

NTID

FOCUS

Fall 1984





2 From the Director's Desk

3 The Whole World Loves This Clown

Debbie Rennie wows 'em in Brno.



5 Building Dreams

Bridges, highways, roads, and dams.... This curriculum is oriented around "making things."

8 A "Force" for Disabled Persons

He may wear black, but this actor is no villain.

About the cover...

The happy face behind the makeup belongs to NTID student Debbie Rennie. Her mime performance with the Cleveland-based Fairmount Theatre of the Deaf won the grand prize at a recent international competition in Brno, Czechoslovakia.

11 A Movable Feast

NTID offers an appealing menu of resources on deafness.

13 Stepping Across the Threshold

Co-op supervisors find out what it's like to hear the sounds of silence.

18 All Fired Up

Patty Vogel Mullins shapes her destiny in ceramics.



21 "Sexually Speaking" at RIT

The truth according to Dr. Ruth.

23 A Gentleman and a Scholar

From Omaha, Nebraska, to NTID.... Professor Ed Scouten's distinguished career in deaf education.

26 Nancy Cook Smith: Spinning Gold

A successful textile designer shares her "words on confidence."



29 FOCUS on... Jean-Guy Naud

Even sans pants, this teacher commands the respect of his students.

31 Newslines

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This material was produced through an agreement between Rochester Institute of Technology and the U.S. Department of Education.

◀ The shaded nature trails found behind Grace Watson Hall offer a cool alternative to a hot summer day on campus.

Leadership in the Classroom...and Beyond

From the Director's Desk



The term "outreach" at NTID symbolizes the many ways in which the Institute shares information about the academic programs of NTID and the other colleges of RIT, its students and graduates, and deafness in general. Outreach goes beyond distributing publications, brochures, and products to interested audiences worldwide; it also involves faculty and staff members who, in a variety of ways, share their expertise about deafness and represent NTID at RIT outside the Institute.

NTID outreach includes involvement in organizations of and for deaf persons, such as the National Association of the Deaf, the American Deafness and Rehabilitation Association, the American Speech-Language-Hearing Association, the Conference of Executives of American Schools for the Deaf, the Convention of American Instructors of the Deaf, the Registry of Interpreters for the Deaf, and the Alexander Graham Bell Association for the Deaf (AGBAD), the last of which I recently ended my term as president.

The two years that I spent as leader of that organization were productive in terms of creating awareness of deafness—and NTID at RIT—for audiences around the world. I am fortunate to still perform that role as past president of AGBAD and through service on the board of directors of the National Organization on Disability (NOD), a non-profit organization dedicated to improving the lives of America's 35 million disabled persons, including those who are deaf.

You will read in this issue of *NTID Focus* about British actor David Prowse, better known to millions as "Darth Vader" of the *Star Wars* film series, who is affiliated with NOD and other disability causes in his native England.

You also will read about outreach that occurs when NTID hosts visitors who leave the Institute with a new perspective on deafness and the technological programs available to deaf students through RIT.

Radio talk show host Dr. Ruth Westheimer and textile designer Nancy Cook Smith, both of whom recently visited RIT, are examples of this. Smith, a hearing-impaired woman who has a successful retail career in California, related that her interaction with NTID students and faculty members has inspired her to learn sign language, a skill that she did not acquire during her mainstreamed education.

Finally, outreach is accomplished every day through the efforts of faculty members such as Ed Scouten and Jean-Guy Naud, and graduates such as Patty Vogel Mullins and Debbie Rennie.

NTID is committed to continuing and expanding its role as a resource for educational and general information about deafness and NTID. In so doing, we hope to inform an ever-widening audience that there is a place where hearing-impaired persons can obtain a quality technological education, and that place is Rochester Institute of Technology.

William E. Castle



The Whole World Loves This C · L · O · W · N

By Richard Schmidle

At three minutes after 9 o'clock on a dreary winter morning, Debbie Rennie bursts into the room, rosy cheeked and a little out of breath, and tosses her coat onto a chair. She is animated and expressive, a petite engine running at full steam. The images fly from her hands and fill the room: a greeting, an introduction, an explanation, an apology.

Eyes wide, arms outstretched, she describes a monstrous pile of snow blocking her driveway. With her back bent under the weight of an imaginary shovel, she works her way across the floor: scoop, toss, scoop, toss, in search of her buried car.

The performance is spontaneous, her plight is genuine. In her snowbound traveler you see Everyman and Everywoman, beset by trouble and determined to overcome it. Empathy opens your heart and laughter tumbles out.

Humor comes naturally to Rennie, both in casual conversation and on stage. Last November, the NTID student wowed an international audience in Brno, Czechoslovakia, where she competed with 200 mimes from 12 nations at the Eighth Annual International Pantomime Festival of the Deaf. Her clown-mime performance with the Cleveland-based Fairmount Theatre of the Deaf won the festival's top award, the Grand

Prize of the World Federation of the Deaf.

"When they announced the winner, I was confused," Rennie recalls. "I thought the prize was being awarded to the Fairmount Theatre, to the whole group. I didn't know that they had singled out my performance."

President Reagan later wrote to congratulate her: "While some may consider deafness a handicap, you and your colleagues have dedicated yourself to a very challenging art form with very encouraging results. I commend your efforts and I hope that you continue to meet with success."

Traditional mime artists follow strict rules of movement, but Rennie has her own style.



"I haven't established rules," she says. "I can actually run, or change to a mime run. I'm closer to clowning techniques. I prefer more of the traditional clown."

Shunning the customary whiteface and black costume of formal mime, she



bounds around the stage in bright checkered pantaloons, widened suspenders, and a green cutaway overcoat. Her hazel eyes, giant smile, and cherry-red nose are framed by a huge bow tie and wild curls of shoulder-length chestnut hair. A single white daisy sprouts from her tasseled hat.

But Rennie is not a three-ring circus, pie-in-the-face clown. Her message is simple and subtly delivered: open up, communicate, share joy, and appreciate life.



"I love it when the audience falls in love with my clowning," she says. "Then I fall in love with the audience."

Opening your heart to people on stage can be risky, she admits, "but I'll give my love no matter what, even if they don't give back. My love may still make an impression on them later."

Love and pantomime may be universal, but Rennie recalls a skit in Brno when local culture got in the way. On stage, she struggled with an imaginary catsup bottle that refused to pour. In the United States, the routine draws laughs; the Czechs were only mildly amused. Catsup, she discovered later, is not a common table item there.

Rennie began clowning in a high school mime club in Pittsburgh, Pennsylvania. She came to NTID from the Western Pennsylvania School for the Deaf and received an associate degree in applied art in 1980. National tours with NTID's *Sunshine Too* and the Fairmount Theatre

broadened her acting skills. Last fall, she returned to RIT to study graphic design.

"Debbie thinks she is underplaying, but she is three times bigger than life," says Jerome Cushman, associate professor of theatre at NTID. "She can make things seem so vivid, so clear."

"In the theatre, she has always played the comedienne, the clown-like character, mostly because of her pliable, expressive face. She is very intelligent. The audience laughs with her and at her, but at the same time is delighted by the intricacies and complexities of her character. Basically, she is teaching sign language and movement."

Of all the emotions she displays on stage, Rennie says sadness and dejection are easiest to convey; anger is the most difficult. Offstage, the problem is the same.

"If I'm angry, people think I'm teasing. They don't think I'm serious."

Rennie's frequent displays of impromptu humor are punctuated by serious moments. A question about her deafness draws a long, thoughtful pause.

"Deafness is special and wonderful to me," she says. "My silence is important to me. It makes my eyes my strength, helps me to make my movements precise."

"The eyes are the key. I use eyes and movement to convey the pictures in my mind. My deafness helps me to concentrate on communicating with body language."

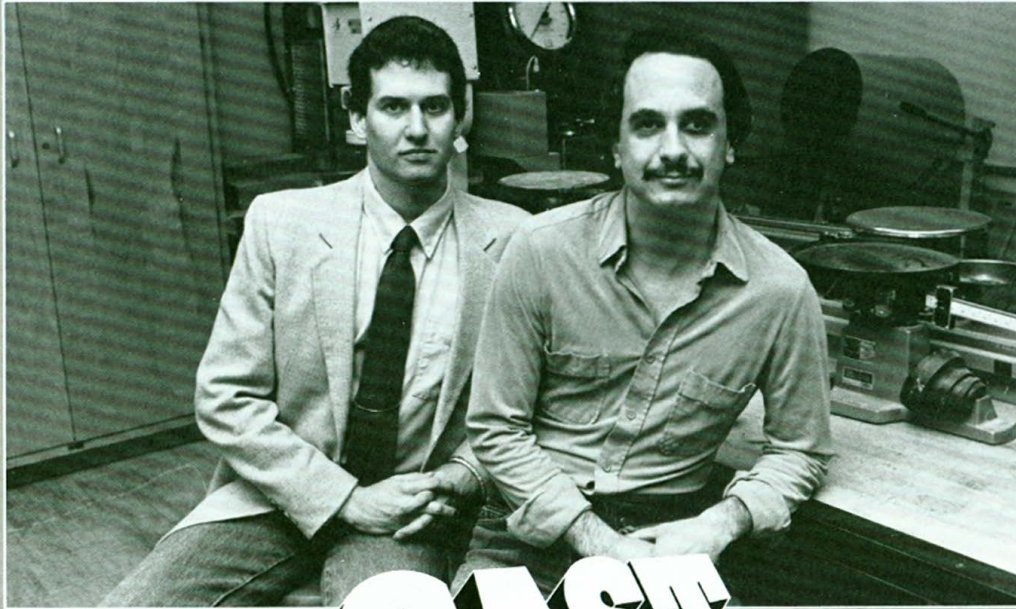
"Debbie has found a commitment to the theatre," Cushman says, "but she is practical. She realizes that opportunities for deaf artists are limited, so she's working on a bachelor's degree in graphic art."

"I want to keep performing forever," Rennie says. "But I can't depend on it for a living. My plans are not definite. One possibility is a career in graphic design with free-lance clowning."

"One of my strongest desires is to work with deaf children. They miss abstractions when they are young. It is easier for them to learn concrete concepts—chair, book, table. Through the performing arts, they can learn abstractions."

The humor sneaks in without warning. She is fingerspelling, halfway through a long word, when her right hand stumbles. The conversation stops. She scowls in rebuke at the uncooperative fingers. They try again, and falter. In mock exasperation, she cocks her left hand into a pistol and shoots the offending hand. Then, as if nothing had happened, she slides back into the conversation. But you are smiling now, touched by the magic, and she is pleased.





CAST

BUILDING DREAMS

By Emily Andreano

"We orient our curriculum around making things," says Assistant Professor Kevin Foley, chairman of the civil engineering technology baccalaureate program at RIT's College of Applied Science and Technology (CAST). "There seems to be something attractive in that to hearing and hearing-impaired students alike. Certainly, there are ample opportunities for a hearing-impaired person to work in this field without feeling handicapped."

Like all hearing-impaired students at RIT, those who enroll in CAST arrive by means of a variety of circuitous routes. Some have come right out of high school. Others may have transferred from other colleges; and of course, there are those who have finished a program at NTID and will pursue a bachelor's degree. What they share, aside from their hearing impairment, is a singular determination to succeed.

That drive leads them to pursue a life of extreme discipline, perhaps beyond that required of other students.

The civil engineering technology program is a natural follow up to NTID's associate degree program in civil technology, and the construction option within the program seems to satisfy a common longing among the students to have something concrete—so to speak—to show for their efforts.

Craig Marineau, a junior, enrolled as a transfer student from Portland (Oregon) Community College, where he received an A.A.S. degree in civil technology. Marineau had a conglomeration of educational experiences, like many hearing-impaired students: he went from kindergarten through eighth grade at an oralist school and then was "mainstreamed" into a public high school.

Marineau is of a somewhat artistic bent. Drawing is his passion, but in the controlled (and lucrative) context of engineering. He was first attracted to civil technology because of an interest in mapmaking, and intends to be a drafter, perhaps someday designing computers.

His sights are set firmly in the future. He chose RIT because his academic program includes the opportunity for a cooperative work experience. He is now

Determined roommates

Former roommates Gregory Tompkins, above left, and Richard Simpson are both graduates of CAST. Simpson went on to CAST from NTID, while Tompkins transferred from another college.

on co-op as a drafter for the Milne Construction Company in his native Oregon, a position he obtained with his father's help.

Marineau does not enjoy having most of the country between him and his family, but feels that the challenge afforded by RIT is worth the distance. He deeply appreciates the NTID Support Department at CAST, and has called upon its tutors to help with some of his more difficult work.

Even without the members of the Support Department, Marineau feels that RIT faculty members are a special group of people. "They really care about the deaf students," he remarks.

Although he does not attend classes with other NTID students, Marineau has chosen to live in a dormitory predominantly populated by deaf students, which "keeps me from feeling left out."



He has precious little time, however, to address social concerns.

"The work never ends for us," he says. "Sometimes I have to stay up until two or three in the morning. But I really enjoy the challenge of my courses, and I won't give up until I grab that bachelor's degree."

Richard Simpson of Paoli, Pennsylvania, was also mainstreamed at a public high school. And, like Marineau, he has artistic inclinations. Simpson expresses his in the areas of woodworking and industrial drafting—he has won ribbons in both—and started out in the Woodworking and Furniture Design program at RIT's College of Fine and Applied Arts.

Reality, or his perception thereof, intruded, as it did in Marineau's case. He "started thinking about his future," and transferred to NTID, enrolling first in the architectural technology program and then switching to civil technology. He graduated from CAST last spring.

Simpson says that many factors prompted him to choose civil technology. Surveying, landscaping, and structural analysis are three activities he loves.

Cooperative work experiences took him through many aspects of the profession. He praises the co-op concept for helping him winnow out those less appealing to him.

His first co-op, in the summer of 1978, involved electronic drafting, soldering computer equipment, and conducting various tests on ship models and tortopodos.

The following summer, he worked as a drafter, doing topographic and subdivision drawings. That winter he became a supervisor in NTID's architectural drafting lab, helping students with drafting assignments.

In the summer of 1980, he moved up to a position as designer-drafter, doing both preliminary and final drawings, as well as topographic drafting work. Ultimately, he concluded that drafting was not enough of a challenge for him.

The following spring he finally hit upon a co-op to suit his fancy. His title was technician, and he mainly was involved in correcting and making final drawings in ink, but he had his first taste of surveying, and there found his metier. That winter he took a position as an assistant surveyor in the surveyor's office of a department of public works.

Simpson, who was deafened as a result of the rubella epidemic, has an 80 percent hearing loss. He wears a hearing aid and is able to talk on the telephone with the help of an amplifier that he carries with him. Although he graduated, he still has one more co-op requirement to fulfill, and then he is hoping that his communication skills, in tandem with his education, will land him a job with the Federal Emergency Management Agency in Philadelphia.

He feels strongly that other hearing-impaired students could benefit from a journey of self-exploration such as the one he took. He admits that the tortuous path he followed was fraught with diffi-

Never-ending work

Transfer student Craig Marineau lives in a dormitory with several NTID students, but says he has little time for socializing.

culty, but says, "If you try hard enough, you can do it."

Simpson's former roommate proves that the life of a hearing-impaired RIT student may be disciplined, but is not monastic. Gregory Tompkins, another '84 graduate of CAST, is engaged to be married to Diane Bokros of Parma, Ohio, who graduated from NTID at the same time with a degree in accounting.

Tompkins, who has a hearing twin brother, is the only deaf member of his family. He speaks with the faintest tinge of a Southern accent, for he was born in Louisville. His family uprooted themselves to Missouri, so that he might attend the Central Institute for the Deaf in St. Louis. However, Tompkins stayed at the school for only three years, transferring to a mainstreamed public school in Ballwin, a St. Louis suburb.

In high school, he decided to be an architect, but refined that desire to engineering when he realized he liked being in on the construction end of a project. He enrolled in a pre-engineering program at St. Louis Community College, spending one year at its Meramec branch and another at the Florissant Valley campus.

Tompkins then transferred to the University of Missouri at Rolla. There, he ran into his first stumbling block: the upper level courses were hard to follow



without the aid of interpreters or tutor/notetakers.

During that year, he traveled to Romania for the World Games for the Deaf, where he was a member of the U.S. swimming team. One of his teammates, an RIT student, strongly encouraged Tompkins to apply. (While at the Games, Tompkins broke the world record in the 200-meter breaststroke.)

Tompkins' mother, a high school teacher, had always wanted him to attend RIT, so he decided to leave his friends and family, and see if life as a student would be any easier with some support services. With a laconic smile he allows that even if he had not met his fiancée, he would not regret his decision.

"I have been extremely impressed by the RIT faculty," he says.

Tompkins took two co-op positions while at RIT, the first as an engineering trainee, where he worked on the design of an activated sludge wastewater treatment plant for the city of Ithaca, New York. His second job was as an engineering technician for a Rochester firm; there, he did drafting and surveying, using several computer systems. He feels those two experiences helped ready him for the job market.

"I picked up a lot of vocabulary while on co-op, and I learned that it's probably going to be awkward for me starting out—I'll just have to push myself to be assertive. I'm fast becoming a workaholic," he muses.

He plans to take a licensing exam in Ohio or Missouri immediately—"If I'm ready!" he gulps. He also hopes eventually to attain a professional engineer's license. Meanwhile, he has joined Simpson in pursuit of a job, concentrating on Cleveland, where Bokros is with an accounting firm.

Tompkins has the air of a dreamer beginning to see his ambitions take shape.

"All of my life, I've been building things. As a child I made models, wooden bridges, and a tree house. Later, I designed my own bed. For me, building bridges, highways, and dams is like mountain-climbing. I want to see how far I can go, and I want to get there on my own."

Raymond Kovachik has gotten there, or is at least part way up the mountain. Another product of a mainstreamed education, he graduated from CAST in 1981, having first obtained an A.A.S. degree in architectural technology from NTID.

Kovachik is a senior engineering technician with the structural department of Clough, Harbour & Associates in Albany, New York. In addition to conducting investigations and writing reports on proposed and existing structures, and rehabilitating older dwellings, he helps design bridges, buildings, foundations and retaining walls, dams, parking garages, and rapid transit structures.

Choosing the fast track

CAST graduate Raymond Kovachik settled in an area with a limited deaf community, but felt the need to do so in his quest for upward mobility.

Kovachik started at Clough, Harbour in July 1983; before that he had been employed by two Rochester firms. Although he is relatively new, he says that the people in his office are "so nice that they make me feel as though I've been there for a very long time."

He is the first hearing-impaired person employed full time by Clough, Harbour, and still the only hearing-impaired employee. He first learned of the firm as a co-op student; they had a field office in Rochester, and he worked there along with a group of hearing co-op students. He presumes that Clough, Harbour hired him based on that experience.

"I didn't seem to have any trouble fitting in with the crowd," he recalls.

Kovachik is married to Allison Atkins, an NTID graduate and medical record technician at Children's Hospital in Albany. They both miss the cultural vibrancy of Rochester's deaf community, but have a clear-eyed sense of purpose about the need to relocate to achieve upward mobility.

Kovachik hopes to attain a professional engineer's license when he completes the required four years' experience on the job. So far, his experience has included some thorny problems, such as one with which he recently had to grapple.

He was assigned to help design foundations to fit foreign-made structures, and found it not unlike trying to fit square pegs into round holes. The difficulty arises because American building materials are sized according to U.S. weights and measures, while foreign products are designed using the metric system.

But he is undaunted, and intends to stay at Clough, Harbour because of the opportunity he sees for advancement. With a puckish grin he explains the basis for such self-assurance: "Maybe I'm doing a good job!"

Like his CAST counterparts, Ray Kovachik is confident that his plans will coalesce.



A "FORCE" FOR DISABLED PERSONS

By Kathleen Sullivan

A peek into Dave Prowse's closet might reveal the following: one well-worn Frankenstein mask; one made-to-order Scottish kilt; and one space-age nylon suit emblazoned, "Use the Green Cross Code Man."

Missing from the closet would be the outfit that has made Prowse the most famous villain of recent film history: a flowing black cape, a chestplate festooned with switches and buttons, and a black headpiece.

Yes, Dave Prowse, 48-year-old actor, athlete, and consummate self-publicist, is that most heinous of big screen villains—Darth Vader of "Star Wars" fame.

He also is Special Ambassador to the United Nations Decade of Disabled Persons, head of England's road safety campaign for children, three-time British weightlifting champion, and recip-



ient of the United Nations Award for his work with mentally and physically handicapped people. Not bad for an actor whose first stage role was that of "Death" at London's Mermaid Theatre.

Prowse brought his own special "force" to NTID in March, as part of RIT's Special Speaker Series. Well-known in England for his work with various disability groups, he spent three days in Rochester, talking to students at RIT, whisking through the pediatrics unit of a local hospital, and entertaining local school children with his own brand of road safety.

He even ventured to Niagara Falls, where he was promptly deported from Canada because he didn't have his passport.

"Imagine that!" he good-naturedly exclaims. "Even though the customs officer recognized me, and had me sign all sorts of autographs for his family, he still deported me... lovely!"





Prowse happily estimates that he has signed more than 70,000 autograph cards since "Star Wars" premiered in 1977. But beneath his publicity-loving exterior, he is a man who understands—from his own unique experience—the implications of disability.

As a promising English schoolboy sprinter and rugby player, Prowse's Olympic aspirations were cut short when he was sent to the hospital at age 13 with suspected tuberculosis of the knee. During one year in the hospital, he sprouted from 5'9" to 6'3".

He spent the next three years "hobbling around stifflegged" in a brace, until doctors finally admitted that the suspected TB was merely "growing pains."

Then 17 and an imposing 6'6", Prowse bought a Charles Atlas course and dedicated himself to body building, a sport that paid off in the form of three successive British Heavyweight Weightlifting Championship titles (1962-64). The following year, he donned a kilt to participate in Scotland's Highland Games, where he took third place in caber tossing. [Caber tossers throw heavy wooden poles straight up in the air; contestants are judged on the accuracy of the pole's landing.]

From there, it was on to plays, television advertisements, and film roles, most notably in a series of "Frankenstein" horror films, in Stanley Kubrick's con-

troversial "A Clockwork Orange," and in the phenomenally successful "Star Wars." His involvement in that film is almost as intriguing as the movie's plot.

"George Lucas [director of "Star Wars"] rang me up and offered me two roles in the film," Prowse recalls. "The first was Chewbacca, a large, hairy character. I was tired of playing roles that required costumes and masks, so I declined. The other role was Darth Vader, the villain of the movie. Villains are such great characters—people *always* remember them. It sounded good, but the catch was that I would have to wear a mask. However, the appeal of being a villain outweighed the inconvenience of wearing a costume, so I accepted the role."

Much of the "Star Wars" trilogy (the original film was followed by "The Empire Strikes Back" and "The Return of the Jedi") centers around the battle between good and evil in the forms of hero Luke Skywalker and villain Darth Vader. Because of the enormous popularity of the first film, scripts for the next two were top secret, and many actors were given sheets with only their own lines.

In Prowse's case, the voice and lines of Darth Vader were later dubbed by another actor. "I suppose they couldn't have a villain with a Cockney accent like mine!" he jokes.

The dubbing, however, sometimes produced comical results.

'Stop, look, listen...and think'

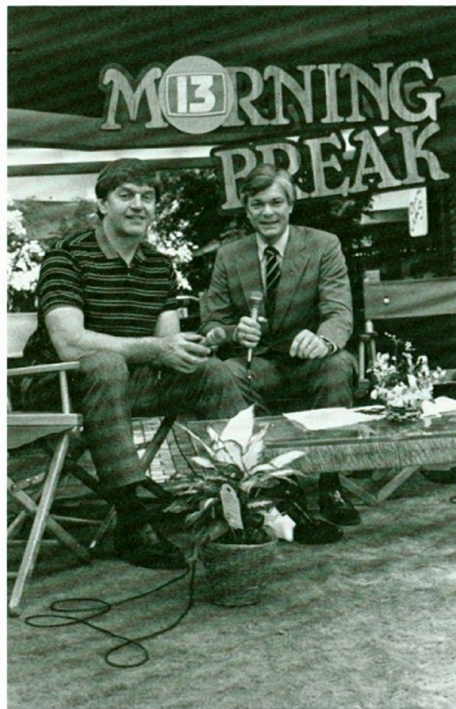
The Green Cross Code Man teaches the rules of the road to an enthusiastic group of English school children.

"In one scene, I appeared on a ledge, yelling to Luke Skywalker to 'join me and rule the Empire!'" Prowse recalls. "I was as surprised as the person sitting next to me in the theater when I saw the movie and discovered Vader admitting, 'Luke, I'm your father!'"

Portraying Darth Vader for hours on end had its own "dark side," Prowse reveals, considering that the costume took several hours to put on and was hot as well as confining.

"In one scene I was supposed to make this *grand* entrance," Prowse says, "preceded by Storm Troopers [law enforcement characters]. The special effects crew used explosives to produce an eerie, smoky effect. They used so many that they nearly blew the place up. The Troopers couldn't see, so they all tripped over one another as they went into the room. I started in, but someone stepped on my cape, so I was straining furiously to move forward. When I finally broke free, I plunged into the room... right on top of the pile of Troopers!"

The overnight success of "Star Wars" in 1977 propelled Prowse into the American limelight, where he seized the opportunity to "try and let the world know that there was an actor inside that suit trying to get out."



Taking a Morning Break

Above, Prowse chats with local talk show host Don Alhart, and top, is surrounded by enthusiastic fans after his talk at NTID.

But for the occasional aggravation of his relative anonymity, he admits that being Darth Vader has its advantages.

"A year or so after the movie came out, my manager and I decided to drive to Disneyland in California," he says. "It used to be a joke that when we'd travel, we'd spread out all sorts of Darth Vader cards and paraphernalia on the dashboard... quite visibly, you see.

"As luck would have it, we got pulled over for speeding. My manager told the policeman that he was in such a rush because he was taking Darth Vader to Disneyland. The cop looked in at the dashboard and his face lit up. He immediately asked for autographs, and then offered to *escort* us to Disneyland! Since we were not going for an appearance, but merely as tourists, we had to do some fast talking to deter him from his offer."

Aside from his rare public appearances in costume (the movie company owns the rights to the Darth Vader character), Prowse appears regularly at science fiction conventions nationwide and has donated his time to organizations such as the President's Committee on Employment of the Handicapped, the National Organization on Disability, and the Special Olympics. He is especially proud of his involvement since 1976 with Britain's road safety campaign for children.

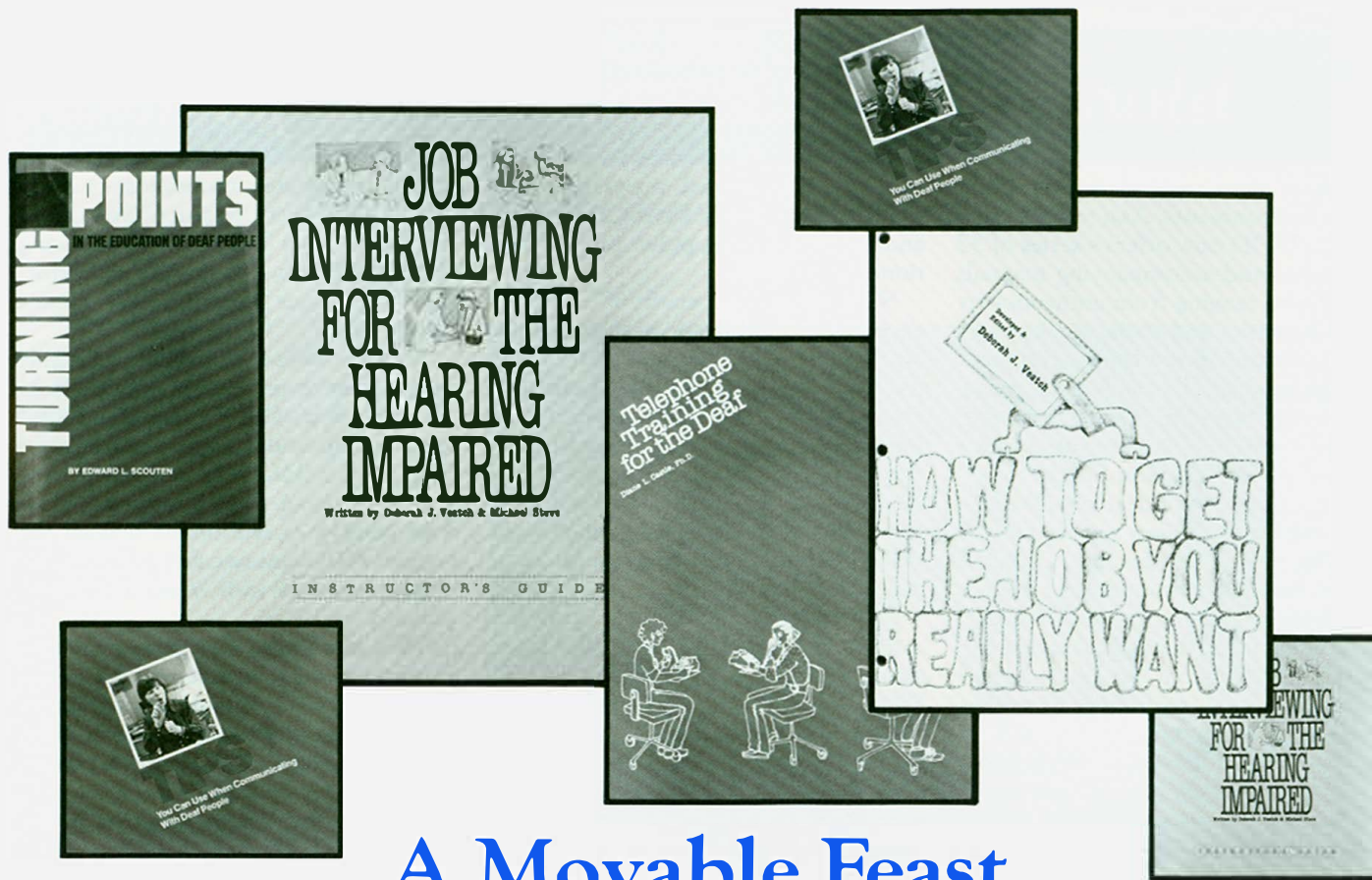
Dressed as "The Green Cross Code Man," a popular figure among British children, Prowse has visited more than 1,000 schools in 200 cities. The campaign has resulted in a 50 percent reduction in the number of children killed or disabled in road accidents.

Prowse also appears in costume as the "Chief Deafriender" of hearing-impaired children in England, presenting "phonic ears" (FM amplification devices) to children and their families.

Actor, athlete, ambassador, villain—Dave Prowse admits that he's having a ball. Although he wishes that more people would realize that his film career didn't begin with "Star Wars," he recognizes that the film has boosted his popularity considerably. The cast members even penned a song about their new-found fame, which Prowse obligingly sings to the "Star Wars" theme:

"Star Wars, made me a fortune, paid off my mortgage, bought me a car..."
Lovely.





A Movable Feast

NTID Reaches Out with Resources

By Richard Schmidle

Reach out and touch someone, suggests a telephone company advertising slogan. As a major resource on deafness, NTID at RIT reaches out to educators and other professionals with research data, communication development packages, curriculum materials and other information designed to improve learning opportunities for deaf and hearing-impaired people.

NTID reaches many of these professionals through personal contacts, journals and other publications, and through an annual product catalog. In five years, more than 150,000 copies of the catalog have been distributed nationwide.

Products offered by RIT through NTID range from videotapes of technical sign language to booklets on hearing aid care. Many of these materials are offered free or at minimal cost.

"Many of our products were originally developed for use in NTID classrooms," says Roch Whitman, coordina-

tor of NTID marketing outreach programs. "When word of their success got around, other people began asking for them."

A popular instruction package, *Job Interviewing for the Hearing-Impaired*, grew out of an NTID classroom project. Debbi Veatch, manager of special projects for NTID's Division of Career Opportunities, and Vern Davis, career development counselor for the School of Science and Engineering Careers, taught job-finding skills to NTID students.

"Vern and I did a role-playing routine in the classroom," Veatch recalls. "He was the interviewer, and I was the job-seeker. To illustrate a contrast, we did two interviews—a bad one and a good one. For the first, I dressed sloppily, mussed my hair, and smoked a cigarette. During the second interview, I dressed properly, sat up straight, and did all the right things.

"We repeated this for many classes. It was all right for Vern," she jokes, "but I had to change my clothes and adjust my hair for each interview."

Through NTID's Instructional Televi-

sion Department (ITV), Veatch videotaped a similar demonstration, using hearing-impaired interviewees. When she began to receive outside requests for the tape, Veatch and Instructional Developer Dr. Michael Steve created a student activities guide and an instructor's guide to accompany the videotape.

Veatch's book, *How to Get the Job You Really Want*, also grew out of her classroom experience.

"Job-finding is not an isolated task, but a crucial part of a life-long career development process," she says. "Often, students don't recognize the connection. The importance of developing effective job-seeking skills cannot be over-emphasized.

"One of the goals of NTID's placement office was to help students become more independent in their job search," Veatch says. "The book was written with that in mind. It's a workbook for deaf and hearing-impaired people preparing to enter the job market, seek promotions, or change careers."

More than 1,000 copies of *How to Get the Job You Really Want* have sold in two years.

In 1975, NTID began a national project to collect, evaluate, select, and record and share signs used in technical and career environments. As a result of that project, NTID now offers a series of 32 videotapes and accompanying manuals on subjects ranging from anthropology to mathematics and social work. More tapes and manuals are being developed.

"Sign language, like spoken language, is evolving," says Dr. Frank Caccamise, senior research associate and project director of the Technical Signs Project. "As more and more deaf people enter technical fields, skilled signers are developing new signs through a natural process based on communicator's needs and natural means for sign development. We are recording the signs that develop through this natural process and are commonly used, including synonyms and regional variations.

"We're recording signs currently used by many skilled signers, but we're not telling people what signs to use, or that one sign is better than another," Dr. Caccamise emphasizes. "These tapes are a dictionary that individuals and organizations can use for reference. Like all dictionaries of living languages, continual additions and revisions are necessary."

Recent customers include a public library in New York State, a junior college in Georgia, a ministry of the deaf in New Hampshire, and a school for the deaf in California.

One of the newest tapes in the series is a collection of signs used in theatre.

"We went to the National Theatre of the Deaf, the theatres at NTID and Gallaudet College, and others, looking for skilled signers who were also proficient in theatre vocabulary," Dr. Caccamise says. "From a vocabulary list, we made a rough tape and sent it to theatre sign users for evaluation. Once we knew the signs used by these groups, we made a final tape, and are now developing a manual to accompany it."

NTID also offers signed and captioned tapes on general education, theatrical performances, literature, and deaf culture. Programs produced by NTID's Instructional Television Department have been aired by cable TV stations in Rochester, New York, and Pittsburgh, Pennsylvania. A pamphlet, *How to Write and Caption for Deaf People*, written by Ruth Verlinde, ITV captioning coordi-

nator, and Peter Schragle, captioning specialist, will be published this fall by NAD.

Through an arrangement with outside film and videotape distributors, NTID captions educational programs, uses them free of charge in the classroom, and provides the supplier with a captioned copy.

NTID offers the benefit of its experience through publications such as *Turning Points in the Education of Deaf People*, published this spring by Interstate Printers and Publishers. Written by Professor Emeritus Edward Scouten, a veteran educator and member of the NTID faculty since 1970, *Turning Points* is a detailed history of the people and events that have influenced the education of deaf people.

A curriculum in Basic Sign Communication, developed for use in NTID's training program for faculty and staff, has been adapted for use outside the Institute. The curriculum is designed for teaching natural signed English/Pidgin Sign English through the Direct Experience Method, a no-voice "immersion" method which allows for maximum student participation.

"This curriculum represents the first three of a series of 10 courses we will offer," says William Newell, chairperson of the Communication Training Department at NTID and co-author of the curriculum. "It is a complete package of materials with teacher's guides, a student materials book, and a vocabulary book. The vocabulary book is also available separately."

Soon to be available to the public is *Words on Your Hands*, a series of eight self-instruction videotapes for developing fingerspelling skills.

"We've been using *Words on Your Hands* in-house since 1977, and we've had great success with it," Newell says. The tapes will be available for purchase or free loan.

Hearing-impaired people are using the telephone more effectively thanks to *Telephone Training for the Deaf*, a package of instructional materials created by Dr. Diane Castle, a telecommunication specialist at NTID.

"Hearing-impaired persons are often confronted with a special set of problems when using the telephone," she says. "When you use a telephone you cannot lipread or take advantage of facial expressions, so you need to use

special communication strategies that you would not use in a face-to-face conversation."

Every year, in response to requests for information, NTID's Public Affairs Division distributes thousands of brochures and other literature. One of the most popular is *Tips for Communicating with Deaf People*, now in its third printing, with more than 100,000 copies distributed.

"I have always felt fortunate to be able to get your materials," says Judy Tingley, a member of NTID's National Advisory Group and program manager of Services for Deaf Persons, California Department of Rehabilitation. "The *Tips* booklet is one of the few on the subject that seems to cover all aspects of communication with hearing-impaired persons.

"We often provide training for employers of deaf persons and also put together packets of information tailored to specific audiences. The *Tips* booklet is always included, as it seems to fit everyone's needs," she says.

"It's exciting to see products developed at RIT through NTID used by people all over the country," says Whitman. "By sharing information and ideas, we're investing in opportunities for deaf people everywhere."

For a free catalog of NTID products, write to Division of Public Affairs, Department F, National Technical Institute for the Deaf, Rochester Institute of Technology, One Lomb Memorial Drive, Post Office Box 9887, Rochester, N.Y. 14623.



Stepping Across the Threshold

Workshops Prepare Co-op Supervisors

By Emily Andreano

The electricity of anticipation charges the atmosphere. Six medical record supervisors, all hearing women, nervously eye six medical record technology students, also women, all hearing impaired. For one summer, the students will "co-op" at their hospitals. Which, they wonder, will be theirs?

Neither group wears identification. The students have never met their future supervisors and are equally curious. Their teacher, NTID Medical Record Technology (MRT) Program Director Marilyn Fowler, announces that each will have to identify the other by asking questions.

The supervisors are seated at a horseshoe-shaped table, an empty seat separating them. The students are directed to stand on the inside of the horseshoe, one in front of each supervisor. They are allowed to ask the supervisors three questions about themselves, the answers to which the students jot down on the supervisors' name tags and return to them. The supervisors are to do the same of the students, who then tote the answers around on their tags.

After several minutes of desultory conversation, the students, giggly and apprehensive, are told to move clockwise to the next supervisor, by means of a light briefly flicked on and off. All this is observed with a mixture of wonder and amusement by the supervisors, most of whom already have joined enthusiastically in this mutual "guessing game."

Supplied by the next student with the answers to the three questions, the supervisors gamely attempt to surmise what the questions might have been, an awkward reprise of the television game show "Jeopardy." One student has indicated that she is a twin; six times, she is asked how it feels to be one. Apparently, her twin is hearing—no one asks how she feels about that.

Once the rotation is completed, the students are supposed to take the empty seat next to their future supervisor. Just one student is not sure which supervisor will be hers.



Without fanfare, she is ushered to her proper seat and the entire group is welcomed by workshop coordinators Fowler; Frederic Hamil, chairperson of NTID's Department of Applied Science/Allied Health Professions; and Cynthia Mann and David Templeton, MRT instructors.

Thus begins one of two annual supervisor workshops on the cooperative work experience, an opportunity for deaf students at RIT to work at a full-time job outside the classroom. The other is geared toward medical laboratory technology (MLT) supervisors.

Fowler concocted the original workshop eight years ago. With a wry smile, she explains that the present format was arrived at "through trial and error."

While such a plan might at first glance seem haphazard, there is craft underlying the presentation, a canny mixture of information and emotion designed to elicit zealous enthusiasm from the supervisors at the thought of turning volunteer teachers for a summer. This year's results do not disappoint.

The objectives of the workshop are explained to the assemblage. Mainly, they are to make the students more com-

No-nonsense approach

Dr. Willie Ruff, right, teaches student Keith Edelin the first of many lab procedures he'll have to perform while on co-op at Howard University Hospital.

fortable about embarking on co-op and to impose some form of "quality control" on the experience. The workshop also is designed to present aspects of deafness to supervisors, and to inform them of the specific activities in which the co-op students will participate.

Next, the group settles down to watch a film about NTID called "The Silent Drum," the title of which derives from Henry David Thoreau's *Walden*. ("If a man does not keep pace with his companions, perhaps it is because he hears the beat of a different drummer.")

The film, narrated by the late Rod Serling, takes off from a *Twilight Zone* theme. Serling appears and begins talking, but no sound comes out of his mouth. Then: "During that moment of time, you stepped across the threshold separating sound and silence. You entered the world of the deaf."



Entering the 'world of the deaf'
Among the participants in the MRT workshop were Loretta Miller, left, assistant director of the medical record department at The Bryn Mawr Hospital in Pennsylvania, and Helen Howe, right, a member of the MRT advisory group.



The film was produced in the early 1970s, when NTID was in its infancy—saplings dot the RIT campus and the LBJ building is a lump of loam hard by a steam shovel. But Fowler and Hamil choose to continue airing it because its message—that deafness separates man from man, and that NTID is a ray of hope in a silent world—endures. (Ed. note: A multimedia presentation and videotape to replace "The Silent Drum" will be prepared jointly by NTID's divisions of Career Opportunities and Public Affairs in the latter part of 1985.)

The group is visibly moved by the presentation. Already, the supervisors cast glances at their young charges with a fresh eye. The students, oblivious to their newly perceived disability, hungrily drown everyone's sorrows in goodies during a coffee break.

Next, Audiologist Jaclyn Gauger, Speech Pathologist Michael McMahon, Mann, and Lysbeth Weiss, an MRT graduate, address the group. Gauger gives the group a speechreading test; they watch a videotape without sound and write down what is being said. The results are telling: many papers are blank.

Gauger informs the supervisors that while speechreading can be taught, it is not a talent inborn in hearing-impaired persons, disabusing them of a common notion. She passes around a hearing aid attached to a stethoscope so that the supervisors can experience the quality of sound heard by the user.

While she is talking to them, she crinkles a brown paper bag. They recoil in horror, for the aid, which amplifies

sound, also amplifies the sound of the bag. Not only is the noise unpleasant, but Gauger can not be heard well over it, graphically demonstrating why lunch-time meetings may not be profitable for the co-op students.

McMahon shows them a videotape of a conversation between a hearing-impaired student and a tutor. It is a miserable failure—the two are not communicating.

One of the supervisors, Sara Dogan, manager of medical record services for United Hospitals Medical Center in Newark, New Jersey, points out that such communication breakdowns also happen between hearing persons.

McMahon agrees, and then shows a tape of another conversation between the same two people. This time, however, the student asks for clarification and the tutor looks at the student while talking, uncovers her mouth, and attempts to understand the student. The improved communication level is apparent.

Mann, who is hearing impaired, is up next. She presents several strategies for effective communication in groups, noting that it is crucial that the doctors in the various hospitals be informed that they will be working with a hearing-impaired person.

"You know how impatient they are!" she says. Merriment dances over her expression; she has no trouble communicating her ideas to the supervisors.

Weiss mainly addresses herself to the students.

"The work you do will be kept forever," she reminds them. "You are making a contribution."

After lunch, the group is familiarized with activity evaluations contained in the co-op book that Fowler has prepared for the 10-week experience. Case studies are presented, revealing that with the same set of data, the various supervisors all would evaluate a hypothetical student differently.

One of the supervisors remarks that her experience has necessitated that she be lenient with evaluations. Although, theoretically, she gives new workers one year to shape up, after that time they still make mistakes.

"We expect the best of our students," Fowler replies tartly, with a meaningful glance at those students present.

To demonstrate more emphatically the potential student-supervisor relationship, Hamil asks for a volunteer to participate in a role-playing exercise. Helen Howe, training specialist for the Commission on Professional Hospital Activities in Ann Arbor, Michigan, agrees to play the part of the supervisor.

Howe is actually the only person present who is not a bona fide supervisor. One of the supervisors was unable to attend the workshop, and Howe, who is a member of the MRT program advisory group, has been asked to pinch hit.

Howe's experience as a former teacher pays dividends in her encounter with Hamil, who plays the part of a student who has committed several infractions of hospital rules, through a combination of ignorance and lassitude. She is kind, clear, and firm in her dealings. A burst of spontaneous applause erupts when they finish.

Next, the supervisors are treated to a lesson in basic fingerspelling. Many of them quickly master it, and spend part of the time allotted to them for private discussion between individual supervisors and students practicing their newly acquired skill.

At the end of the day, they are prepared by Gauger for the special auditory experience that will open the following day's activities. That experience is the donning of tinnitus maskers, an instrument oft-used at NTID to give wearers a



'Best workshop ever'

Holly Seamans, left, told MLT workshop coordinator Beverly Price that her workshop "was by far the best... I have ever attended." Here, she instructs intent student Karl Wilbanks in a lab procedure.

chance to experience, if only briefly, the world of deafness. The maskers are meant to be used by sufferers of tinnitus (ringing in the ears) to camouflage that annoying noise. They produce a sound much like a rushing waterfall, which effectively blocks out any sound.

Early the next morning, the supervisors are fitted with ear molds by Gauger. Once they have the noise of the maskers at what is deemed "comfort level," Hamil embarks on an explanation of the sequence of MRT courses. He uses simultaneous communication (voice and sign language), and makes generous use of overhead transparencies, but most of his message is lost to the supervisors.

Patently, the students rephrase for their supervisors what Hamil has said, fingerspelling and writing notes as well. A half-hour is devoted, as it had been the previous day, to one-to-one communication between supervisor and student. This time, it is the students who lead the conversations.

They are told to give their supervisors individual receptive communication tests, using medical terminology learned in classes.

All of the students choose to fingerspell the vocabulary to their supervisors, who don't fare too badly with "heart," "kidney," "stomach," and "liver." Then they are tossed a few curves: "aneurysm," "electrocardiogram," "myocardial infarction."

Another coffee break, only today the formerly gregarious supervisors hang back, many of them appearing tentative and disoriented. Those who do venture to speak are shouting.

After the break, the group goes to the MRT classroom, where the supervisors

instruct their students in one departmental procedure. The speed with which the students master the new skills astonishes many of the supervisors, prompting one of them to forget herself and ask a student, "Do you transcribe?"

The fabric-covered walls of the classroom are festooned with photographs of former students—graduation pictures, wedding pictures, family portraits. At the far end of the wall are medical clippings Fowler has posted, perhaps for the issues they raise. The hopeful and the gruesome share space on the makeshift bulletin board.

The room's inhabitants are too busy teaching and learning to pay much attention to the walls. As the supervisors progress, a sign or two creeps into their instruction: yes, no, thank you.

One supervisor finishes her instruction early and asks to remove the maskers so that her student can give her a tour of the dormitories. The rest are removed shortly thereafter.

After lunch, the supervisors discuss how they felt about their brief foray into deafness. Many of the points they raise are turned around; if they felt they needed a break to rest their eyes at some point, maybe their student will need a break at a long meeting. The majority are surprised to discover that if they did become deaf, they could still be functioning professionals.

Employment Advisor Elizabeth Ewell reinforces that hypothesis. "Personal/social attitudes are what affect job performance," she says, "not the communication mode employed."

The workshop closes with a panel discussion, during which the supervisors express their expectations of the stu-

dents. They start out exhorting the students to ask questions, to respect hospital policy, and to work hard, but they quickly shift their attention to the workshop itself. As one of them attempts to explain what the workshop has meant to her, she is overcome by emotion.

The supervisor is not alone in her feelings. Hamil passes out a copy of *The Joy of Signing* as a gift to them, in which the students write messages. At once there is a flurry of hugs and kisses, and they are gone.

The workshop, however, is not quickly dismissed.

Dogan has an NTID graduate already in her employ. "This workshop made me realize," she muses, "what frustrations she must encounter every single day."

Virginia Smith, director of the medical record department at Grand View Hospital in Settersville, Pennsylvania, commends the summer co-op idea in general.

"Most of our students don't come to us for a block of time like this and get to know the inner workings of the hospital on a daily basis," she explains. "I see this as a great advantage."

Judith Simansky, assistant director of the medical record department at St. Mary's Hospital in Waterbury, Connecticut, says the workshop, "really allayed my fears and misconceptions about deafness.

"We had a physically handicapped person at the hospital last summer," she continues, "and it really worked out well. These are good experiences—they push us to look beyond the physical self."

The supervisors' consciousness raising has not gone unnoticed by the students, who remark that they could see the supervisors' anxiety lessening as the workshop progressed.

"We're like horses," cracks one. "We can tell when a person is nervous."

Barely a week later, a similar experience is offered to supervisors of the medical laboratory technology students. The MLT workshop is coordinated by Ewell and Associate Professor Beverly Price, who is the MLT co-op coordinator.

It begins with the same question-and-answer game. Like the last group, these supervisors have no previous experience with deafness, as their questions reveal.

"Who's your favorite singer?" asks one repeatedly.

Price is assisted by a larger cast of presenters than Fowler employs.

First, Assistant Professor Valerie Yust discusses the impact of deafness on communication. Instead of a speech-reading test, the MLT group listens to a tape recording of a speaker reading a list of words with some of the high and low frequencies removed, much as some deaf persons hear with aids, and try to guess what the speaker is saying. Again, there are many blank papers.

Career Development Counselor Patricia Lago and Associate Professor Dale Rockwell, both of whom are hearing impaired, speak to the group about psycho-social considerations in effective interpersonal communication, as does Clinical Psychologist Dr. James Meyer.



*There's so much...
More lab procedures are attempted by students Robin Hallam...*

Meyer reminds them that, while the experience of working with a deaf person will be challenging, they shouldn't berate themselves for feeling frustrated on occasion.

"Remember," he warns, "deafness is curious, intriguing, and fascinating—but not always."

Career Development Counselor Robb Adams then reviews questionnaires given to the supervisors and students before the workshop.

Price explains the evaluation process, with the help of Teaching Improvement Specialist Mary Lou Basile. Everyone participates in exercises designed to make both students and supervisors feel comfortable about the evaluations and their value.

The fingerspelling instructor this time is Associate Professor Edna Wilkinson, also hearing impaired, who finishes her lesson and then, in true teacherly fashion, gives a pop quiz. She also teaches them a few "survival" signs, as well as some related to MLT.

Rockwell displays different telecommunication devices, and lets the supervisors practice using them. Associate Professor Henry Maher talks about techniques for providing effective instruction, and Training and Media Services secretary Peg Mikel ends the day by preparing the supervisors for the following day's "deafness activity."

As with the MRT workshop, the next day begins with the fitting of the maskers and an overview of the program by Hamil.

Rockwell, in talking about what the students do in the pre-technical courses, says, "We don't drink in the lab, but we make alcohol." Only the students laugh.

Maher demonstrates the use of the computer to teach technical vocabulary in biology. Maher, Price, and Wilkinson explain the technical courses in the MLT major, and demonstrate the teaching strategies used in the classrooms and laboratories.

After another half-hour of supervisor/student interaction, a coffee break, the instruction of the students by the supervisors in a lab procedure, and a group photograph, the supervisors are taken to lunch and on a tour of the RIT bookstore. There, one of the supervisors is moved to buy a gift for her student.

Later, the deafness experience is "processed."

"I think," says Carolyn Brior, assistant chief technologist at Easton Hospi-

tal in Easton, Pennsylvania, "that the frustration of not being able to hear would drive me insane."

Ewell follows with a presentation on the activities of the National Center on Employment of the Deaf (NCED), for which she works. NCED picks up where NTID's instructors leave off, bridging the gap between the classroom and the workplace, and the final day concludes with this look toward the future.

This workshop has as powerful an educational and emotional impact as the last.

"If I weren't tied to my present location by my husband's work," says Brior, "I'd apply to NTID for a job."

"I didn't realize that deaf persons had so much trouble with the structure of the English language," remarks Linda Dodson, hematology supervisor at the



*...to learn
...and Michael Ferro.*

Veterans Administration Medical Center in Battle Creek, Michigan. "I guess it's like trying to learn a foreign language from a Berlitz book."

Laura Moran, medical technologist at Outer Drive Hospital in Lincoln Park, Michigan, gave three seminars on communicating with a deaf person when she returned from the workshop, armed with the knowledge she had absorbed. She planned to give a fourth at another hospital at which her co-op student would be working.

"I told them, 'Don't be nervous; it's not as hard as you think!'" she admits.

Her hospital was considering not taking any more co-op students, because of the investment of time and energy their presence represents. Finally, it was decided that taking on a hearing-impaired student might be worth the extra trouble.

"This is a little different," says Moran. "It's good for our morale to think we really might help someone."

Barbara Snyder, medical technologist at Baystate Medical Center in Springfield, Massachusetts, was struck by the students' attitude toward communication.

For both workshops, the supervisors arrive for a reception the night before, both to expedite the following day's events and to give them some time to become acquainted with one another before meeting the students.

The MLT supervisors also are shown a film. Ewell and Price choose "Journey to Your Future," a film about NTID meant primarily for students. They are given a pamphlet on basic fingerspelling as well.

"Later that evening, when the reception was over, I sat down with the pamphlet," explains Snyder. "The next day, it was obvious to my student that I had done so, and she seemed so grateful for that little bit of effort."

Dr. Willie Ruff, associate director of the clinical laboratories for Howard University Hospital in Washington, D.C., says that he was "pleasantly surprised" by how much residual hearing his student had, but that if he hadn't any, "it wouldn't have mattered." Bolstered by the competence he observed in the students while at NTID, he says, "I see no reason to relax the rules for a co-op student from NTID—a student is a student."

The group of MLT students includes one who is profoundly deaf. She will be supervised by Clara LaMonte, staff technologist at Henry County Memorial Hospital in New Castle, Indiana.



LaMonte is not leaving the issue of communicating with the student to chance.

"When I came back from the workshop, I passed out the materials that NTID gave me on basic sign communication. We're a small hospital with a small staff and the student will have contact with everyone, so we will just learn to sign," she says matter-of-factly.

Visiting NTID certainly had an effect on Holly Seamans, education coordinator at St. Luke's Regional Medical Center in Boise, Idaho, and on Paula Silver-Offerdahl, director of the medical record department at Saint Joseph Riverside Hospital in Warren, Ohio.

Seamans wrote to Price after the workshop. Her letter read in part:

"The workshop you put on for the co-op students and their supervisors was by far the best workshop I have ever attended. It was extremely well organized and informative. Thank you for allowing me the opportunity to be involved in such a worthwhile endeavor. I am quite impressed with the work you are doing as well as with the physical plant itself."

Silver-Offerdahl was equally effusive.

"It's the best thing that ever happened to me," she says. "I was so touched by this workshop; I've never experienced anything like it. For days afterward it's all I could think about, yet it was difficult to tell even my husband how I felt about it—to put it into words. It made me appreciate so many things I took for granted."

Silver-Offerdahl sent a letter to the MRT faculty and students. It read:

"Words cannot express the deep appreciation and gratitude I feel after

Introductory activity

Paula Silver-Offerdahl, right, was charmed by the MRT students, as a letter she later wrote to them indicated. Here she chats with student Maureen Boyne.

spending the two days with you.

"As I said during the panel discussion, I have learned more in two days than I have in my life. You taught me communication in the true sense—patience, love, and understanding. Those things are not taught through text books.

"Someday, you students will make fine employees. Remember, you must prove yourselves both academically and personally in order to succeed. Whatever you learn in life cannot be taken from you.

"I thank all of you again for giving me this wonderful opportunity to learn and to teach."





Patricia Vogel Mullins
All Fired Up

By Ann Kanter

Soon after Patty Vogel was fitted with her first hearing aid at the age of 2½, she ripped it off and threw it down the toilet, displaying early the spirit and independence that form the core of her character today.

Spirit and independence were qualities she would need in overcoming the many obstacles blocking a hearing-impaired person's path to a career in ceramics.

Some milestones in her pursuit of that career are her 1972 graduation from RIT's School for American Craftsmen with an associate degree in ceramics, her December 1983 graduation from the State University of New York College at New Paltz with a bachelor's degree in fine arts, and the recent opening of her own ceramics studio in her hometown of Pine Bush, New York, a small town lying west of the Hudson River at the foot of the Shawangunk Mountain Range.

The approach to her studio lies along Route 52, past verdant lawns splotted with horses grazing near white, clapboard stables. "Pots and Panes," as the studio is called, is part of the Pine Bush Arts Center, which opened last July and includes shops for photography, quilting, Early American fabrics, printing, and blacksmithing.

Patty Vogel Mullins (she married Michael Mullins, an RIT photography student, in 1972) seems taller than the 5'5" she claims, and she moves with an athlete's grace. Her brown hair is braided into pigtails, which hide her twin hearing aids. Her eyes hint at fun and mischief—even as she relates her family history, early childhood, and the discovery of her deafness.

Proudly conducting a tour of her studio, she points out the tub-shaped kiln, a brick-lined oven for baking clay pottery and sculpture to hardness and durability.

Her studio displays a selection of bowls, pitchers, casseroles—even a grouping of doll-sized miniatures. But the highlight of the collection is her



Double image

Patty Vogel Mullins, left, as she appears at her potter's wheel, and above, in a whimsical self-portrait that displays her characteristic use of exaggerated hands and mouth.

sculpture. With the exception of her first piece, a pipe organ, all of Mullins' creations feature sculpted hands and large, expressive mouths as an integral part of the design.

"I can't write," she explains, "but I tell a story through my sculpture. I've developed this style for two reasons: First, because I use my hands a lot when I talk—and [her eyes twinkling] I have a big mouth. That's how I communicate. I like the shape of hands—they're expressive, and they tie things together. In addition, of course, they are the deaf person's means of communication."

Mullins' collection communicates a sophisticated sense of fun and enjoyment of life. It includes "You Won't Feel a Thing," a visit to the dentist; "Vogue Will Love It," a photographer shooting a nude model; "Army Induction," a sergeant supervising a recruit's GI haircut; "Playtime," two people in the bathtub; and "Self-Portrait," Mullins at her potter's wheel.

When the ink of her bachelor's degree was barely dry, Mullins was commissioned to do three sculptures by a New York City executive who admired the works in her thesis display at New Paltz. He ordered a golfer, skier, and guitar player as gifts for his boss and a major customer. Mullins prices her sculptures from \$150 to \$350 apiece.

"I might do another golfer some day," she explains, "but I would make it different from the first. I never make two sculptures exactly the same."

"Pots and Panes" basically is a studio, explains Mullins, but shelves near the

entrance make her pottery and sculpture available to the walk-in trade. A stained glass pane hanging in the window is an example of Michael Mullins' work, which also will be sold in the studio, and which accounts for the shop's name.

To demonstrate the potter's craft, Mullins scoops up a chunk of wet clay and "wedges it out," striking it against a plaster bat board to remove the air bubbles and excess moisture.

"Before I can put this on the wheel," she explains, "the clay must dry out enough to lose its sticky feel." She sets it aside and picks up a piece that has had time to dry. Placing this on her potter's wheel, she vaults onto a seat behind it. Her foot presses a pedal activating the wheel, and as it whirls around, she deftly shapes the gray mass into a bowl. She covers this with plastic sheeting and sets it aside to dry.

"Drying can take a week or two," she says, "depending on the thickness of the piece." At this stage, the bowl is called "greenware." When it is sufficiently dry, Mullins will fire it in the kiln for eight hours until it hardens and becomes "bisque." Then she will apply a glaze to decorate it, which requires another 12 hours in the kiln. Like most ceramicists, Mullins has perfected her own formulas for both clay and glaze and keeps them carefully guarded secrets.

"One time," she laughingly recalls, "I got a fabulous color by smashing some volcanic lava, and another potter asked me for the formula. Some chance!"

Laughter comes easily to Mullins, arising from a *joie de vivre*, a way she has of seeing the humor in everyday events, in telling stories on herself. She loves to talk about her childhood, about how she was a tomboy and loved to swing upside down from a neighborhood jungle gym. In the process, her hearing aid, which in those days was a cumbersome thing with wires worn inside her clothing, invariably fell out onto the ground. After innumerable repairs and replacements, Patty's mother finally fashioned a special case which snapped inside her blouse, securing the hearing aid.

One of five children from a hearing family, Mullins has a younger brother, Wally, who, like herself, is hearing impaired, and who is also aphasic.

When Patty was not speaking by age 2½, an uncle suspected a hearing problem. To convince her parents of this, he devised a test using a rubber duck, which he held aloft and squeezed. Like her hearing sister, Patty saw the toy and

grabbed for it. But when the uncle repeated the scenario behind his back where they couldn't see the toy, her sister responded to the duck's squeak; Patty didn't. Forced to face the reality of her deafness, Patty's parents sent her off to a school for the deaf.

Home at that time was Queens, New York, and the school was P.S. 47 on 23rd Street in Manhattan, where Patty was bused daily. Sign language was forbidden at the school—"We had to sit on our hands," says Mullins. She developed a skill at speechreading that would later create problems of credibility for her as a hearing-impaired person. Meanwhile, outside of classes, she learned American Sign Language from children in the playground.

Mullins' father is an artist and she says she yearned to work in clay "from the time I was born," but her first opportunity presented itself when she was in high school, and then she had to fight for it. The school was Bryant High School in Queens, a traditional public school. Mullins recalls peeking longingly through the door of a ceramics classroom barred to her because "the teachers thought that deaf students couldn't function in applied art settings."

According to Mullins, many teachers in those days tended to think of deaf youngsters in stereotypical roles: the women becoming typists or file clerks, the men finding jobs as printers or bakers. Mullins rebelled at the idea of working in the confines of an office, and when an aptitude test in her senior year of high school indicated an affinity for animals and art, Mullins thought of becoming a veterinarian or working in a zoo. Her counselor at the Office of Vocational Rehabilitation told her that deaf people couldn't do such things, offering the rationale that, "If a lion were behind you, you wouldn't be able to hear him roar." Mullins' characteristic retort was, "I wouldn't be so stupid as to turn my back on a lion!"

Despite her fearlessness, Mullins admits an aversion for the sight of blood, which eventually dissuaded her from her veterinary aspirations. At the same time, she felt fit for greater challenges than "picking up after zoo animals," which was the highest level to which her advisors felt she could aspire in that arena.

Thus she determined to pursue a career in the field of art, and finally succeeded in convincing the advisor of her ability and right to work in ceramics. Nevertheless, this was only with the

proviso that to continue taking further art classes, she would need to achieve an "A."

Her first project was to make a pinch-pot bowl, produced by pinching the surface of the clay to make it increasingly thinner as it took shape. Mullins says that this project took most students two weeks, but that she completed it in one 45-minute period. The instructor was amazed to learn that she had no previous experience with clay. She continued astounding her teachers by getting straight "A's" in ceramics.

After graduation from Bryant High School, Mullins held two part-time jobs teaching art to deaf children in New York City: one at P.S. 158, the other at the 14th Street Young Men's Hebrew Association (YMHA). She tells how the Smithsonian Institution developed an exhibit called "Shouts in Silence" comprised of works produced by children in her class at the "Y" that year.

The purpose of the collection, she says, was to illustrate the mental workings of deaf children and their views of themselves in relation to their environment. The exhibit traveled throughout the United States for 10 years, after which time it went on display at New York City's Metropolitan Museum of Art. There, the children's efforts were displayed along with their more mature current works, to show the growth that had ensued. The hallmark of the show, according to Mullins, was a self-portrait by her brother, Wally. The drawing demonstrates his pain and frustration at his involuntary silence.

During her stint at the YMHA, Mullins worked with Dr. Rawley Silver, an art therapist, published author, and college instructor. Dr. Silver suggested that Mullins apply to NTID.

Thus it was that Patty became one of the 70 students who comprised NTID's first class. When the group arrived, RIT's Henrietta campus was new, and there were no separate facilities for hearing-impaired students, who attended classes with their hearing peers.

This was a new situation for many of the students as well as for the faculty. Dr. Thomas Raco, director of the School of Visual Communication Careers, at that time served as educational specialist for the College of Fine and Applied Arts, which included the ceramics program. In that capacity, he provided Mullins and other students with tutoring, notetaking, interpreting, and academic advising, and assisted the faculty in



Conjugal confab

Patty and Michael Mullins inventory the wares in her studio/shop, "Pots and Panes."

developing strategies to cope with the students' special needs. He recalls Mullins' "feisty" nature.

"When an instructor said something she couldn't understand," he explains, "she would shout out, 'What did you say? I didn't hear you! I'm deaf!'"

To instructors who had never taught deaf students, such interruptions were astonishing, disconcerting, and not exactly conducive to establishing a good faculty-student relationship.

"Life at NTID was not always easy for Patty, but she never gave up," says Dr. Raco. "She's a born fighter. Her spirit earned her the respect and affection of teachers, administrators, and fellow students. She left an indelible impression wherever she went."

Professor Jack Slutzky, of the Visual Communication Support Department, remembers her as "an effervescent person, possessed with boundless energy, if not an abundance of patience. She was a joy to work with."

If academic life for Patty had its dark side, extracurricular activities were where she shone. One outlet for her energy was the theatre, where she acted in, wrote, and directed plays. At the NTID Drama Club's Second Annual Golden Awards Night in 1972, she was named "Best Comedy Actress."

Professor Robert Panara, then head of the Drama Department, remembers her as "a sort of Carol Burnett, Lucille Ball, and Phyllis Diller combined. She was very creative, often made her own costumes, and made herself up in original and hilarious ways."

Many people recalling Patty from those early days remember her performance as a judo participant. A practitioner since high school, and the proud possessor of the brown belt, the sport's second highest level of achievement, Patty taught judo to RIT students along with Dr. Robert Johnston, dean of the College of Fine and Applied Arts and a black belt holder.

Dr. Johnston calls her a "delightful person and an invaluable help in communicating with the deaf students in the class. Her participation as a woman authenticated judo's value," he says. "Seeing Patty throw a 6'4", 220-lb. man [Johnston] was convincing evidence of what a trained judo participant could do."

During the first few years after her graduation from NTID and marriage to Michael Mullins, Patty changed residence as necessitated by her husband's job as an arts and crafts director with the U.S. Army. She tried her hand at housekeeping, which she detests, and various part-time jobs. But always in the back of her mind was the desire to get more education and experience in her craft.

Finally, in 1980 she enrolled at the State University of New York College at New Paltz. While there, she made the Dean's List more than once, and in her last semester she achieved a grade point average of 3.8. She proudly states that although she taped some lectures and had some friends take notes for her, she accomplished all this without the aid of interpreters.

That is not to say it was an easy task. She was the first deaf student in the Fine Arts program at New Paltz, she says, so there were none of the support systems she had enjoyed at NTID. She recalls her difficulty in speechreading her first instructor, who had a foreign accent, and the problem she had with words like "clay" and "glaze," which are difficult to distinguish on the lips under any circumstances. Whenever there was a problem, Mullins would raise her hand and the instructor would write the difficult word on the board. Mullins says it took her three years to learn the names of all the chemicals involved in the process of ceramics. Her instructor helped her by

pointing to the identifying name on each bottle of chemicals.

Now that she has earned her B.F.A. and opened her own studio, it might seem that Mullins could stand back, smile at her accomplishments, and wait for the customers to walk in. That's not her plan.

"In the first place," she says, "to make any money as a potter, you must exhibit at shows. And," she is quick to explain, "that doesn't mean flea markets. It means the big shows like Rhinebeck.... There's a good show at The Bear Mountain Inn... and then the galleries in New York City."

She means to do all that, "But before I can start to exhibit, I'll need to produce more sculpture," she says. "In order to show, you really need 20 good pieces."

Growing and gaining recognition in her field is a major thrust in Mullins' life, but it is not the only one. She has an urge to share her knowledge and experience with others. She did this when she taught deaf children in New York City and again when her husband was stationed in Fort Hamilton, New York, where she initiated and taught an art program for mentally retarded dependents of army personnel. Now she and her husband would like to open a studio and art gallery for handicapped artists, and Mullins would like to teach classes there.

"People with disabilities need a place where they can express themselves through art, but many of them can't operate their own studios," she says. "Some deaf people, for example, need a hearing person to take care of the telephone." According to Mullins, all that is standing between her dream and its realization is locating the appropriate real estate.

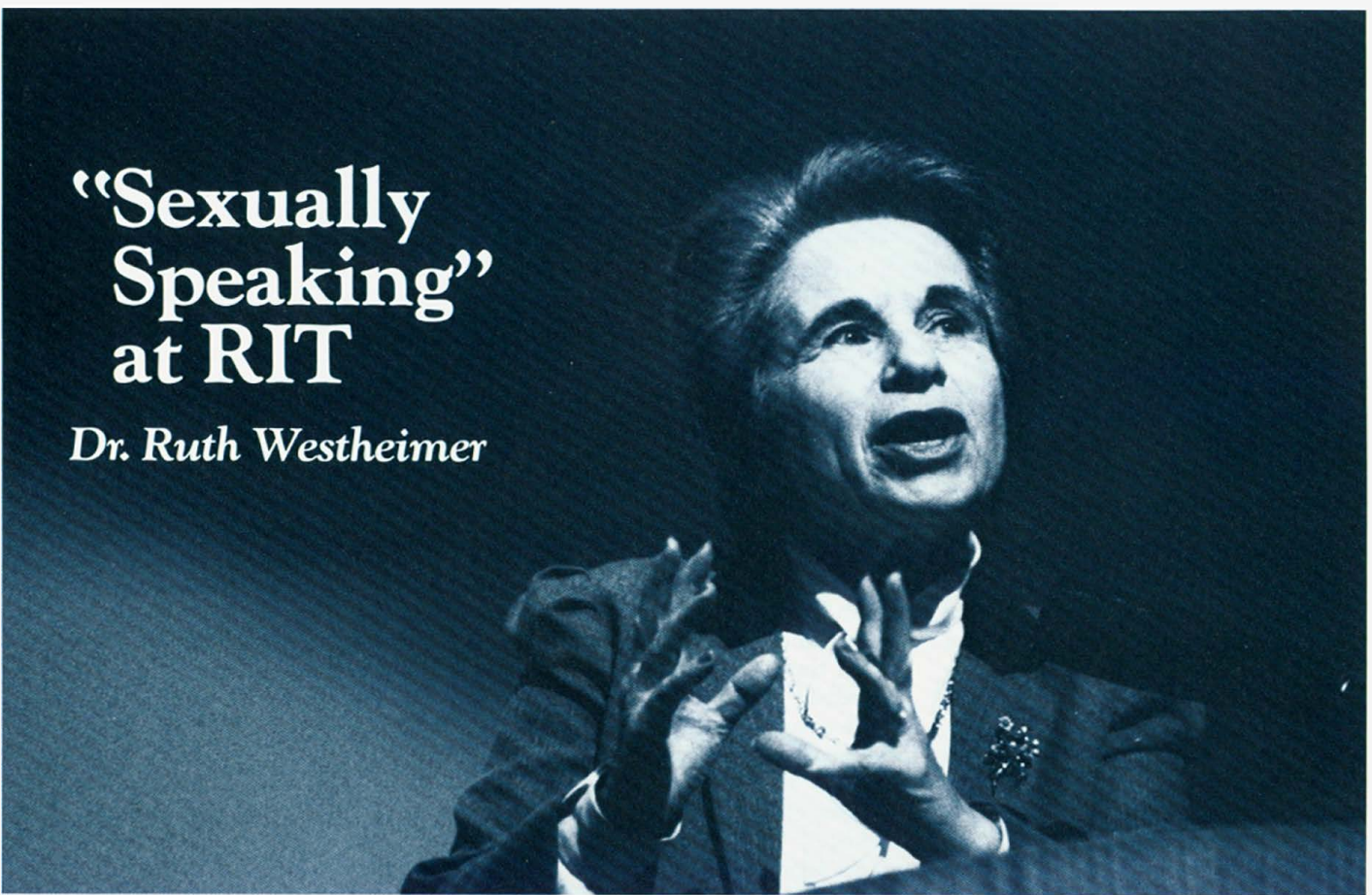
Patty Vogel Mullins' goals all seem to be capsulized in a retort she made one day when she was teaching deaf children and her pigtailed moved, revealing her hearing aids. The children had never seen the aids before, and didn't know that she was deaf.

"You can't be a teacher," they exclaimed, "deaf people can't be teachers." "That's what you think," replied Mullins. "You can be whatever you want to be!"



"Sexually Speaking" at RIT

Dr. Ruth Westheimer



By Emily Andreano

Does a hearing impairment affect a person's sexuality?

Of course not, affirms a brochure produced by Gallaudet College.

"However," the brochure continues, "it can affect and limit opportunities for learning accurate information about sexuality. Television and movies, a major source of information for normal hearing children, can be confusing and misleading without sound or captions. Communication problems also may reduce informal learning opportunities with the family and among peers."

This point is underscored in a study of sexuality and deafness in the United States published by the British Journal of Sexual Medicine. Authors Max and Della Fitzgerald assert that "incomplete and confused sexual messages are received by the deaf person who watches films or television without the benefit of sound."

They describe a situation, which occurred at a school for deaf children, that "poignantly illustrates" their point.

"A deaf male of approximately 11 or 12 years of age entered the classroom

and began to share a small package of Certs (a breath freshener) with several girls in the class. As the interaction between the students continued, it soon became obvious that he was anticipating a kiss in return for the Certs. How natural an assumption on his part! That is the exact non-verbal message that is communicated by this particular television advertisement. As a result of his deafness, he had missed the verbal communication referring to improvement of the user's breath and therefore made the only logical assumption possible."

Hearing or hearing impaired, by the time students reach college, they probably have picked up some rudimentary information on one street corner or another. But there seem to be gaps in everyone's sexual education, or at least an abiding interest in that most fundamental of topics.

If there weren't, "Sexually Speaking," a radio talk show, wouldn't be number one in its New York City time slot. And the show's hostess, psychologist Dr. Ruth Westheimer, would not have drawn a sell-out crowd of 525 jaded students to RIT's Ingle Auditorium last March.

Dr. Westheimer's was the keynote speech of RIT's Human Sexual Awareness Week, to which NTID contributed "significantly," according to Carol Rosa, assistant director for student development in the Department of Residence Life.

One of the people in Rosa's office, Area Complex Director Louis Copertino, is originally from the New York City area. He had heard Westheimer's radio show and was impressed by her sensitivity. Her "depth of knowledge and straightforward approach" are just right, Copertino says, for "an important topic which needs to be dealt with in a mature, commonsense manner." He therefore obtained funds from a variety of RIT organizations, among them the Arts in Complementary Learning Program, which is administered by NTID Director and RIT Vice President William Castle.

Dr. Castle introduced the diminutive Dr. Westheimer, known to her legions of fans merely as "Dr. Ruth." He gamely noted that Dr. Ruth, who stands a mere 4'7" tall, would require an additional platform behind the podium, because she is even shorter than he!

She is already known to many as the author of the bestselling *Dr. Ruth's Guide to Good Sex*, and as the grandmotherly person who requires the footstool Johnny Carson reserves for his smaller guests. An adjunct associate professor at New York Hospital-Cornell University Medical Center, she teaches in a sex therapy teaching program. She once taught a class of handicapped persons at Brooklyn College, but decided they should be "mainstreamed" with her other students.

In years past, she fought for the independence of the State of Israel as a member of the Haganah, the Israeli underground. Now she fights battles against sexual ignorance. She emigrated to the United States with a young daughter to support. While doing so, often on as little as one dollar a day, she earned a master's degree in sociology from the New School of Social Research and a doctorate in the interdisciplinary study of the family from Columbia University.

She had her own television program, "Dr. Ruth." TV viewers have grown accustomed to seeing her giggle with Johnny or David or Merv; her German-tinged accent has been imitated on "Saturday Night Live," and has led her to be dubbed "Grandma Freud." She is delightfully sweet, perfectly charming.

But, for many, Dr. Ruth conjures up the image of the wicked girl in Charles Perrault's "The Fairies" who, though beautiful, was dismayed to find that every time she opened her mouth, a toad popped out. For it is more than incongruous to hear this unassuming woman, a self-described "square," talking with such disarming frankness about topics heretofore reserved for the bedroom. In the opinion of some, there are toads popping out of Dr. Ruth's mouth all the time.

She is not unaware of the controversy she has engendered, and warns her student audience that she will be speaking frankly about a number of subjects. She has already learned the signs for some of them, and displays her newfound knowledge to the delighted crowd.

Then she explains the ground rules for her lectures: listeners are encouraged to ask questions, either by writing them down on cards which were passed out to the students on their way into the auditorium, or by approaching one of the microphones strategically placed in the audience.

"Don't say 'I' when you ask a question," she cautions. "Just ask."

Some of the criticism she has received—that she gives "how-to" sexual advice in an amoral context—seems to prompt her to answer her critics up front.

"Not for a moment," she says, her index finger jabbing the air, "do I think that sex is everything in a relationship. There is love, intellectual and emotional stimulation, the raising of children, responsibility. I never ask a personal question—I never say 'Stand up and tell me about YOUR personal experience.' I am careful not to violate religious or ethical beliefs. In fact, I lecture to Catholic priests to help them counsel couples about to be married."

Satisfied that her audience is suitably impressed and properly chastened, she draws a sharp breath.

"And," she burbles, pausing with a comedienne's impeccable sense of timing, "I train the best lovers in the tri-state area."

The ensuing lecture is a combination of myth de-bunking and grandstanding. The idea that certain types of sexual behavior are "bad for you" is "sexual illiteracy."

The proposed "squeal law," which mandates that the parents of young people who visit federally financed clinics be notified, would be a dreadful blunder—if teens had questions or problems that they couldn't talk about at home, they would be forced to seek help elsewhere.

A male student asks Dr. Ruth what method of contraception she would recommend.

"Congratulations," she says, smiling beatifically in reward for his concern. "You must be a very good lover."

Contraception is never far from Dr. Ruth's thoughts. She often ends her radio show with the cheery admonition to "have good sex—and use contraceptives!"

In her answer to the young man, Dr. Ruth takes the opportunity to make another of her views known.

"Certainly not abortion," she says, with a vigorous shake of the head. "I still believe it should be legal, but we have almost no scientific study of what repeated abortions can do to a woman."

Dr. Ruth would eliminate most chemically based forms of birth control for health and safety reasons, preferring instead to rely on methods involving intervention.

Her lecture is sprinkled with statistics ("Only 30 percent of all females are orgasmic."). It is a clinical conversation delivered in a folksy style: Masters and Johnson *cum* Barnum and Bailey. One minute she is deriding drug companies for not doing any research into finding a better contraceptive ("there's not enough money in it"), the next she is provoking laughs in her audience about the so-called newly discovered "G-spot," supposed conveyor of a different kind of orgasm and an ejaculation in the female.

"Why should I encourage a woman to say to her husband or lover, 'You idiot, you can't find my G-spot?' We have enough problems already."

The formal part of her lecture finished, she works the crowd with the ease of a carnival barker.

"All right," she calls. "Who has questions?"

She reads a question about aphrodisiacs off a card.

"Coke [cocaine], pot [marijuana], oysters—none of them are proven to work," she replies. "All that's needed is between the ears, although there's no harm in a little wine and candlelight. For most people, outside substances will not enhance sexual functioning."

Many of the students who hand Dr. Ruth cards with questions, or those who approach the microphone, are freckle-faced, stammering youths who appear to have stepped directly from the canvases of Norman Rockwell. But their well-scrubbed appearance belies a sexual sophistication never dreamed of in the pages of the *Saturday Evening Post*.

"What is the etiology of homosexuality?" asks one. "What is the significance of virginity in today's society?"

She ends the lecture by answering a final question: What do you do when you are involved with more than one person at a time?

"You hope," says the doctor, a delicious gleam in her eye, "that neither one finds out about the other."





A Gentleman and a Scholar

By Richard Schmidle

From 50 feet away you can tell that Ed Scouten is a gentleman. There is an unassuming dignity in his walk, a gentleness in his appearance that belies the fact that the man is an experienced fighter.

In the ancient running battle over the best way to teach language to deaf people, Scouten is a respected veteran, a man whose philosophy has mellowed over half a century but retains its integrity and intensity. To understand English, he maintains, you have to hear it—or see it—word for word.

Scouten's ideals put him between two major camps. Disdained by pure oralists for his insistence that spoken language be supplemented by fingerspelling, he's something of a heretic among the manualists, whose language structure he politely but openly criticizes.

None of this controversy seems to bother him. With the gentle persistence of a midwestern evangelist, he promotes his ideas to students, faculty, administrators, visitors, and anyone else who will listen.

A tall man with a penchant for bow ties and pastel sportcoats, Scouten is a familiar figure at NTID, where he has taught English composition and technical English for the past 14 years. At age 70, his brown eyes sparkle with a gentle wit, and a wedge of white moustache punctuates his frequent smile. His slender fingers are as nimble as a pianist's;

words flow from them, letter by letter, as smoothly as music.

Over the years, he has influenced thousands of young deaf people, and the process of education itself, at the Rochester School for the Deaf (RSD), Gallaudet College, the Louisiana and Florida Schools for the Deaf, and NTID at RIT.

Throughout, he has retained his modesty and sense of humor. He freely admits that he learned fingerspelling from the Boy Scout Handbook and sign language from the deaf patrons of a basement pool hall in his hometown of Omaha, Nebraska.

Scouten's first experience with deafness came in 1931 as a counselor at a Boy Scout summer camp outside Omaha, where he helped two deaf brothers prepare for their Second Class requirements. That fall, he encouraged the Nebraska School for the Deaf (NSD) to form a scout troop, and served as its consultant. At age 17, he was considered too young to be a scoutmaster.

His interest in deafness deepened when Harvey Christian, a dedicated instructor, invited Scouten into his NSD classroom. Christian's personality and signing skills left a deep impression on the young man who, as soon as he was able, grew a moustache in imitation of his mentor.

During his years as a student at the University of Omaha, Scouten was a houseparent at NSD and later served as a substitute teacher. He was offered a full-time position in 1937, but a supervising

Turning point

Dr. William Castle pays tribute to Professor and Mrs. Edward Scouten at a retirement party in Scouten's honor.

teacher encouraged him to get some professional training first.

"I applied to Gallaudet College for 'normal' [teacher] training," Scouten remembers. "With my experience, I thought I'd be a natural. To my amazement and disappointment, they turned me down."

Invited to train at the California School for the Deaf (CSD) in Berkeley in 1937, he completed a one-year program for certification as a teacher of the deaf. In the spring of 1938, the Iowa School for the Deaf, across the Missouri River from his hometown, offered him a job for \$850 per year plus room and board. Scouten was tempted, but the Rochester School for the Deaf also made him an offer. Scouten's advisor, Dr. E.A. Stevenson, superintendent of CSD, encouraged him to accept the job at RSD.

"The Rochester School for the Deaf was unique because no sign language was used," Scouten says. "The pay was better than Iowa's, too—\$1,100 per year plus room and board."

Intrigued by the RSD method of instruction, Scouten taught there for two years.

"At that time," he recalls, "the traditional programs of instruction, although largely oral in most schools, did permit the use of sign language among the children on the playground, in the dormito-



Scout's honor

Scouten, far right, served as assistant scoutmaster to this Rotary Club-sponsored Boy Scout troop in Omaha, Nebraska.

ries, and elsewhere. As a result, English received little or no reinforcement as a working tool of communication.

"It was a case of four or five hours of English instruction per day being practically nullified by the balance of the day's communication in sign language. It was, however, the constant expressive and receptive English reinforcement which differentiated RSD from the other schools in that day. Hence my tremendous interest in it."

In 1939, Dr. Percival Hall, president of Gallaudet College, gave Scouten a tour of the Washington, D.C., campus. Aware that his career could be enhanced by professional training at Gallaudet, Scouten mentioned casually that the college had once rejected him. Hall offered him a fellowship for the fall of 1940 at the Kendall Demonstration School. A year later, Scouten received a master's degree in special education.

He remained at Gallaudet, teaching at Kendall and supervising a dormitory. His student charges looked up to Scouten and came to depend on him. One of those young men was Robert Panara, today a close friend of Scouten and an RIT professor of English for NTID.

"I met Ed in September 1940 when I was a preparatory student at Gallaudet and he was in the graduate program," Panara says. "We lived across the hall from each other.

"Ed lived as a bachelor most of his years there. He was truly a gentleman, a very caring person who had the best interest of deaf students at heart. Throughout the year, he was always ready to help any student in need of interpreting services, to make telephone

calls, to lend them money if they needed it. He was always there to bail them out of trouble.

"I admired him because he was a professional in every sense of the word. He knew his subject matter. He was firm with the students, demanding, but always flexible and very human.

"Over the years, he developed quite a reputation for his very dramatic interpretation and presentation of *Macbeth*. In many ways he reminded me of the unforgettable title character of James Hilton's novel, *Goodbye, Mr. Chips*. When he left in 1962, all of us were truly saddened.

"Ed is not afraid to speak out when he believes in the principle of a thing," Panara says. "He did it at faculty meetings at Gallaudet, in support of students, or to question some newly proposed idea that might work against the best interests of the deaf students."

On December 7, 1941, Scouten sat beside a radio and translated for his students the news of the bombing of Pearl Harbor. One of the students in that room was Panara.

"We began to pick up rumors that something big was happening to our country somewhere far west," Panara recalls. "Ed was the first to tip us off. He set up a small portable radio in his room in College Hall. About 100 students gathered around, some standing, others sitting on the floor."

For the rest of the day and into the evening, Scouten interpreted the dramatic news of the bombing.

"Ed was besieged with questions from students, some of whom lived in California and feared that the Japanese bombers would cross the Pacific and

bomb the mainland. Ed was calm through the whole situation."

The following day, when President Roosevelt's address to Congress was broadcast, Scouten again interpreted for his students. "He was so accurate, grasping the very tone and emotion of Roosevelt's statement, 'a day which will live in infamy,'" Panara says.

On December 26, 1941, Scouten took a military leave from Gallaudet and joined the Army. Hoping to assist soldiers who lost their hearing, he volunteered for the medical department. While awaiting assignment, he trained at a field hospital and later taught at a medical administration school.

"I taught personnel administration, property accounting, and other subjects for which I felt less than qualified," he says. "I felt confident, however, because I was the only one who had the book."

When the Army established an aural rehabilitation center, Scouten was transferred to the Borden General Hospital at Chickasha, Oklahoma. The first professional to arrive, he found 40 soldiers, ranging in age from 18 to 45.

"All of them could speak," he says. "All of them, prior to the war, had been able to hear. They were now deaf or hearing impaired due to concussion, head injury, or disease.

"The first evening in the ward, I yelled and wrote notes to the fellows," he says. "Later we set up a large chalkboard. They asked questions, and I wrote the answers. They wanted to know what was going to happen to them."

The next day, without a staff, equipment, or training materials, Scouten began teaching. He introduced the soldiers to lipreading, and divided them into groups for training. Civilian and military help soon arrived, including some former colleagues from Gallaudet. (One of the visiting consultants was Dr. S. Richard Silverman, a former member of NTID's National Advisory Group and director emeritus of the Central Institute for the Deaf in St. Louis, Missouri.)

At Chickasha, Scouten declined a commission as a second lieutenant because he didn't want to lose the rapport that he had established with the enlisted men who were his patients. He later regretted the decision.

The teacher at work
Scouten with students at Gallaudet College in the
early 1950s

"Although I would have lost direct contact with my patients, as an officer I could have had a greater influence on their instruction," he says. It was a conflict that Scouten was to face several times again in his career—the choice between administrative influence and the deep personal satisfaction of teaching.

Discharged from the Army in 1945, he returned to Gallaudet, where he remained for 15 years, first as an English instructor and later as chairman of the College Preparatory Department.

Another close friend, Dr. Ross Stuckless, director of Integrative Research at NTID, remembers those years:

"I got to know Ed well in a training program at Gallaudet," he says. "As chairman of the 'prep' department, he was a mentor and father-surrogate to 125 male students. He lived and breathed education for the deaf, his students, and their language.

"My graduate class of about 17 students met informally with Ed once each week. He told stories and presented his philosophy. We learned as much from him as we did from any classes we took."

Scouten also conducted workshops in schools for the deaf around the country. In 1959, on one such trip to New Mexico, he met Eleanor Powell, a teacher of deaf persons. They were married a year later.

In 1962, Scouten was offered the job of principal of the Louisiana School for the Deaf (LSD). With that offer came the opportunity to put into practice the educational philosophy he had believed in for more than two decades—the Rochester method.

At LSD, Scouten carefully cultivated faculty and alumni support for the new program. With the support of Superintendent Lloyd Funchess, Scouten set up a highly successful comprehensive English program that became a model for other schools. The Rochester Method took on a new name at LSD—the Visible English Method.

In 1967, at the invitation of an old friend and colleague, Dr. William J. McClure, Scouten moved to the Florida School for the Deaf and Blind, where he instituted his Visible English program.

Three years later, at the invitation of Dr. Robert Frisina, then director of NTID, Scouten visited RIT and was



offered a position on the NTID faculty.

Scouten joined NTID's English Department, then under the direction of his former student, Bob Panara. Scouten later served as department chairman for three years, but stepped down to return to teaching.

Through the years, in his classroom and laboratories, Scouten has often simulated a hearing work environment to help prepare his students for the reality of the hearing world of work.

Last May, Scouten was named professor emeritus of NTID. He has trimmed his teaching schedule and now works independently with deaf students who need extra help with English.

"I wanted to taper off," he says. "I didn't want to go cold-turkey into retirement."

If the man deserves a rest, he doesn't plan to take one.

"I want to work with adults who have become hearing impaired later in life, after their schooling has been completed," he says. "I believe that teaching speechreading, aural amplification, and visual clues can help those adults who do not wish to identify with the deaf community but instead wish to maintain their long-established ties with the hearing community. Such people represent a social need that is, as yet, generally unconsidered."

Service is a family tradition for the Scoutens. Mrs. Scouten teaches at the Rochester School for the Deaf. One son, Stephen, is enrolled in the Elim Bible Institute in Lima, New York; another, Jon, is a student at Rochester's St. John Fisher College and a counselor of developmentally disabled people.

Scouten chronicled his knowledge of the people and events that have influenced education of the deaf in a book, *Turning Points in the Education of Deaf People*, published last spring.

"*Turning Points* is a landmark history," says Panara. "It covers not only the gamut of history of education of the deaf, but focuses on major changes in philosophy, methodology, and government influence on education of the deaf. Most important of all, the book fulfills Ed's objectives, which were to enlighten the general reader and educator of the deaf, and to inspire them to uphold ideals, to strive for excellence."

In October 1977, Scouten organized an NTID Explorer Post for local hearing youths who want to work with deaf people. After five years as advisor, he stepped down, and today serves on the post's committee. He notes proudly that a young woman, an "alumna" of the post, is now in NTID's associate degree interpreter training program.

With 40 years of teaching behind him, at the age when many men retire, why did Scouten begin an Explorer Scout troop?

"I owed something to the Boy Scouts for helping me find this line of work," he says.





Nancy Cook Smith

Spinning Gold

By Emily Andreano

It seemed the only logical step. Nancy Cook Smith, fledgling textile designer, realized when she finished school that what she needed was some money. So she piled samples of her work into an enormous wicker basket and tried peddling them door to door—on Beverly Hill's Rodeo Drive.

That first entrepreneurial effort proved disastrous.

"I learned that people won't buy just anything there—you need an air of professionalism," she says with a rueful smile. "You need business cards, stationery, and all the rest of it."

But Smith's gritty perseverance eventually paid handsome dividends; her work is now sold not only on Rodeo Drive, but in some of the poshest boutiques in the country, and her list of clients reads like a *Who's Who in Hollywood*.

These days, her business calls are very well organized. She is hearing impaired; artist-promoter-husband Peter Tigler is hearing. She has learned to sense when

she'll need him along on calls to help speak for her, but confides, "I don't rely on words. I find it's best, whether you're deaf or hearing, to have everything written down."

Smith says that she has used her textile background to "create a different approach to clothing."

She first designs and makes a handwoven (handloomed) fabric. She then works a garment around the particulars of each fabric. She uses all natural fibers; mostly rayon (a wood pulp product), cotton, linen, and some silk. She thinks of the threads as crayons and tries to arrange them in a harmonious pattern. They are all mill ends (remnants) to ensure that her work won't be duplicated, and, undoubtedly, to keep her costs down.

"Each fabric, each piece is basically one-of-a-kind," she says. "The concern with color, pattern, the hand [drape], and simplicity of style give my work a recognizable mark."

She concentrates on women's wear, but also makes accessories—scarves and neckties. She is considering more shop accounts, pursuing gallery type exhibi-

tions, and exploring the use of her fabrics in other contexts, such as furniture. She likes furniture's dimensionality, a property which attracts her to sculpture as well. In addition, she does all the photography for the portfolio displaying her work.

"My insistence on being a designer, an artist, and a craftsman," she says, "has led to acceptance in clothing stores [in Los Angeles, New York, and other places] as well as in galleries and shops that specialize in wearable art or craft."

Although she travels less than she did as a beginner, she will visit a store that indicates an interest in selling her garments.

"I have to check and make sure it's qualified to carry my merchandise," she says unblinkingly. "But it's nice not to have to go out and find jobs anymore. Doing painting and sculpture is just too risky. You have to have something commercial—like a scarf. It's like a race; after six years in the business, I seem to have won."

Her outfits command high prices, though no higher than many other designer clothes, and less than some. Her

'Words on Confidence'

Smith delivers the Lyon lecture to an audience of rap students.

ties, which are reversible, sell for \$32. A three-piece outfit consisting of a skirt, top, and unlined coat retails for \$1,100. Sold separately, the skirt and top are \$850.

They have been seen in a number of movies, among them "Tootsie" (on Jessica Lange), "Flashdance," "The Osterman Weekend," and "48 Hrs.," and on television's "Dick Cavett Show," where Raquel Welch wore one of her scarves. Her creations also are frequently seen on actresses Louise Fletcher and Anne Bancroft, whom Smith says has "a great sense of humor and is very supportive."

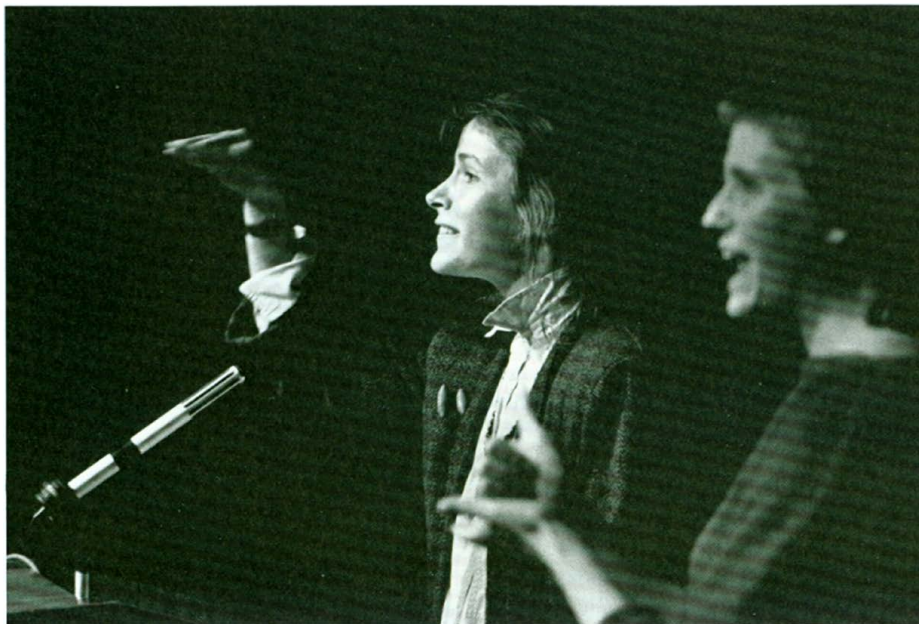
Smith's studio, which is staffed by five assistants, is, by design, at her home in Santa Monica, California. She speaks proudly of the self-sufficient enclave she and Tigler have developed. They have made most of their own furniture, and live what she refers to as a "different and supremely satisfying life." She claims that she need venture into the outside world only to stock up on supplies for her studio and her larder, which suits her fine.

Singer Carole King writes in "Goodbye Don't Mean I'm Gone":

*Missing you the way I do
You know I'd like to see more of you
But it's all I can do to be a mother
(My baby's in one hand, I've a pen
in the other)...*

Smith is another artist doing a juggling act. Her 18-month-old daughter Coco, who is hearing, is as constant a topic of conversation as her work—the two are intertwined. Since she is determined that Coco see her in her milieu as an artist, she takes her daughter on occasional business calls. She even wove some bias strips (pieces of cloth) together for Coco, so that the little girl (who was around a year old at the time) would be able to see the process of weaving in close-up detail. Coco is given a free hand in the studio; she is even allowed to handle straight pins—"at least for now."

"One of the most important and valuable things to give your children is a good self-image and a strong inner self," Smith says. "I felt becoming a parent was important for me. I can't afford not to have the time for a baby, so in the end I remain flexible between the two posts—as an artist and as a parent. I make sure to work my schedule around the baby as



much as possible. My work in the studio helps us both."

Coco is learning Spanish from the family's Spanish-speaking maid. Her mother seems delighted at the prospect of a bilingual daughter.

She likens Coco's development to her own growth as an artist.

"For my little girl," she says, "there was a three-week period between crawling and walking. When she knew how to walk, she did not stop learning. She found much more to do. She started to kick things, run, skip, step on things—whatever looked good. Now I can't recall what has happened to time, or whether that last hurdle was high or low. It's the same for an artist. Once you realize you have some talent, you challenge yourself to try other things."

Smith takes on a faraway look when she speaks of her family, and of the very private world the three of them have created. Yet she admits that she feasts on the interchange of ideas that takes place when she and Tigler entertain fellow artists at their home.

It was her curiosity about people and ideas, perhaps, that prompted her to fly cross-country to accept NTID's Lyon Memorial Lectureship last spring.

The lectureship is named for the late Edmund Lyon, who is best known for devising a phonetic finger alphabet. Established by his daughters, it introduces RIT students to the life experiences of profoundly deaf persons who have distinguished themselves in their professions.

Smith's speech was titled, "Words on Confidence." She knows a lot about that subject—she has always had an abundance of confidence in her own abilities, or at least in her ability to overcome adversity.

"I learned it's okay to be afraid and that there's no shame in failing," she told the students. "The most soaring triumphs come simply from trying again. Confidence sprouts from trying. I learn something important when I face a problem positively—I learn that I have it within me to go beyond what I've done before. With this attitude I feel whole despite my handicap."

Her positive attitude was first nurtured at the Clarke School for the Deaf in Northampton, Massachusetts. Originally from Glastonbury, Connecticut, Smith feels that the speech and speech-reading skills she acquired at the oralist school were "absolutely necessary to get me where I am now."

It was there, also, that she learned to sew, and discovered how much she enjoyed home economics. While taking an art course, she was photographed molding some ceramics for a brochure advertising the school.

Smith saw the brochure, and liked what she saw. In fact, she was so enamored of the image that she decided to become an artist.

After graduation from the Clarke School, she entered a public high school in Glastonbury, where she claims she was old enough to be everyone else's grandmother.

"As the school's only deaf student, I had trouble finding my inner self," she says quietly.

Her artistic inclinations did not wane, however—they may have been heightened by the enforced isolation of her high school years. She combined her two interests, art and sewing, into a textile major at the prestigious and highly competitive Rhode Island School of Design (RISD). While there, she did an apprenticeship with Elaine Wilmath, a fashion designer at Providence's hugely successful India Imports, a business begun on a shoestring during the hip and heady days of the early '60s. She also worked there on a freelance basis, designing handbags.

The freewheeling atmosphere at India Imports must have had some effect on Smith. After graduating from RISD in 1974, she and Tigler, a painting major who was a year ahead of her, "bought a truck and drove around the United States for five months and sort of ran out of gas in Los Angeles.

"We wanted a taste of the unfamiliar, and it seemed right there," she offers with an impish grin. "Big city, art scene, nice climate, a few contacts."

Seeking out the unfamiliar—risk taking—seems endemic to Smith's nature. Her casual approach extends to all areas of her life, even her deafness. She relies completely on speechreading to communicate with others, often starting off into the distance to rest her liquid blue eyes during breaks in a conversation.

She used to wear hearing aids, but found them distracting. One day, she left them in her pants by mistake, threw them in the wash, and said that after that experience they "worked like new." A week later, they were dead.

"I figure I had my chance," she says with a philosophical shrug.

She knows no sign language, but can fingerspell, and taught her husband to do so as well. Her stint at NTID was the first time in her 34 years that she had any prolonged exposure to sign language. While here, she recalls, she was fascinated by the hands of animated conversationalists flying through the air around



Juggling act

Smith inspects the handiwork of one of her employees while balancing daughter Coco on her hip.

her. For the first time, it occurred to her that she might be missing something by not signing, and that she might like to learn.

Another side of her is staunchly independent, almost fearful that an outward display of deafness will somehow "pigeonhole" her.

"My friends say they think of me as hearing," she asserts. "I take that as a great compliment."

Nevertheless, rather than spurning her deafness, she seems to look upon it as a non-issue.

"My deafness has never really hindered my artistic development," she said in her speech. "But as a deaf person in a hearing world, there are often reminders that I am not whole, not capable. Little things can erode your will. That could affect all aspects of my personality, but the confidence that I fight for in my artistic life I force on myself in general.

"Opportunity will knock for deaf people as it does for everybody else. Have the awareness to see it and the confidence to act on it. If you don't see the opportunity, prepare yourself and look for it. Wise up! Your talent and professionalism are the issues, not your deafness. Make your embarrassing mistakes, but improve and move on. If Jacobo Timerman, famous tortured Argentinian survivor, can say 'There is more future than past,' certainly deaf people here can say that."

To some extent, she has come to terms with being publicly identified as deaf,

for her family was recently featured on the television show "Hour Magazine," as one that is coping nicely with a deaf/hearing relationship.

Smith's occupation was not mentioned in the story, but she has had plenty of exposure elsewhere, including twice being singled out as a "Best Bet" in *New West* magazine and as a feature spread in *Spring* magazine. She also has been cited for her design work in *Craft* magazine, *The Daily News*, *The Hollywood Reporter*, *The Los Angeles Herald Examiner*, *The Los Angeles Times*, *The Los Angeles Weekly*, *Ornament* magazine, *Playgirl*, *The Providence (R.I.) Evening Bulletin*, *Slimmer*, and *Wet* magazine.

Smith cherishes her privacy, but has accustomed herself to being in the glare of the public eye. She is thoroughly charming and at ease speaking with strangers, who often mistake her accent, she confesses, for that of an exotic foreigner.

As part of the Lyon Lectureship, she addressed the group, Deaf Women of Rochester. One of them, an artist, asked Smith how long it takes her to construct a typical garment from start to finish.

Nancy Cook Smith squared her shoulders and parted her lips in a mischievous smile. Ever the businesswoman, she shot back, "A lifetime of knowledge."





Character actor
Student Tom Willard used Naud for a class project that required photographing a "disbelieving" recipient of a bank's free gift.

FOCUS on Jean-Guy Naud

A persistent rumor has it that NTID lured Jean-Guy Naud, chairperson of the Applied Photography/Media Production Department, away from RIT's College of Graphic Arts and Photography in 1968 with the promise of a snowmobile to traverse the quarter mile separating the proposed NTID academic building from the existing buildings during the cold winter months.

Naud denies that this is more than a long-standing joke, although he says it with a glint in his eye. He says that he came for the opportunity of getting in on the ground floor with a new institution, of seeing a new program develop, of accepting a challenge. And a challenge is something that Naud can not resist.

During that first eventful year, he wrote the initial Applied Photography curriculum, taught the first set of courses, assisted in the design of the photographic facilities, and selected the equipment for the program.

That was 16 years ago. In 1981, Naud received the National Advisory Group's (NAG) Outstanding Service Award, given annually to RIT staff members "who have made consistent and exceptional contributions to the goals of NTID and to the quality of life among students and colleagues." He is acknowledged as one of the top experts in the United States in the field of photo processing quality control.

That field demands precision and organization, qualities that come naturally to "Dr." Naud (pronounced "no"), as he is called affectionately by his students. "Organization" could be his middle name.

"If you need to locate a memo from 10 years back," says Assistant Professor Elaine Milton, "just ask Jean-Guy. He will have it dated, stamped, bound, and filed so neatly that he can put his hands on it in five minutes."

"Skilled, logical, patient, and thorough," is how Assistant Professor Patricia Russotti describes him. "He's got a wealth of information," she adds, "and a strong urge to share it. He cares about people and always has time to help—he's the same way with students and peers."

Naud attributes his strong sense of organization to his French-Canadian grandmother, who was widowed at a young age and raised five children alone

during the Depression. "She *had* to be organized," he says. Naud was born in Jonquiere and grew up in Sept-Iles, both in Quebec, Canada, where he lived until 1962, when he enrolled at the Brooks Institute of Photography in California. He came to RIT as a student in 1964 and graduated in 1968 with a B.S. in professional photography.

"Jean-Guy has a thorough knowledge of his subject matter and a love of the discipline, a strong sense of organization, and a keen understanding of human nature," says Dr. Thomas Raco, assistant dean/director of the School of Visual Communication Careers. "He keeps current in his field and leaves no room for error. When his students get into the market, they're glad they worked with him, because they find themselves doing exactly what he trained them to do. He prides himself on that."

One of the ways in which Naud keeps himself *au courant* is by serving as a consultant to industry and government. Perhaps his longest lasting consultancy occurred in 1975-76, when he worked for the Montreal Headquarters of the National Film Board of Canada.

As acting chief of laboratory services for the 1976 Official Olympic Film, a photographic record of the games provided by the host country, he supervised a staff of 85 people and a budget of more than \$2 million. According to Dr. Raco, Naud's expertise has resulted in frequent job offers over the years. Why does he remain at NTID?

"I like working with students," he says. "I stake my reputation on preparing them to be the best employees a firm can have. I am a bridge between school and the employer. But it's more than just teaching technology," he explains. "In this department, we try to take the time to talk with our students about things outside the realm of studies. We try to fill them in on some of the general knowledge and information that hearing youngsters absorb without even trying."

The students appreciate this personal interest. "When we get to class," says David Eytalis, "'Dr.' Naud encourages us to talk about the weekend and break the ice before we get down to business."

"He has the kind of personality that makes you feel good," adds Vicki Brown, another student in Naud's Quality Control class. "When he notices someone looking gloomy, he teases them to cheer them up. But when it comes to work, he sets high standards for us.

"If I have a problem finding the right color at the custom color analyzer," she explains, "he will help me out, but first he'll give me a hint and see if I can work it out for myself."

Does he ever get angry? "If the machines foul up and everything's going wrong, he gets angry," says Eytalis, "but when he does, he just explains what's gone wrong. He never yells. The only way you can tell he's angry is by the expression on his face—and by the fact that his sign language gets faster and takes up a larger area."

On the rare occasions when Naud's anger shows, it seems to be caused by things and situations, rather than people. "He cares about what he's doing and the people he works with," says Milton. "He's genuinely good. Sometimes he seems too perfect to be real. He hardly ever makes mistakes. In fact, his mistakes are so rare, he can be sure to be teased whenever he makes one."

In his free time, Naud likes to target shoot (pistol and rifle), and has served as secretary and director of the Genesee Conservation League. Robert Dunne, management analyst for Career Development Programs, and a fellow league member, lauds Naud's skills at compromise, which, he says, Naud utilized to get a board of 21 strong-minded directors to make an important decision in a fraction of the normal meeting time.

Other facets of Naud's personality are illustrated by his interest in flying (he has a pilot's license) and CB radio (his "handle" is "Maple Leaf," an obvious allusion to his Canadian roots). He also enjoys spending leisure time with his family. His wife, a medical secretary at Genesee Hospital, "is as organized as I am. She has to be. She plans her menus a week in advance and posts the day's menus on a blackboard in our kitchen. That way I can avoid eating for lunch what we're going to have for dinner that night."

Enjoying a laugh at his own expense, Naud tells the following story about one of his early teaching experiences. He assigned students to take outdoor photographs, with instructions to use various exposures to illustrate the different effects on the film. A crucial part of the assignment was to take the pictures on a bright, sunny day. However, he used sign language to say "when the sun is out" in the sense of the opposite of "in." While this makes sense in English, the meaning in sign language is "outside of" or "to extinguish." The correct way to

communicate the thought would be to sign "when the sun is shining." The result of the miscommunication: every student in the class shot his pictures on a cloudy day.

Naud chuckles at that story and offers another to prove that indeed he is not perfect. But this one is not funny, he says. "It illustrates a communication problem, and it's dead serious." In 1982, he served as chairperson of NTID's Personnel Advisory Committee. A meeting was called to discuss a proposal. Naud thought all had gone well until a few days later, when he received an anonymous note saying that his signing and fingerspelling were atrocious.

"I was shocked," he says, "but then I realized that I was only signing and fingerspelling half the time, because I was depending on the interpreter. I didn't realize that some people weren't watching the interpreter and were depending on my signing. I was grateful for the note, because it taught me a valuable lesson, and I won't make that mistake again. But I never found out who wrote the note."

It's hard to find a story about Naud that portrays him as anything but the perfect teacher. However, Associate Professor Vernon Davis likes to tell about the time he was escorting a female visitor through the photography lab, a favorite tour destination because of the fascination of the photo color analyzer.

When Davis and the visitor arrived, there was Naud, impeccable as usual, with a shirt and tie barely visible above his crisp lab coat. But as Davis glanced down, he noticed that between the lab coat and Naud's polished shoes and socks, there was nothing covering his bare legs. Incredulous, Davis left the visitor occupied with the color analyzer and whisked Naud off to a corner for an explanation.

Some chemicals had splashed on his trousers, Naud explained, and rather than take time away from his students to go home and change, he had simply rinsed out the trousers, hung them up to dry on the film dryer, and gone on about his business. So well is Naud liked and respected by his co-workers that even this story, which might be considered embarrassing, is interpreted by Davis as an example of Naud's dedication to his students.



Telecommunication Pioneer Honored

The telecommunication laboratory classroom at NTID has been named in honor of the late Dr. Robert H. Weitbrecht, inventor of the first telecommunication device for deaf people.

Dr. Weitbrecht was a charter member of the Oral Deaf Adults Section of the Alexander Graham Bell Association for the Deaf. A gifted scientist and prolific inventor, he developed and patented a telecommunication modem that permitted hearing-impaired

Dr. Diane Castle, telecommunication specialist at NTID, admires the plaque presented to Mr. and Mrs. George Weitbrecht. He is the brother of the late telecommunication pioneer.

people to connect a telecommunication device (TDD) to a regular telephone.

"It is appropriate to honor the memory of Dr. Weitbrecht in this way because so much of what occurs in the telecommunication laboratory classroom is dependent on his invention of the acoustic coupler," said Dr. William Castle, director of NTID.



Broderson, second from right, talks with student Peter Cook, Dr. William Castle, and Joan Ankrum of the Ankrum Gallery in Los Angeles, at a reception in his honor at the Switzer Gallery.

Watercolor Artist Exhibits at Gallery

Los Angeles artist Morris Broderson, whose watercolor became the poster for the Broadway hit, "Children of a Lesser God," exhibited his works in the Mary E. Switzer Gallery in April.

The exhibit featured paintings created by the artist from 1969-84. Broderson works in pastel, watercolor, oil, and mixed media. He has paintings in the Hirshhorn Museum in

Washington, D.C., and has placed much of his work at the University of Arizona and in private collections throughout the Southwest. His work also is in the permanent collections of the Whitney Museum of American Arts and the Sumner Foundation of Art, both in New York; the Los Angeles County Museum; The Museum of Art at Stanford University; and Gallaudet College.

Pocobello Receives Eisenhart Award

Donna Pocobello, sign communication specialist in NTID's Communication Training Department, in April received RIT's Eisenhart Award for Outstanding Teaching.

A sign communication specialist at NTID since 1980, she has taught faculty and staff members exclusively since 1982. She also has taught in local continuing education programs and at Monroe Community College in Rochester.

Pocobello, who is an artist, compares her teaching philosophy to painting: "In a painting, every color, every stroke of the brush, every line, has a purpose. A teacher leads a student to that realization, and then it becomes a work of art to the beholder. There is a purpose... for every response



and feeling in communication among people. I help my students see purpose in communication."

Pocobello has a bachelor's degree in art and art history, a masters in the science of teaching in art education, and is working on a doctorate in curriculum and teaching.

Mary E. Switzer Gallery Dedicated

The NTID Gallery has been named the Mary E. Switzer Gallery, in honor of the former National Advisory Group member and rehabilitation pioneer. At a May ceremony, a plaque in Switzer's memory was presented to her nephew Richard Switzer, deputy commissioner for the New York State Office of Vocational Rehabilitation. A copy of the plaque hangs in the Gallery.

The Honorable Mary E. Switzer served on NTID's National Advisory Group from 1967-73. A long-time advocate of extensive services for

deaf and deaf-blind persons, she was a member of the board of directors of Gallaudet College and twice served as president of the American Hearing Society. Between 1967 and her retirement in 1969, she was administrator of Social Rehabilitation Services and before that commissioner of the Vocational Rehabilitation Administration.

The Gallery exhibits a variety of media, including painting, sculpture, photography, and drawings by NTID students, other deaf artists, RIT community members, and area artisans.



State Counselors Visit NTID

More than 20 vocational rehabilitation counselors who work with deaf persons visited NTID in May for a training session coordinated by NTID's Department of Career Opportunities and Admissions. Standing, from left, are Dr. James DeCaro, director of the Division of Career Opportunities; Carol Kelley, career opportunities advisor; and Dr. Richard Hehir, director of special projects and state coordinator for the deaf at the New York State Office of Vocational Rehabilitation. Seated is Eugene Joyce, assistant state coordinator for the deaf with the Office of Vocational Rehabilitation.

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A Final Word...

Outreach is an important component of each of RIT's nine colleges, but in the case of NTID—the only Institute of its kind in the world—the charge carries even greater gravity. We are proud of the pioneering work of the Institute and congratulate all who give so greatly to hearing-impaired people throughout the nation and worldwide.

Dr. M. Richard Rose
President
Rochester Institute of Technology



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