts scripts, creates new signs for the stage and performs occasionally with the company.

"Working here is like a shot in the arm," says Graybill. "It's refreshing to work with students who are open to new ideas."

Speaking of Graybill, Halverson says, "We have one of the finest actors in the country with us. He's been with the National Theatre of the Deaf for 11 years. Because Pat is with us as a consultant, he has the flexibility and time to perform with NTD. During December, he toured Japan with NTD."

The NTID Acting Company also acted out 10-15 minute scenes dealing with sociological concepts once a week in Julie Cammeron's Introduction to Sociology class fall quarter.

"This method clearly visualizes the ideas and concepts I'm teaching, but which cause problems for the students," says Cammeron, an NTID assistant professor associated with RIT's College of General Studies. "All 30 students in the class gave this method their resounding approval."

The company hopes to tour the country in the future, presenting information about deafness to the hearing and performing plays for the deaf.

The department, along with the interpreter services department of NTID, was again visible in the community



Students practice for a performance.

in January when it provided interpreters for "The Waltz of the Toreadors," a production of GEVA Theatre, Rochester's professional theatre company. Each actor was assigned an NTID interpreter to shadow interpret as he or she spoke. Typically, such productions are interpreted throughout the country by several people signing all the parts. The GEVA production gave the Rochester deaf population a unique chance to enjoy a play.

Sunshine & Co. has been entertaining audiences on and off campus for almost three years. This past year, its performances were produced by Halverson and directed by Jerome Cushman, an RIT assistant professor at NTID. This 12-member company is a group of RIT hearing and deaf faculty, staff and students who blend music, dance and sign language in shows that charm audiences. Their repertoire ranges from scenes in plays and Broadway musicals to Christmas carols.

Dr. William E. Castle, vice president of RIT and director of NTID, says, "Sunshine & Co. creatively demonstrates how the deaf and hearing interact to educate and entertain."

Sunshine & Co. was conceived and originally directed by Anna Witter-Merithew, chairperson of NTID's interpreter training program, to raise money for the National Registry of Interpreters for the Deaf and the

National Association for the Deaf conventions held in Rochester in 1978.

"Even though the members of Sunshine & Co. are full-time faculty, staff and students, they still find the time and energy to tour," says Cushman. "It's exciting to work with such a dedicated group of people."

They have performed at Gallaudet's Model Secondary School for the Deaf in Washington, D.C. and for conventions in St. Louis, Cincinnati, Chicago, Houston and Dallas. Locally, they have performed at churches, schools and shopping malls, as well as for women's groups and The Arts Council of Rochester.

An exciting addition to the theatre department is a dance program with Mary Greely, dance consultant and member of Rochester's Bottom of the Bucket But Dance Co.

The five dance classes, taken for physical education credit, were filled quickly with deaf and hearing students. A dance company being formed now probably will make its debut this spring.

"We're literally going to be dancing in the hallways because of limited space," says Halverson, "but I would rather have it this way—all performing arts groups together. Having them all in one space is very exciting and helps everyone know what the other is doing."



The NTID Acting Co. (left to right) Karen Smith, Patricia Frawley Woods, Paul Johnston and Steve Berry (sitting), rehearses before performing at a local high school.



Robert Pratt (l.), technical director, discusses a design for a student production with Patrick Graybill, director.

The music program has been expanded, giving students the opportunity for individual or group lessons on various instruments. There is also a signing/singing choir.

"The theatre department is like a family," says Frankie Arnold, NTID freshman, a graduate of the California School for the Deaf and theatre performer. "The faculty are open and easy to relate to."

New programs and staff also have strengthened the theatre department. Summer workshops have introduced new students to the arts. An open house focusing on the theatre facilities has been held. This fall, a major production of "The Fantasticks" was performed to interest more students in the performing arts.

The department also offers additional lab productions. Even though these productions are not performed for the general public, they arouse interest from the entire student body. Eighty students auditioned for the first two lab productions.

The theatre department also provides students with an opportunity to see professional performances and interact with performers. The Hartford Ballet and the National Theatre of the Deaf visited RIT in February, giving stunning performances.



Cynthia McGill

Consultant Mary Greely (r.) helps Karen Wheeling, an RIT/NTID medical record technology student, improve her dance techniques.

Sunshine



shine

in December

Rochester had "Sunshine at Christmas" this past holiday season. On Christmas Day, RIT's Sunshine & Co. performed an excitingly different program on Rochester station WHEC-TV. Produced and directed by Jerome Cushman and Steven Talley of NTID, this was the company's first performance for commercial television.

The talented cast of deaf and hearing faculty, staff and students of RIT presented a show of Christmas carols that included signing and several solos.

"Sunshine at Christmas" is a Christmas card from RIT to the Rochester community," says Cushman, assistant

professor of the Experimental Educational Theatre at NTID.

The scene opens in a living room decorated with a Christmas tree, wreaths, stockings, bright lights and tinsel. In the room, a man and woman are preparing for guests. The hostess, Barbara Ray Holcomb, is busily fixing a manger scene when she glances at the window and sees her friends. She greets them at the door as they enter singing and signing "Here We Come A'Caroling." Michael Rizzolo, the host, signs "O Come All Ye Faithful," and the guests sign one carol after another. Included in the presentation is a delightfully signed children's story called

the "Sugar Plum Tree." A song from "Toyland" is signed by two guests dressed as bride and soldier dolls.

The show is composed of parts of 14 versions of songs such as "Sing, Hosanna Hallelujah," "The Shepherd Boy," "Coventry Carol" and "Silent Night."

Outstanding performances were given by students Frankie Arnold of Riverside, Calif. and Michael Lamitola of Rochester, N.Y.; deaf faculty and staff Barbara Ray Holcomb and Ogden Whitehead; hearing faculty and staff Robert Barrett, Sharon Callan, Linda Crane, Michael Rizzolo, Gail Rothman and Linda Siple.



"Sunshine at Christmas" was a living Christmas card from RIT to the Rochester community.

Poetry to Music

My poetry means a lot to me. I'm trying to tell people things I've learned in life as a deaf person and as a Christian," says NTID student Sheila Walton, as she discusses the exciting turn her life has taken. One of her poems, "To See Is To Believe," has been put to music by a Hollywood music publishing company and will be recorded by singer Pat Boone.

"I've been writing poetry for about eight years," Sheila explains, "but it has been mostly scribbled junk." However, she persevered because she knew she had something of herself to contribute.

"Too many people don't share," she says. "It doesn't matter what people think of me personally if they can learn from my poetry."

Her first step toward the publishing world was an article she found in a magazine listing music publishing companies which consider freelance material. Among those listed was Five Star Music Masters of Hollywood, Calif.

In response to her first letter of inquiry, Five Star sent information concerning company policy and invited her to submit several poems for free analysis. Her first were returned,

but the editors tempered their rejection with assurances her work was good and they wanted to see more. So began months of correspondence between Sheila and Five Star Music Masters.

"As I went along, it was like taking a course," she says. "I would send them work and they would return it corrected. They would suggest ideas or point out where my ideas were confused, all at no charge, until a piece was ready to use. This had been going on for a year and a half when I received a letter saying they wanted to put one of my poems to music."

When a publishing company puts words to music, the song is assigned a specific category, such as religious or country, and lists of these songs are sent to singers interested in that particular type of music. Sheila's song caught the eye of Pat Boone who wrote the company requesting more information. The company told Boone her story, sent a copy of the song, and he decided to record it.

In his first letter to Sheila, Boone told her of his plans and expressed concern for her legal position as a young person new to the field. He warned that too many people have their songs stolen, not only by publishing companies but also by recording artists. He recommended she hire an attorney to handle all negotiations and she took his advice. Contracts have been completed, and the recording should be introduced soon.

In spite of this heady experience, Sheila continues her work at RIT through NTID as a third-year social work major and plans to work with deaf and blind people when she graduates. She has been working with blind people in the Rochester area for the past year, giving workshops on Usher's Syndrome at the local Association for the Blind. Usher's Syndrome, present in three to six percent of those born deaf, causes progressive deafness and blindness. Its causes are still unknown, there is no cure and research is still in its infancy. Sheila is particularly interested because she is a victim.

Lynne Williams

To See is to Believe

*To see, Oh to see the beauty;
the beauty in which the Lord
hath created;*

*To see the trees, the bees,
and to see a child is to
believe;*

*To believe in love, peace &
Jesus, to me, it is most
beautiful;*

*Beautiful was it to see he
who loved me and cuddled
me; he who wishes to hold
me, tease me;*

*Oh, what a fulfillment
to see, to me...*

*To see the trees, the bees,
and to see a child is to
believe, Oh what a fulfillment
to see, to me...*

Sheila L. Walton



200 Deaf Students

Learn to Play Musical Instruments

More than 200 deaf students at RIT have learned to play musical instruments, thanks in part to a remarkable program begun at NTID just two years ago.

As part of RIT's commitment to helping students develop personal and social skills and a high level of confidence, NTID has created the first full-scale post secondary music program for deaf people in the country. The program gives students artistic skills which will increase their entertainment and intellectual potential.

Under the direction of Music Consultants Bob Mowers and Diane Habeeb, students can play a wide variety of instruments, including the guitar, trumpet, flute, piano, drums and oboe. And just recently, an RIT benefactor gave the program a Hammond organ.

"The first few lessons may involve use of special electronic equipment," Mowers says, "such as equalizers and amplifiers to help students clarify what they hear. Later, their training usually involves only hard work, as they learn to rely on the hearing of the instructors or their own residual hearing to tell whether they're playing on or off key, sharp or flat."

Why would deaf students take music?

"We find most students have some residual hearing," Mowers says. "There may be some distortion and a reduced volume at certain frequency



It's Jackie Michel of Montour Falls, N.Y. on the keyboard.



levels, but they do hear something. We know what they don't hear, but we don't know what they do hear. And if what that student hears is enjoyable, that's all we need to design a program."

In most cases, deaf students come to NTID at RIT with little or no previous experience with music.

Mowers says one of the reasons the students have so much incentive to play is that many of them have been told earlier that they *couldn't* play.

"All their lives, they've been excluded from such things, so they really try harder," he explains. "I believe they also get a great sense of accomplishment."

About 40 students enjoy the program each quarter. Four students have enjoyed the music so much that they've formed a disco/jazz combo group: saxophone, piano, guitar and drums. Three deaf students played for Lady Bird Johnson at her recent visit to RIT and the group now is planning performances at various RIT functions.

The four members of the combo are:

Jackie Michel (piano)

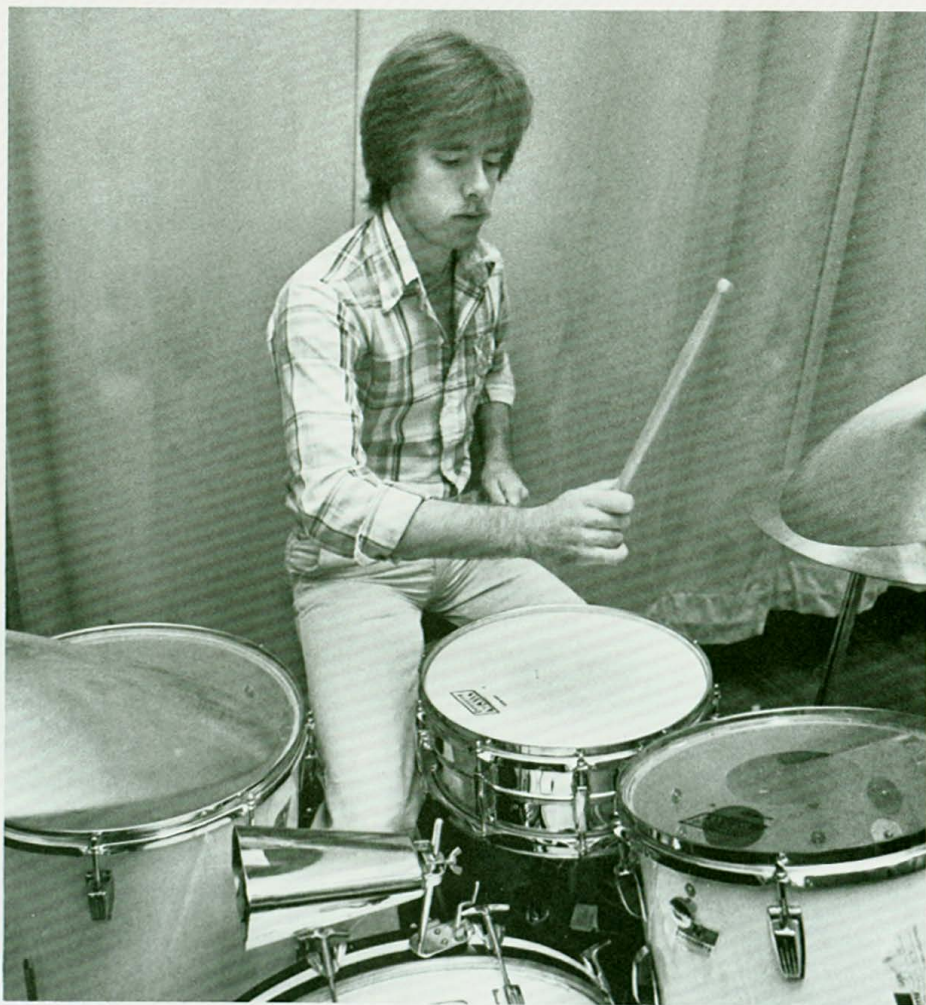
From Montour Falls, N.Y., Jackie has been deaf since birth. She started taking private piano lessons when she was six years old, then switched to clarinet and later joined the school band. She continued her studies at RIT through NTID and is now studying the oboe for enjoyment.

Stanley Chee (guitar)

From San Francisco, Stan was born deaf. He began studying guitar when he came to NTID in 1975. When the music program started, he took lessons and helped teach music to other deaf students at RIT in his spare time. Now he plays both electric and classical guitars.

Joe Barney (drums)

Joe graduated from high school in South Plantation, Fla., a suburb of Ft. Lauderdale, and became deaf as a result of German measles. He wants to learn to read different kinds of music and eventually become a percussion player in a nightclub.



And on drums . . . Joseph Barney of Plantation, Fla.

Margaret Ann Latta (saxophone/flute)
Born deaf in Tonawanda, N.Y., Margaret studied the flute in the fifth and sixth grades. In high school, she decided to pursue music as a career and began to learn the clarinet and saxophone. Until she came to NTID at RIT, she found more advanced music too difficult to study.

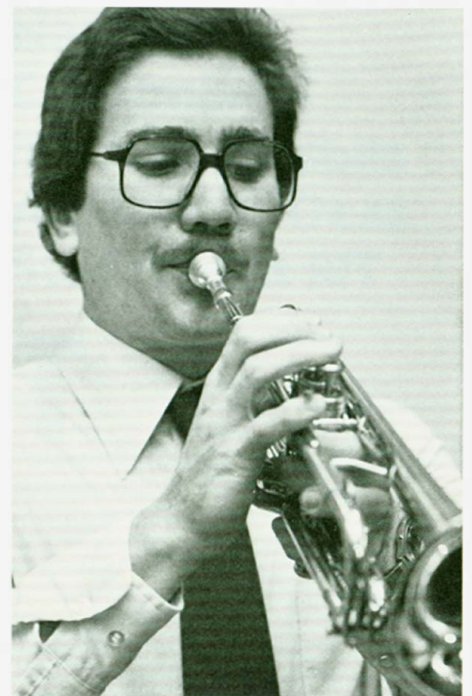
Bob Mowers believes that nearly any deaf person can be trained to play *some* musical instrument.

"Every deaf student who has come to us has been able to make some progress," he points out. "What it boils down to is the same requirements for everyone: incentive, initiative and talent. Because a person is deaf does not mean he or she isn't talented. Deafness has nothing to do with talent."

William Repp



Pam Lloyd of New York City, plays the clarinet with style.



Trumpet man Robert Ray of Oak Lawn, Ill.



Hit it! Music consultant Bob Mowers directs NTID's jazz/disco combo.

NTID at RIT Leads Nation in Instructional Program Captioning



Peter Schragle, deaf captioning specialist, directs a co-op student in typing edited captions into the Chyron character generator.

RIT's Captioning Center at NTID produced 139 programs last year, mostly instructional.

Those are extraordinary figures, says Senior Captioning Specialist Ruth Verlinde, considering one hour of captioning usually requires 40 hours of preparation. RIT's commitment to captioning, indicated by these figures, is putting NTID at the forefront of captioning nationally.

"We're ready to share our experience and provide leadership and training," Ms. Verlinde says. "For example, the New York State Department of Education is attempting to begin a state center to caption programs for public schools involved with mainstreaming and for schools for the deaf. The state came to us for an extensive presentation on captioning.

"We hope to provide information on how to do low-cost captioning to schools for the deaf and districts with mainstreamed programs," she adds. "We're ready to help anyone who wants it."

Captioning is an art in which information that can't be heard is presented visually, she explains. "It's basically putting the audio portion of a program on the visual—in television's case, the screen."

Captioning expertise is gained by continual exposure to different types of programs, she continues. Specialists need to know how they're produced, their content, the complexity of language and pace of dialogue.

"Writing and placing captions are skills that develop with increased exposure," she says. "Our editing and technical decisions are based on one goal: to make the language and presentation of captions as clear, straightforward and grammatically correct as possible."

Ms. Verlinde compares captioning to taking a good photograph. "You have to understand the composition of your picture. You have to picture in your mind's eye what that caption is going to look like when placed with all the visual information on the screen. The caption has to add to that information, not detract. We don't want to distract viewers."

Ms. Verlinde, who supervises the Captioning Center, joins Captioning Specialist Peter Schragle to form a unique team. Schragle, a 1972 associate degree graduate of RIT through NTID, later received BA and M Ed. degrees in the media specialist for the handicapped program at the University of Massachusetts.

"Peter is the only profoundly deaf person I know who produces caption programs," Ms. Verlinde says. "I think we make a really good team because we see things two different ways."

Schragle adds, "I rely only on the captions and of course, the picture, while Ruth can also listen to the audio. Sometimes we have different ideas about where to place the caption so as not to confuse deaf audiences, especially when people are speaking off-screen or in a crowd.

"Without the correct caption placement, the deaf person wouldn't be able to tell who's speaking," he points out.

Schragle is especially good at making sure the pace and flow of the captions match the visuals, Ms. Verlinde says. "He's able to pick out a caption that isn't serving its purpose. He can envision ways of presenting captions that a hearing person might not consider.

"In captioned programs," she says, "you get one chance and you have to get the meaning across that one time."

The captioning process is time-consuming. The captioning center makes a work copy—an audio cassette of the audio portion and a reel-to-reel working dub. RIT students are hired to transcribe the script—everything, commas included.

The center previews the script and watches the reel-to-reel tape on the television monitor. At the same time, the script is checked for caption placement and edited. If the pace of narration is too fast, captions are edited down.

The captioning of programs such as NBC's *Sybil* or CBS's *Body Human* series requires more extensive caption placement and editing. "We have a lot of respect for our audience's intelligence," Ms. Verlinde stresses.

"After editing the script, we give it to office practice students here who are hired to retype it in caption form onto a disk. The disk, which records each caption, is part of a mini-computer adapted to store captions."

Finally, the captioned video tape is produced. "That's when the captions and the original film or off-air recording are simultaneously run and taped to produce a captioned master tape," Ms. Verlinde says.

National Captioning Institute Exhibits Artwork of Deaf Students at RIT

The National Captioning Institute (NCI) opened its doors in Washington, D.C. last November with a "Grand Open House." A non-profit corporation, NCI seeks to open the world of television to hearing-impaired people across the nation through closed captioning.

The walls of NCI were decorated for the event with more than 45 works of art produced by students majoring in art at RIT through NTID. The celebration was NCI's way of saying "thank you" to all who supported the development of closed captioning.

On hand were 150 special guests, including representatives from the White House, Congress, the Bureau of Education (BEH), PBS, ABC, NBC, The Federal Communications Commission (FCC), Sears, Texas Instruments, Lion's Club International, Quota International, and almost every major organization of and for the hearing impaired.

Included in the exhibit were applied art and artwork for the In-House Co-op Program, as well as fine art—paintings, engravings, etchings, stone lithography and mixed media done by deaf students from NTID's Art Department and RIT's College of Fine and Applied Arts.

Guests called the exhibit a "dazzling exhibit of talent" with a high level of professionalism, taste and creativity. The student work was visual proof that hearing-impaired students are as talented and well trained as any students.

NCI was so impressed that it purchased all of the work for permanent display and commissioned additional pieces to be done by deaf art students who are at RIT through NTID.

Miscellaneous

Empire State Association of the Deaf Honors Drs. Castle and Hurwitz

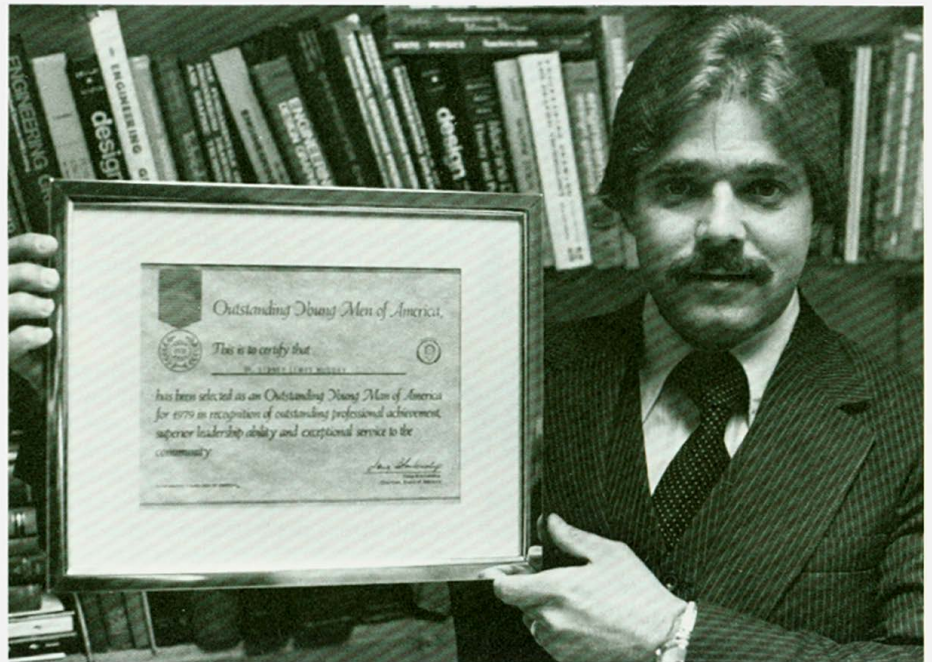
Drs. William E. Castle and T. Alan Hurwitz of RIT have received awards at the Empire State Association of the Deaf's (ESAD) 52nd Convention in Albany, N.Y.

Dr. Castle, vice president of RIT and director of NTID, and keynote speaker at the convention, received the ESAD honorary member award in recognition of his guidance and support to the association. The award was last given in 1971 to New York Gov. Hugh L. Carey, then a Congressman.

Dr. Hurwitz, associate dean for educational support services at NTID, was awarded the Thomas Francis Fox award. This award has been presented to an active member every two years in honor of Dr. Thomas F. Fox, a well known educator at the New York State School for the Deaf at White Plains, N.Y. It was through Dr. Fox's leadership that ESAD was established in 1865.

Also at the convention, Alice B. Beardsley, an interpreter trainer at NTID, was elected president of ESAD for the fourth time.

The Empire State Association of the Deaf is one of 47 cooperating members of the National Association of the Deaf (NAD). ESAD promotes moral, social, intellectual and economic standing of the deaf in New York State.



NTID's Sid McQuay Named Outstanding Young Man

An RIT assistant professor at NTID has been selected as one of the Outstanding Young Men of America by the U.S. Jaycees.

Dr. Sidney L. McQuay, faculty member in the Engineering and Computational Technologies Department at NTID, was selected on the basis of his education, job experiences and community involvement.

Dr. McQuay's involvement with handicapped people and technical education goes back many years. In 1973, he wrote his master's thesis, "Occupational Education for the Educable Mentally Retarded." His 1977 doctoral thesis, the most thorough effort anywhere to identify the attitudes of post secondary faculty members regarding deaf people, revealed that the more exposure teachers have with deaf people, the more positive their attitudes.

A native of Williamsport, Pa., Dr. McQuay received his doctorate in technical/industrial education from the University of Connecticut as a result of receiving the Educational Professional Development Association Fellowship Award.

Dr. McQuay first served as chairman of the Engineering Graphics Department in RIT's College of Continuing Education before getting involved in the NTID program. His more than eight years' industrial experience includes positions as project engineer in manufacturing engineering at Morse-Chain Division of Borg Warner Corporation and chief engineer at Precision Metal Forming Industries.

Dr. McQuay is a member of the Board of Directors of the Rochester Rehabilitation Center and serves on the board's long-range planning and professional staff development committees.

NTID Helps Plan National Conference On Rubella at RIT

Just two years from now, 6,000 or more deaf children struck by the 1963-65 worldwide rubella epidemic will be graduating from high schools throughout the country. NTID at RIT is joining national leaders of college programs for the deaf and vocational rehabilitation services in planning a national conference to help prepare educators and rehabilitation counselors for this unprecedented challenge.

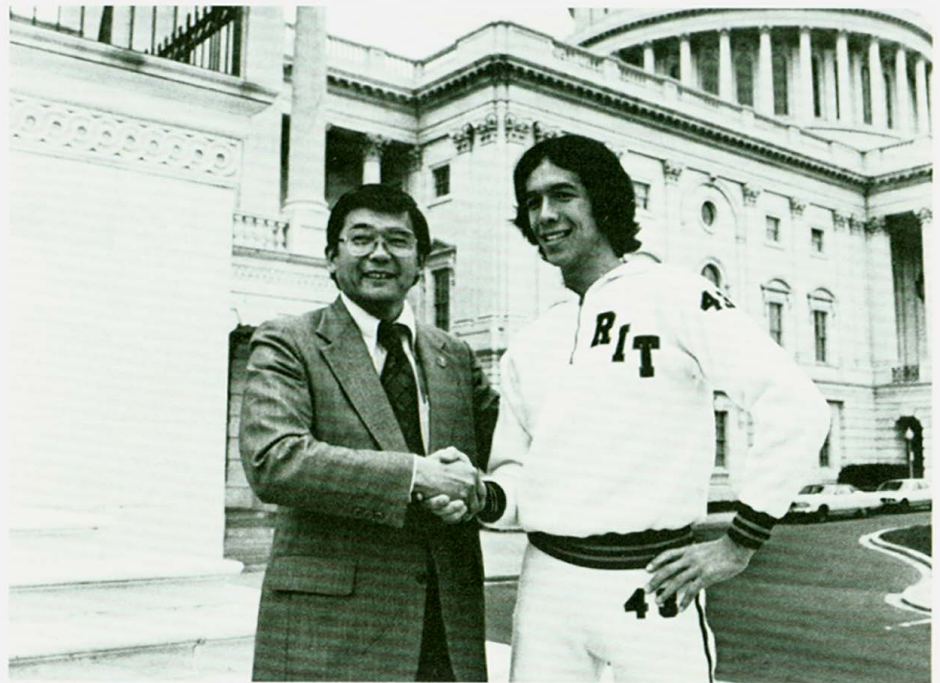
The national conference, scheduled for August 20-22 at RIT, will be co-hosted by NTID, Gallaudet College, the Conference of Executives of American Schools for the Deaf (CEASD) and the U.S. Rehabilitation Services Administration (RSA).

"The August conference will establish a plan of action to assure that none of these young adults will be denied services to which they are entitled," says Dr. Ross Stuckless, NTID's director of integrative research.

While rubella, otherwise known as German measles, often went scarcely noticed by expectant mothers, the fetuses were highly vulnerable, especially during the first trimester of pregnancy. A worldwide epidemic during the early 60s led to 8,000 infants being born deaf. An additional 3,600 were born deaf and blind in the United States alone.

Most of these children are now 14 and 15 years old and soon will become eligible for rehabilitation and postsecondary education services. Many of these students have additional impairments.

A January planning meeting held at NTID established three objectives for the conference: to bring attention to the number and needs of young rubella adults among organizations and agencies responsible for supporting and directly providing quality services to all who qualify; to give appropriate attention to special needs of multiple-handicapped young deaf rubella adults and press for clarification and expansion of the role of rehabilitation services for all multiple-handicapped deaf adults; and to initiate a national, regional and state plan of action to accomplish the first two objectives.



Mark Blesch of Cupertino, Calif. earns a handshake with Congressman Norman Mineta, who represents Cupertino and California's 13th Congressional District the hard way.

Deaf Student Helps RIT Break Cross Country Record

Mark Blesch, a second-year RIT student in NTID's data processing program, was part of the RIT relay running team which recently set a new transcontinental record—14 days, 12 hours and 8 minutes.

The team, coached by Peter J. Todd, began its marathon run at Santa Monica Beach in California on Thanksgiving Day with RIT Vice President and NTID Director William Castle on hand for the send-off. It was greeted enthusiastically two weeks later at Chesapeake Bay by the U.S. Naval Academy cross country team.

The RIT ocean-to-ocean run of 2,846.5 miles broke the previous record of 20 days, 5 hours and 20 minutes and has earned a place in *The Guinness Book of World Records*.

Coach Todd planned the marathon run as part of RIT's 150th Anniversary Celebration. The team included four experienced alumni runners with seven runners from the RIT cross country team.

"When Coach Todd called the meeting to talk about the run, it sounded like an impossible and unbelievable feat," Mark admitted. "When I thought it over after the meeting, I decided to challenge myself with his dream.

"Although we began the run filled with excitement, the first five days were tough because we were running across the desert and through the Rocky Mountains," Mark recalled. "We began to doubt we could break the record. But as the run went on, we got stronger and stronger and regained our confidence."

Each runner ran two miles and then passed an inscribed baton to the next runner. During the two and a half hours they weren't running, team members drove the two vehicles accompanying the run, ate, showered, did laundry or slept.

"Even though I was the only deaf runner on the team, I noticed an improvement in communication as team members used their sign language skills," Mark said.

After breaking the record, the runners headed home to Rochester, taking it easy so they wouldn't arrive at RIT ahead of schedule and spoil the tumultuous welcome planned for them. They completed the 3,409 trek December 10 and were joined by RIT President M. Richard Rose for the last two miles. Welcoming ceremonies were jammed with cheering families, faculty, staff and students.

Howard Mann



RIT Swimming Coach John Buckholtz gives marathon swimmer Diana Nyad some encouragement before she goes out on stage at the NTID Theatre to speak on "the courage to succeed." Ms. Nyad's December appearance drew more than 300 students to each of her afternoon and evening presentations, as part of the NTID special speakers series. On August 21, 1979, Ms. Nyad became the first person to swim the more than 60 miles from the Bahama Islands to Florida, conquering the Gull Stream, sharks and jellyfish. Her record-setting swim took 27 hours and 38 minutes.

Television Program on 'Deafness in Adults' features Dr. Castle

Deafness in Adults," one of 27 half-hour educational television programs produced by St. John's University, features Dr. William E. Castle, RIT vice president and director of NTID. The series depicts many of the physical, perceptual and emotional disabilities of the handicapped.

In the program, Dr. Castle points out that the causes and effects of deafness vary, depending upon age of occurrence. The film explores the various life styles, adjustments and problems with which deaf adults must cope.

"The main objectives of the television series are to raise the consciousness level of the society and to impart to the millions of handicapped persons a sense of accomplishment and hope," Dr. Castle says. "We're pleased NTID and its Instructional Television Department were invited to contribute to this informative effort."



Samuel Johnson (left), director of the National Scholarship Service and Fund for Negro Students, meets with Liz O'Brien, NTID career opportunities specialist, and Joe Dengler, RIT's admissions counselor for deaf students, during the fall Career Information Workshop. The workshop was designed to provide career information to professionals who work with deaf students which will enable them to better advise deaf students about employment in technical areas and NTID's technical programs.

NAD Appoints Pimentel as Executive Director



The Board of Directors of the National Association of the Deaf (NAD) has appointed Albert T. Pimentel as executive director. He succeeds Dr. Frederick C. Schreiber, who passed away in September.

Pimentel is no stranger to NAD. Elected to the Board of Directors twice and chairman of the Ways and Means Committee of NAD, he has been assistant executive director for national affairs since August 1979. He was named acting executive director upon Dr. Schreiber's death.

Pimentel, who received his master's degree in psychology from Louisiana State University, had served as director of public services programs and the National Academy for Gallaudet College. Previously, he worked as a teacher and psychologist in school programs for the deaf and a consultant to school systems, rehabilitation organizations and social service agencies.

The September 5, 1979 death of Dr. Schreiber stunned the deaf community around the world, including his many friends among the students, faculty and staff of NTID and the rest of RIT.



Nearly 30 RIT faculty, staff and students experienced handicaps such as blindness, deafness and mobility impairments through a three-hour simulation workshop on RIT's Handicap Awareness Day in October.

For further information contact:



Rochester Institute of Technology
National Technical Institute for the Deaf

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