

NTID

Fall 1986

F O C U S



ABC's Peter Jennings



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

◀ Fall Out Three NTID students party hearty at "Fall Out," an event sponsored yearly for RIT students by the Department of Residence Life, and featuring a variety of booths and a live band. Dancing together are, from left, Kimberly

Laude (optical finishing technology) of San Diego, California; Jeffrey Johnson (civil technology) of Bethany Beach, Delaware; and Jeanette Wilson (medical laboratory technology) of Pittsford, New York. (Photograph by Chris Quillen)

About the Cover ABC-TV Anchorman Peter Jennings, who pilots the network's captioned evening news program, enjoys a hero's welcome at NTID. (Photograph by A. Sue Weisler)

Making New Friends, Keeping the Old

From the Director's Desk

The covers—front and back—of this issue of *NTID Focus* mark two special occasions for the Institute, one a return engagement, the other a first-time event.

The front cover portrays a special friend to NTID, ABC-TV's Peter Jennings, who made his second appearance at RIT this spring.

On the back cover is a work of art of which we are proud, not only because it was executed by one of our graduates, but also because it was part of the first national exhibition of artwork by alumni of RIT through NTID. "Heart/Eye/Hand," featuring the works of a dozen deaf graduates, opened in May at the Ankrum Gallery in Los Angeles. In this issue, we take a look at the artists, and more of their work.

This show is one way in which NTID reaches beyond the confines of RIT. Others are described in our story about various "outreach efforts" that have been conducted by the Division of Instructional Design and Technical Services.

The work of three faculty members is explored in this issue, including the exuberance of dance instructor Stefa Zaverucha and her efforts to expand NTID's dance program; one of communication researcher John Albertini's projects; and our *FOCUS on* feature about



Dr. Christine Licata, assistant dean and director of NTID's School of Business Careers.

An NTID interpreter, Martin Hiraga, and a special Chinese visitor to the Institute share one of our stories. The visitor was Dr. Norman Tsu, a former student of two RIT faculty members, Dr. Robert Panara and Edward Scouten.

In each issue we attempt to bring you stories of graduates whose lives and careers have taken interesting turns, and this issue is no exception. College of Liberal Arts graduate Barbara Wood, in addition to recently having garnered that college's outstanding alumnus award, has been tapped to head the newly formed Commission on Deafness for the Commonwealth of Massachusetts. A College of Business graduate, Gary Meyer, has carved out his own niche in the competitive world of insurance sales.

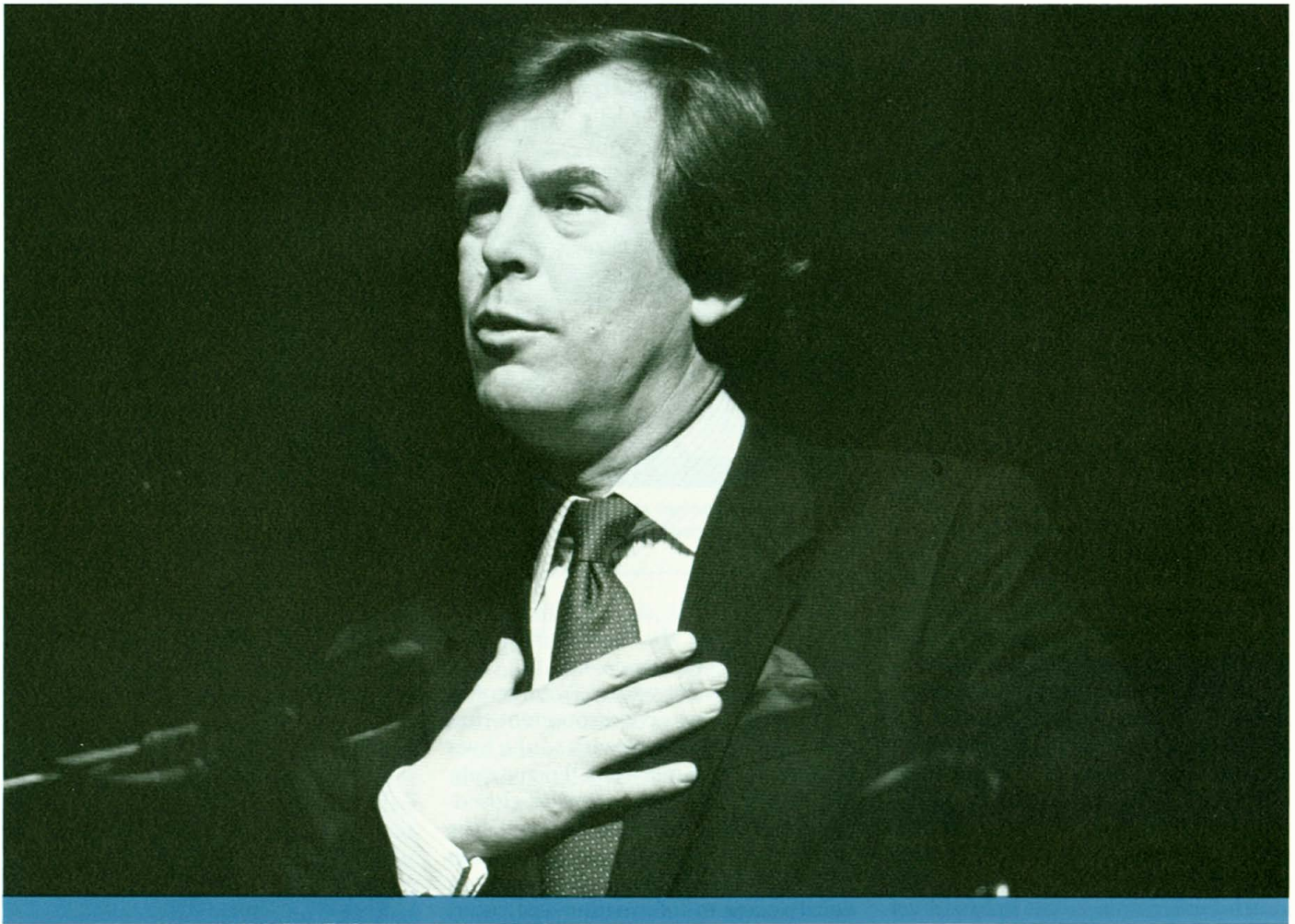
Finally, there is a story about our ever-changing curriculum, which is, after all, at the heart of what we are about at NTID. It is an exploration of the many and varied ways computers are used in today's classrooms. Computer literacy is a goal to which RIT is dedicated, and NTID has taken that charge to heart.

William E. Castle

Dr. William E. Castle

Charismatic Correspondent

ABC's Peter Jennings returns to campus



One from the heart ABC-TV news correspondent Peter Jennings spoke to an enraptured audience in the NTID Theatre on broad-ranging themes, referring to notes only occasionally.

by Emily Andreano

So what's new? To find out, you might consult a newspaper, the television set, or a friend. If you're an NTID student, you just sit back and wait for your yearly briefing, courtesy of your own personal newscaster, ABC-TV's "World News Tonight" anchorman Peter Jennings. Jennings made his second visit to RIT last April, as part of NTID's Special Speakers Series Program.

Jennings is a hero of the deaf world, mainly because he happens to preside over the anchor desk of the one commercial television network that captions the news for deaf viewers. But if he has inherited the mantle of folk hero by virtue of an accident of employment, then he maintains it by what appears to be assiduous and heartfelt attention to his deaf clientele.

It was not until he was asked how it felt to "sustain the nation" the day the space shuttle Challenger exploded, and later saw 15 pages of copy devoted to the subject in *The New York Times* and *The Washington Post*, that he came face to face with the power inherent in his position, he confided to his audience in the NTID Theatre. He called it "the hardest day I ever spent on television."

“I ASSURE YOU that the link between ABC and the hearing impaired is not breakable.”

The day of the memorial service for the astronauts in Houston, he said, was a close second.

Jennings is a regular guy in other ways: so regular, in fact, that when he made this most recent visit to the place he claims is “the only one in which I look forward to making a speech,” he brought with him someone to meet the students—his mom.

Perhaps it is Elizabeth Jennings who keeps her son humble, for she does not flinch from her motherly role, even in addressing the man whom polls have termed “the fairest voice in broadcast journalism.”

“You’re using the wrong fork, Pete,” she felt compelled to admonish him over lunch, when he haplessly selected a dinner fork for his salad.

And Mrs. Jennings makes it clear that Peter is but one of two talented children, brightening when asked about her daughter, Sarah Johns, owner of a restaurant called “The Birdcage” in Ottawa, Ontario, Canada.

One of the reasons she may not be dazzled by her son’s success is that she has little opportunity to experience it firsthand, living as she does in Canada. She also is a veteran member of a broadcasting family; her late husband, Charles, was a vice president of the Canadian Broadcasting Company, although she hastens to inform that it was through no intervention on his part that their son obtained his present position.

The elder Jennings did, however, launch Peter into a career in broadcast journalism. As early as age 10, the man who someday would earn upwards of \$900,000 a year was serving as the host of a radio show, “Peter’s Program.”

Jennings’ visit to NTID was brought about through the efforts of Associate Professor Julie Cammeron, coordinator of the Special Speakers Series, whose purpose in bringing various speakers and occasional entertainment to campus is to enrich the education that students receive in their classes.

Cammeron’s success in coaxing celebrities into visiting RIT has earned her a reputation as a master of the art of per-



Fans fulfilled Jennings signed autographs for all comers after his speech, unwilling to move to a reception on his behalf until all requests had been honored.

suasion, all for the benefit of NTID students.

To Jennings she wrote: “Your profession as a news correspondent has brought depth and breadth to the lives of millions of Americans. Fortunately, ABC’s commitment to provide closed-captioned programming acknowledges the right of an estimated 20 million hearing-impaired Americans to more equal access to information and entertainment for all. Our deaf students... value your nightly view of the world and appreciate your constant standard of excellence. To this end, they have requested that I ask you to visit our campus.”

Jennings apparently was presented with an offer he couldn’t refuse, for he first visited as part of National Deaf Awareness Week in September 1984. He planned a return visit for exactly one year later, but his plans were halted by the calamitous earthquake in Mexico City, where he was forced to fly to cover the story. That event, he said, “made reporters—who are not, quite frankly, as

cynical as they’re said to be—realize how strong the human spirit is when faced with absolute catastrophe” and



Appealing to audiences of all ages Jennings entertains Julie Cammeron’s daughter Brenna, who attended the lecture backstage while her mom, at left, ran the show.

"that there is a need for international cooperation in times of disaster in an era when international cooperation isn't always at its best."

Students apparently felt it was worth the wait when he finally arrived in April, for they greeted him from a packed theatre with a jubilant standing ovation. He returned the compliment by telling them that he felt as if he were "coming back to family."

Jennings' speech, delivered without benefit of written text, covered an enormous range of topics, scanning the events of 1985, which he said "will probably best be remembered as the year of terrorism," with effortless ease—testament to his ready familiarity with world affairs and careful attention to detail.

He keeps his opinions off the air, but did not hesitate to inject a few into the speech, offering the faintly critical view that President Reagan "has not got—to put it carefully—a passion for arms control," and attacking the current administration for "seeing the Soviet hand behind all kinds of trouble in all parts of the world."

Yet the President wins the newsman's admiration on a personal score, his conduct during the memorial service for the astronauts prompting Jennings to observe that "Mr. Reagan clearly feels so intimately with people who suffer."

In sizing up the opposition Reagan's political party will face in the 1988 presidential election, he named Colorado Senator Gary Hart the front runner. ("Quite a change from the 1984 campaign, when people kept saying, 'Gary who? And that was just his family.'")

About the 40 Americans held captive by Lebanese Shiite Moslems, he said, "Television was used somewhat by the terrorists, because we in this country place enormous value on the individual life in jeopardy."

Jennings came down hard on the side of nuclear arms control, telling students, "I fear not that the bomb will be dropped by the Soviet Union. I do fear that the capability of learning how to build a bomb from a textbook at any good university will lead some madman at some point to use a nuclear weapon. That's the reason why the driving force in this country and every other industrial and civilized country should be a demand to stop nuclear proliferation."

Questioned about whether he foresaw a time when Americans might be fighting on Nicaraguan soil, he answered,



...**H**E FELT
as if he
were "coming back
to family."

"I do think it's a risk. And I think it's the wrong way to go."

While his personal opinions may place him somewhat to the left of center politically, he is in one respect firmly centrist, and is not above indulging in some unabashed flagwaving.

"I must tell you that virtually anywhere I've ever been in the world, we're admired for the things we continue to export—our values as represented by democracy, freedom of speech, free expression, and the opportunity for all people to have a shot at the top.

"The one thing that distinguishes us from a country like the Soviet Union," he continues, "is the opportunity for everybody, and dare I say including the hearing impaired, to reach a certain level."

He revealed in his speech that NTID students are not the only ones treated to his perspective of the year in review. He writes an annual essay on the subject for the *Encyclopedia Americana*, a practice in which there must be some irony for him, as he has been quoted as saying that "for years I felt guilty that I lacked a formal education."

Jennings concluded his lecture by responding to a student's request that he end his broadcast that evening by saying "Good night" in sign language, as he had on the night of his first visit.

"Let's make a deal," he said, explaining that he had been "sandbagged" the first time around. "I'll do it every other year."

Following his appearance, after patiently signing autographs for each student who requested one, including one on a cast, Jennings, his mother, and his aide attended a reception at which they received several gifts, among them a paperweight made by a student at RIT's School for American Craftsmen.

"Last year you gave me a bowl," he joked. "It's always something breakable. But I assure you that the link between ABC and the hearing impaired is not breakable."

Jennings also had an opportunity to renew an acquaintance with Eliza Polk, a second-year Office Technologies student from Palisades, New York. Polk's father, William, is a freelance writer who was for many years based in the Middle East, where he met Jennings.

Watching his speech with particular interest were students in Assistant Professor Joan Inzanga's "Fundamentals of Economics II" class, who saw the lecture on a closed-circuit television monitor in another building across campus. The students were so impressed with the relevance of the topics covered by the reporter to their classwork that they jointly compiled a letter telling him so.

"To our pleasant surprise, the topics you covered were those we had been discussing in class for the previous eight weeks, so we really understood and could relate to what you said. Since you mentioned the space shuttle tragedy in your speech, we also would like to thank your network for 'live captioning' that event for us. We want to make sure you realize," they wrote, "how very much we appreciate the opportunity to know what is happening at the same time as everybody else."



REACHING OUT

Around the Corner and Around the Country

by Vincent Dollard

What's in a name? A technical institute by any other name might shine as bright. However, the various departments within NTID are well aware of the responsibility inherent in the word "National."

From the Statue of Liberty to the U.S. National Park Service, NTID continues to disseminate information gleaned from 18 years as a leader in technical and career education for deaf students.

Instrumental in this process is the Division of Instructional Design and Technical Services (ID&TS).

The various departments within ID&TS are active in providing avenues through which outside organizations can tap the reservoirs of knowledge found within NTID and the other colleges of RIT.

"The need for information regarding education for the deaf is almost infinite," says Dr. James Carroll, division director.

He points out that working with outside organizations is mandated as one of NTID's eight basic responsibilities, which were extrapolated from the Department of Health, Education and Welfare Policies, Guidelines, and Application procedures for NTID.

"Directly tied to our division," says Carroll, "is the responsibility to 'conduct training programs, seminars, and short courses related to deafness...' This is the basis for the Training and Development Department."

Training and Development Manager Marlene Allen believes that working with others provides a service for NTID as well.

"We can help to dispel myths and break down barriers," she says. "And from a humanistic point of view, I can't imagine why we wouldn't extend ourselves."

As NTID has grown, so has its stature in the world of education. A wealth of knowledge and experience exists within the Institute, and the willingness and ability to disseminate such information is what makes NTID truly national.



In touch with industry Jane Lehmann spends much of her time negotiating over the telephone for NTID's Adapted Media Exchange program.

The philosophy of sharing that wealth is not entirely altruistic. By fulfilling needs within commercial and industrial arenas, work is judged by strict market standards. NTID uses existing commercial distribution networks to reach its various audiences and to ensure a need in a particular area.

This challenges NTID staff members to produce sophisticated yet appropriate technology and products.

Such challenges attract instructors with top-notch talent who, in turn, focus their energies and skills on curriculum to make academic life for NTID's students more rewarding.

Christopher Pruszynski, associate director of ID&TS and manager of NTID's Instructional Television and Media Services Department, points out that working on external projects fills a mutual need.

"Working with outside organizations improves our staff," he says. "We can stretch our creative abilities to solve a

variety of puzzles presented by organizations with differing needs."

That sense of understanding the needs of others also assists in expanding internal perspectives.

"We meet and work with a variety of people from different walks of life," Pruszynski continues, "so that, aside from the technical aspects, our interpersonal skills also improve."

Instructional Television and Media Services is one of NTID's more important ambassadors. The recent captioning of a general information videotape for the Statue of Liberty Ellis Island Foundation brought a personal letter of gratitude from Lee Iacocca, ex-chairperson of the committee to rehabilitate "Lady Liberty."

William Bernstein, a deaf member of the Ellis Island Foundation committee, suggested that the videotape be open-captioned and did not hesitate to recommend NTID's Captioning Center for the job.

"We try to take on outside projects that tie in with our mission and this one obviously was special," says Captioning Coordinator Ruth Verlinde. "It gives our work tremendous credibility—Bernstein knew we could answer their questions and get the job done."

While Verlinde and crew were busy captioning "history in the making," Captioning Specialist Peter Schragle has been immersed in captioning events already firmly ensconced in our history books.

In association with the National Park Service, Schragle is captioning a slide show that explains Civil War General Robert E. Lee's surrender to General Ulysses S. Grant. It will be used in the Appomattox Court House National Historic Park near Lynchburg, Virginia.

Both projects serve as prime examples of how NTID staff members use available technical resources and extend themselves in ways that contribute to deaf awareness.

Consistent with that philosophy, but more directly beneficial to NTID's educational concerns, is the Adapted Media Exchange Program.

Jane Lehmann, coordinator of curriculum materials, handles the program, which provides free captioning to organizations whose videotapes or 16 mm films apply to coursework or special student projects at NTID.

A company loans NTID a master copy of its tape or film. Captioning specialists edit the scripts and add captions. The company then receives a captioned copy, while NTID retains the captioned original—with the agreement that the media can be used on RIT's closed circuit TV system for the exclusive use of RIT students in the classroom.

"The program has been in effect for seven years," says Lehmann, "and we regularly add new titles."

Lehmann readily admits that not every media producer takes advantage of the opportunity. When a company develops a training or informational video, the expenses of producing that piece are offset by rental or sales costs. Many organizations don't feel that the demand for captioning warrants forfeiture of that income.

However, the program enables NTID to exchange its expertise in state-of-the-art captioning for use of a video or film in an NTID classroom.

Closer to home and in a different area of expertise, the City of Rochester has asked NTID to devise communi-



Panel of experts. From left, Mitchell Levy, NTID student; Jacqueline Schertz, program director of the Monroe County Association for the Hearing Impaired; Sharon Metevier, computer programmer for NTID's Substance Abuse Intervention Services for the Deaf (SAISD); and Kenneth Finton, a counselor at SAISD, answer questions during a panel discussion on deafness for City of Rochester employees taking sign language courses.

cation training programs for 350 of its employees.

The request for assistance came from Mayor Thomas Ryan and Lilly Haygood, Rochester's director of Affirmative Action.

"The people at City Hall are interested in hiring more deaf people," says Shirley Baker, Training and Development specialist. "They realize the need to learn more about deafness, and they want to create a good environment."

Haygood took a survey to determine how many employees were interested in learning to communicate with deaf people. A range of professionals, including police officers, firefighters, and clerical personnel, signed up for the program.

"The fact that City executives took the initiative speaks well of their sensitivity to the needs of the large deaf community here in Rochester," says Baker.

Addressing the needs of a city's deaf community—or a nation's—is a responsibility that must be approached carefully.

Dr. Jack Clareq, associate vice president of RIT and director of NTID's Technical Assistance Programs, says that it is important to maintain a clear focus on objectives.

"We have a responsibility to share models, processes, and products through information dissemination and 'in-service' or 'pre-service' training," he says.

Clareq notes that if a product is developed and presented to others without proper training in the use of that product, NTID has not fulfilled its role.

"A fundamental question," he says, "is 'How can we work with others to benefit deaf individuals in this country?'"



HUNGRY TO DANCE

Stefa Zaverucha is 90 pounds of energy trying to contain herself long enough for an interview. As if to keep from dancing, she grasps her knees, one of which has popped a hole in her sweat pants.

A performing arts teacher/artist, Zaverucha is a choreographer as well as an enthusiastic instructor of dance. She says that the name Stefa, which is Ukrainian, means "tempest, violent storm."

She always seems "charged up," but last spring, after six weeks' hard work (including some 15-hour days) choreographing and rehearsing for the NTID Theatre's production of "Carousel," Zaverucha had to miss one of the performances to go to the Whitney Museum in New York City. There she received the New York Foundation for the Arts 1986 Choreographers' Award, a grant that provides \$5,000 to support an artist's work.

Zaverucha will use the money to fulfill a lifelong dream to produce her own work in New York City, which she calls "the dance center of the world." She will present works she has already choreographed in Rochester, both at NTID and at the Pyramid Arts Center. She hopes to bring some NTID students and alumni with her to dance in the company.

Zaverucha's work will be produced by David White, director of New York City's Dance Theatre Workshop. In preparation for the production, tentatively scheduled for the summer of 1987, Zaverucha is choreographing new pieces.

"Choreography is a creative process that involves conceiving an idea, trying out the moves, and writing them down," she explains.

The inspiration for this process, she says, comes from many sources—a newspaper article, a poem, a novel, or a dream.

"If it's a dream, you try to recreate it," she explains. "You visualize your company. You have some dancers who can leap, so you use them juxtaposed to others who are smooth. It's like visualizing a painting...."

and ready to make
the necessary
sacrifices

by Ann Kanter



Balancing at the bar Stefa Zaverucha "warms up" in NTID's Lab Theatre.

Zaverucha always has been involved with the arts and creative works. In 1976, she was an English major planning a journalism career at Herbert H. Lehman College in New York City when she took an elective course in dance. She showed such natural talent that her instructor encouraged her to apply for a dance scholarship from the Harvard University Summer Workshop.

"I was hungry for dance," says Zaverucha, "and Harvard had a very professional environment. I was given a project to choreograph, and the result was well received. I fell in love with the dance."

Like many lovers, Zaverucha had to sacrifice for her heart's desire. That fall, although she lacked only one course to complete her bachelor's degree at Lehman, she took off for the University of New Mexico in Albuquerque, known for its excellent dance program.

There she met David Fritz, a fellow dancer and choreographer. Together they went on to earn their master's degrees at Mills College in California in 1982; to dance and choreograph for professional dance companies on both coasts; and in June 1984, to marry in Berkeley, California, on Zaverucha's 29th birthday.

One month later, she assumed her position at NTID. Although Zaverucha had not known any deaf people before arriving at the Institute, she is enthusiastic about teaching them.

"Even though many students are involved in technological studies, they yearn for artistic outlets," she says. "Recently, a student said to me, 'I wish I had known about dancing years ago.'"

Although there was a time when RIT students took dance classes merely to fulfill physical education requirements or to sweat off excess weight, Zaverucha's classes pulse with a palpable excitement. As the throbbing music fills the practice room, students leap and whirl to a rhythm that seems to come from inside their own bodies.

This is something that Zaverucha has tried to cultivate.



"It's breath rhythm," she says. "You don't have to hear to dance, or even to keep time to the music. I tell the students, 'Listen to your body. It always talks to you.'"

She demonstrates, breathing deeply, her eyes taking on an inner directed expression as she concentrates on something within, moving her body in time to its own rhythm.

Zaverucha practices the Eastern art of yoga and encourages it in her students.

"It's a wonderful combination of stretching, breathing, centering, enduring...."

Centering?

"It's a question of alignment—finding your core. It can be physical, spiritual, intellectual. Isadora Duncan and Martha Graham talked about it—Graham established a whole technique based on it. Most people never find their center.

"Dance is a lot of work," she says. "What may look easy on the stage takes months or years of work. Dancers must be willing to do that—and to make sacrifices. It requires a lot of discipline."

These tough requirements have not discouraged students—on the contrary, enrollment in the program has increased in the past two years.

Nonetheless, Zaverucha feels frustrated that students cannot major in dance or even get credit for it. Thus she has been trying to effect a change that

Fresh air kid Zaverucha, who loves the outdoors, interrupts a jog along RIT's nature trail to stretch her muscles.

would permit granting credits for these courses as well as for those in theater arts.

"When we work on a production, we get the best students, because only they can carry such a load. Even so, sometimes their grades start to fall, and they have to drop out of the show midway through rehearsal. It's a challenge," she says, then grimaces and adds, "Sometimes it makes you want to tear your hair out!

"When I teach dance to deaf students," she says, "I don't isolate them. My teaching is the same, except that I incorporate sign language. I take special care to witness and encourage the development of dance by deaf people."

Indeed, the dance department has grown under Zaverucha's aegis, offering a course in improvisation for the first time in 1985 and with plans for a course in choreography in 1986.

"It wouldn't be unreasonable to expect that students will choreograph a production that they can perform by the end of the year," she says.

Although she grew up in New York City and recalls seeing performances of major ballet companies, Zaverucha did not "follow the dance" at that time, but rather spent her free time attending readings of poetry and writing her own.

She still reads poetry in her free time, as well as novels, and *The New York Times*.

She also enjoys walking her dog, Buffalo.

"Pets are good," she says. "They serve as an exercise in caring."

Do her plans for the future include a family?

"Well, maybe someday. For right now, I've got too much momentum going. My career took off. My family now is my husband, my dog, my art. Art is a big responsibility, and you can't do everything."

And what of the future?

"Twenty or 30 years from now, I'd like to be in a dance department that has a major program. It could be in a college, or it could be in a place like Julliard. Or I'd like to be the artistic director of a dance company. I see myself dancing—even if I had children. I'd put them on my back, and we'd dance together."



Creating A New "Freedom Trail"

Boston Welcomes B.J. Wood

by Kathleen Sullivan Smith

She calls it a "Freudian slip." As Barbara Jean Wood was being sworn in as head of the new Massachusetts Commission for the Deaf and Hard of Hearing, she momentarily lost sight of her interpreter in the glare of popping flash bulbs. Genuinely, she continued reciting—and signing—her oath as Governor Michael Dukakis and hundreds of others looked on. When she came to the end of her recitation, her sign language interpretation of "So help me, God" somehow turned into "God help me...."

B.J. Wood, 35, is the type of person who can laugh heartily at this faux pas. With her self-effacing humor and love of politics, she's taking Massachusetts by storm. Since moving there in 1975, her career path has included stints as a sign language teacher and consultant, a community liaison for the state rehabilitation system, and a coordinator of independent living services.

While she admits that legislative matters have "driven" her for the past several years, she also has kept a clear head about the other side of her life, which includes a healthy love for the outdoors (camping and tennis), as well as a desire to dabble someday in real estate.



Taking the oath Barbara Jean Wood is sworn in as head of the Massachusetts Commission for the Deaf and Hard of Hearing while Governor Michael Dukakis looks on.

She's an acknowledged Boston Celtics fan, which isn't surprising, considering that she set her sights on living in that team's city more than two decades ago and allowed only a brief sojourn at NTID to interfere with her plan.

"My parents wanted me to move back to New Jersey [Wood's hometown is Scotch Plains] after I graduated from NTID," she recalls. "But they knew that they needed to be flexible and give me some room to grow. So we made an agreement. They gave me \$800 to move to Boston with the understanding that, when the money ran out, I would come home."

Not surprisingly, she never returned. Although there were some tough times, and many fast food dinners, Wood "stuck it out" and landed her first job five months later.

"I've known since I was 13 or 14 that I wanted to live in Boston," she says. "My family has a summer home at Cape Cod, and I've always been intrigued by the city—particularly its art and architecture."

Those elements, in fact, inspired Wood to enroll at NTID in 1970 as an art major.

"I thought that art was one of the *few* career options open to deaf people," she recalls. "But NTID quickly made me realize that I was wrong. I changed my major several times before deciding on Social Work. But during that process, I did a lot of growing up."

"I remember taking one of [Liberal Arts Professor] Bob Panara's classes and asking him afterward *how* he could be a teacher, because he was deaf. He was appalled at my statement and impressed upon me that I could be whatever I *chose* to be."

That choice took some time, as Wood sampled four majors—Art, Architecture, Business, and Social Work—before eventually deciding that she enjoyed the "people" aspect of the latter. She traces that interest in part to her own personal development.

"I came to NTID thinking that I was 'superior' because my speech and lip-reading skills were so good," she candidly admits.

"I soon realized that those skills were less important than the ability to communicate, no matter what method was used. Sign language has opened a rich world of information and ideas that had been closed to me.

"I hadn't attended classes with other deaf students since my early childhood,"

"She is an inspiration to our current students who may have concerns about their future."



A homecoming Wood, center, returned to RIT in January to receive the Distinguished Alumnus Award from the College of Liberal Arts. With her are Dean Mary Sullivan and Marshall Smith, chairperson of the Social Work program.

she continues, "so I didn't know any sign. I was quite unhappy and lonely during my high school years. I'll always remember arriving for registration at NTID and seeing 'the flying hands,' as I called them. I was both overwhelmed and terrifically excited."

After receiving her bachelor's degree in Social Work in 1975, Wood confesses that she had no idea what she wanted to do.

"There's a big gap between what you learn in college and what the real world holds for you," she says.

One thing she did know, however, was that Boston was calling her.

After four years as a community liaison for the Massachusetts rehabilitation system, Wood decided to become a free-lance sign language teacher, trainer, tutor, and consultant.

In 1980, she became a consultant and eventual coordinator of Independent Living Services for D.E.A.F. Incorporated, before becoming deputy director of the Massachusetts State Office of Handicapped Affairs.

"The latter position was particularly interesting," she says, "because I was managing 22 hearing people, some of whom were disabled. Since the position required so much communication, I

hired a full-time interpreter. I also became involved with the Executive Office of Human Services Task Force on Deafness. At the same time, the Massachusetts State Association of the Deaf [a consumer organization] filed a report recommending that the State Legislature establish a commission for the deaf and hard of hearing. Our timing was right—two powerful groups were moving at the same time, and with support and encouragement, the bill passed."

Massachusetts Human Services Secretary Philip Johnston is enthusiastic about Wood's abilities.

"B.J. Wood is the ideal person to head this new agency. She has spent years educating deaf and hard-of-hearing people about their rights and responsibilities and has earned tremendous respect for her leadership. She is a role model for them and an inspiration to us all."

Wood's appointment as commissioner, which entails overseeing a staff of 54, became official July 1. The commission replaces the Massachusetts Office of Deafness, which Wood directed until this new appointment.

The Commission's mandate is to "heighten public awareness and provide interpreting, telecommunication assistance, case management, and indepen-

dent living services to hearing-impaired people." Massachusetts has approximately 350,000 hearing-impaired residents, 29,000 of whom are deaf.

In the midst of Wood's busy schedule, she returned to her alma mater in January to receive the Distinguished Alumnus Award from RIT's College of Liberal Arts.

Wood says that she was "definitely surprised" to have been chosen for the award, but admits that she enjoyed the opportunity to talk with students enrolled in the program.

Dr. Marshall Smith, chairperson of Social Work, says of Wood: "She is an inspiration to our current students who may have concerns about their future."

Dean Santos, chairperson of the Social Work Support Team, remembers being "in awe of her vitality and optimism" when he first met Wood in 1979.

"Her selection as Distinguished Alumna was almost prophetic," Santos says, "even though it caught her somewhat short of the pinnacle she has now attained!"

It seems doubtful that the hectic pace kept by Wood will decrease in the next few months—not when there are legislative issues of concern to deaf people left unresolved.

"I've spent the past three years lobbying on behalf of deaf people," she says with obvious relish. "When the Deaf Rights bill passed in 1983, we couldn't stop. We had the momentum and wanted to take advantage of it.

"Deaf people are getting more involved in legislation nationally," she says. "My life for the past 10 years has been working with my deaf peers to accept more responsibility for our lives."

As for the future life of Barbara Jean Wood?

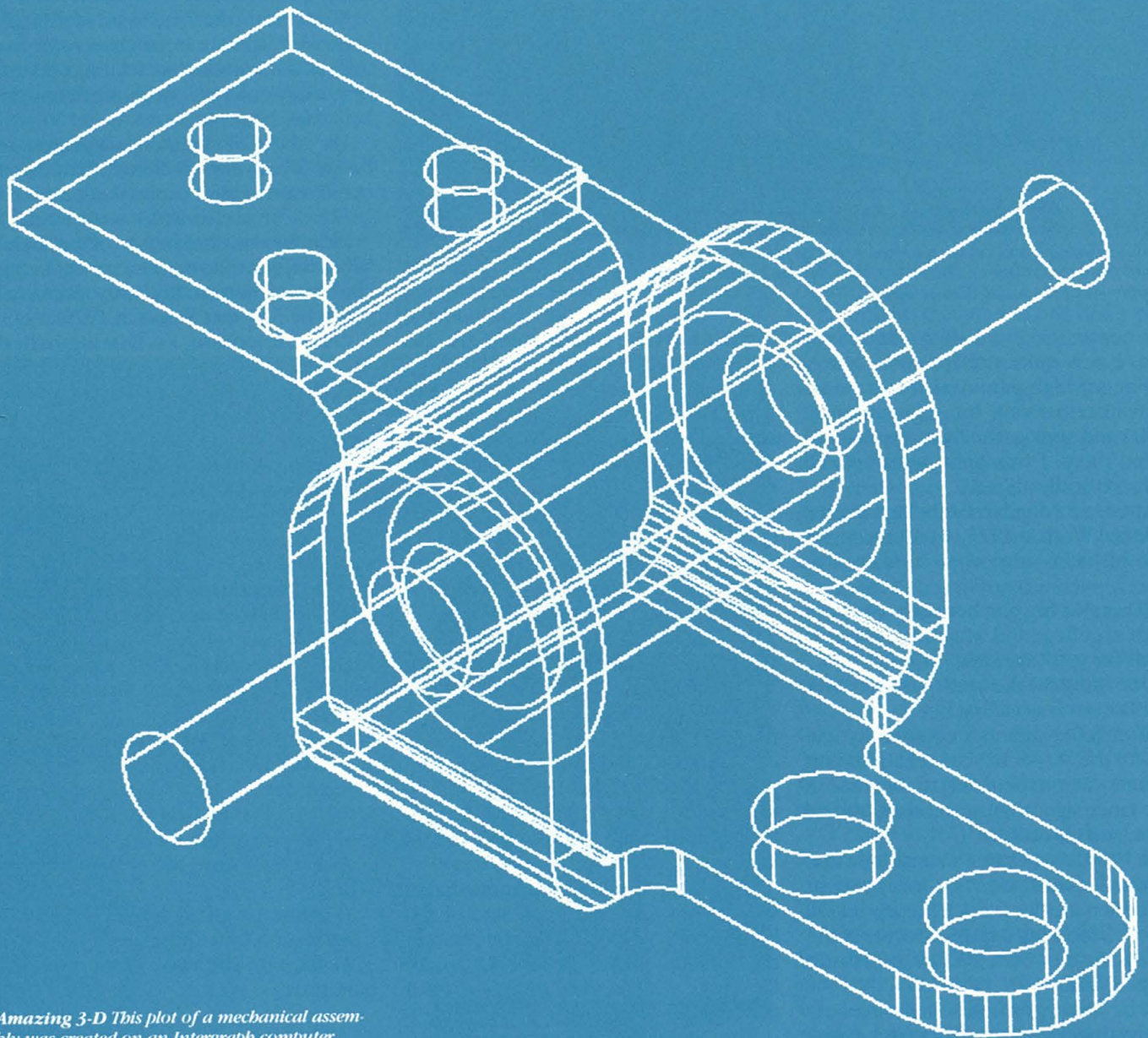
"I'd like to go to heaven after this Commission," she deadpans.

At the rate she's going, she may not have time.



KEYING INTO --- COMPUTERS

by Jean Ingham



Amazing 3-D This plot of a mechanical assembly was created on an Intergraph computer.



Try this key Ronald Till, assistant professor of Industrial Technologies, and Gail Gabriel, technical and communications assistant, Systems Development and Operations, try the latest Intergraph computer equipment.

Database; Lotus; mousing around; Spreadsheet; Macpaint.

Odd expressions, aren't they? But graduates of NTID understand them, because these words all relate to computers—one of NTID's more important teaching tools. Computers are a natural way for deaf students—who receive most information visually—to learn. They are used extensively in the Schools of Business, Science and Engineering, and Visual Communication.

"In the past, students sometimes were reluctant to use computers," says James Jensen, associate professor in Construction Technologies, "but now they all seem to accept them as a fact of life."

Linda Klafehn, associate professor in Business Occupations, agrees.

"Technology is rapidly changing the workplace. Because of this, we 'teach to transfer'—not only in our word processing courses, but in all areas of our program. When our graduates find jobs, although the equipment may be differ-

ent, they have the skills. With minimal on-the-job training, they become productive workers."

NTID's Office Technologies program offers courses in typewriting and word processing—mostly on personal computers and word processing equipment.

Office Technologies students also learn about electronic publishing technology and how to send reports or articles to their fellow students enrolled in the Printing Production Technology program.

A printing student retrieves the material, proofs and typesets it, and returns the "hard copy" to the originator via interoffice mail.

Klafehn and Michael Kleper, professor in the Printing Production Technology Department, call this "an exciting teamwork concept."

"Computers are being used almost exclusively to typeset material in the 'real world of work,'" says Kleper. "That's why students do all their assignments on computers."

Students "feed" their typesetting homework into RIT's main computer system, which transfers the information to a typesetting machine. Students use "spelling check" software to edit their documents before final typesetting.

"Since industry is competency based," says Kleper, "our students must be competent on the equipment. They succeed through performance."

Computers are an important part of the accounting curriculum, too, according to Michael Camardello, assistant professor in Business Occupations.

"Our students begin using computer applications during summer orientation. They have the opportunity to experience the tasks and responsibilities actually performed on the job.

"It's a tremendous 'high' to get feedback from graduates who enter a job and are able to teach their co-workers computer software applications."

Robert Berl, chairperson of the Data Processing Department, believes that "computer learning builds positive stu-



Whole paragraphs moved Marie Chapman, assistant professor of Business Occupations, explains a word processing application to student Linda Davis.

dent attitudes. The discouragement and frustration level is lower because corrections can be made easily. We teach concepts, graphics, and software. But we don't teach specifics. Students know how to use software but they also realize that each computer has its own intricacies."

Dale Rockwell, associate professor in Applied Science/Allied Health, uses his computer as a testing device.

"Students get immediate feedback and can repeat a test until it is right," he says.

Rockwell also finds it easier to explain the theories of gasses and other scientific data to his chemistry students when "the computer does the drawing."

In the Visual Communication Careers program, Jean-Guy Naud, chairperson of the Applied Photography/Media Production Technology Department, uses computers to teach students about film processing.

In an innovative program that has been shared with the Smithsonian Institution and the National Security Agency, students feed information related to processing control strips into a computer. The program compares film processing standards set by Eastman Kodak Company to a color control strip pro-

cessed by students. A computer readout tells students how close their processing efforts are to Kodak's professional standards.

Students in NTID's Applied Art program use computer technology to set type, put in pictures, manipulate colors, and send jobs directly to the printer—a timesaving and beneficial process.

"Students can use computers to explore dozens of visual ideas quickly, get feedback from the instructor, and proceed to their final version," says John Cox, program chairperson.

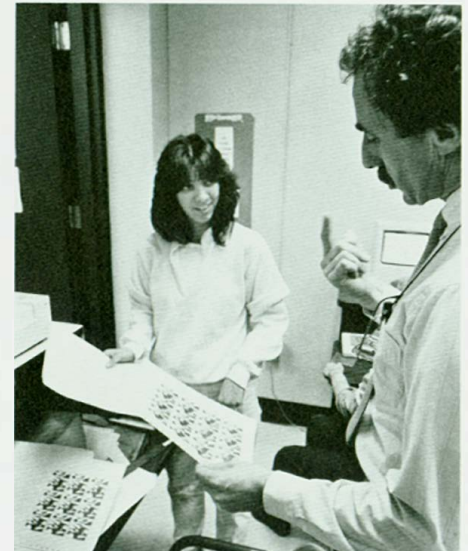
"Thinking" done on a computer saves time, according to Cox. With some computers, drawings may not be completely accurate, but once an idea is developed on a computer, it can be transferred to paper and executed in its final form.

The same attention to detail is important in the field of engineering. Intergraph Corporation recently donated \$250,000 worth of computer-aided-drafting/computer-aided-manufacturing (CAD/CAM) hardware and software to NTID's School of Science and Engineering Careers, a donation that matched NTID's own financial investment in the system.

Ronald Till, assistant professor in Industrial Technologies, demonstrates how CAD/CAM can produce four different angles of a blueprint—top, side, front, and bottom—with the push of a button.

To demonstrate color capabilities, Till draws a construction pipeline, with red symbolizing pipes, yellow indicating valves, and blue indicating the backside.

This three-dimensional perspective "allows students to see, by dividing the screen, the same section of a drawing from four different angles," says Till. "Sections also can be enlarged for easier reading, or turned to reflect all sides."



Well done Wendy Schuedhelm, a second-year Applied Art student, and Dr. John Cox, associate professor, discuss a project she designed on a computer.

Similarly, before computers, land planning maps were drawn via a tedious manual drafting process. Today, students feed coordinates into a computer, execute commands, and watch it plot the map. With a few more instructions, the computer adds dots, lines, or cross-hatching to indicate topography.

"This doesn't mean that we've forgotten the manual aspects of mapmaking," Jensen stresses. "Students have manual assignments each week and some prefer that method. Others prefer computer graphics."

"Our graduates who are aware that new equipment is being installed at NTID say that they wish they could come back," concludes Jensen. "It's the same every year—students realize how much more there is to learn."



Portraits of Success

Los Angeles plays host
to a national exhibition
of art by NTID alumni

by Emily Andreano

When artist Morris Broderson exhibited at NTID's Mary E. Switzer Gallery in 1984, most people saw the rich interior landscapes of one of the world's best-known deaf artists. Dr. Thomas Raco saw the shape of things to come.

Raco, NTID assistant dean and director of the School of Visual Communication Careers, looked at Broderson's work and the achievement it represents and could not help but think of deaf professional artists for whom life has been less difficult than for Broderson, who is 58.

It occurred to Raco that many art patrons, familiar with the struggle that has elevated Broderson to his current stature, also might be interested in seeing the work of younger artists more fortunate than he.

Youth worked in favor of these other artists because, by the time they were ready for college, unlike Broderson, they were able to take advantage of both the support services for deaf students and the technical education in visual communications that are available at RIT.

Broderson's work was lent to RIT by Joan Ankrum, the gallery owner who represents him in his hometown of Los Angeles. Raco approached Ankrum and asked her to consider a show in her own gallery—an exhibit by deaf professional artists who are RIT graduates.

Ankrum graciously agreed to Raco's proposal. Her reasons were simple.

"More people should be aware of the exciting opportunities available to deaf students at RIT," she wrote in a statement for the exhibition catalog. "The attitude of the faculty is one of devotion

and dedication that extends beyond professionalism; it is one of caring, of acting from principle. A climate of creative energy prevails that is almost electric, and it is deeply moving to see the intensely alive expressions on the faces of the students."

Two years later, on May 27, 1986, "Heart/Eye/Hand: Works by Twelve Deaf Artists" opened to the public. Raco's purpose in mounting the show was "to illustrate the variety of satisfying careers in the arts that talented deaf people can pursue."

The exhibit indeed was varied. Included were acrylic, oil, and watercolor paintings; biomedical, catalogue, and fine art photography; computer and conventional graphic designs; and furniture.

Although all the exhibitors are pursuing art-related careers, the work they produce on the job is not necessarily what was represented in the show.

Charles Baird, for example, is an actor and set designer for the National Theatre of the Deaf (NTD) in Chester, Connecticut. But as a 1974 graduate with a B.F.A. in Studio Painting, he exhibited acrylic and watercolor paintings, some of which reside in NTID's permanent art collection.

Baird, 39, roams the world with NTD, and his travels are reflected in his work. One such piece, a watercolor called "Shadow in the Woods," now graces a wall of the National Center on Deafness

at California State University at Northridge. Lisa Bednar, librarian for the Center, attended a reception hosted by RIT Vice President for Government Relations and NTID Director Dr. William Castle at the Ankrum Gallery and was captivated instantly by the painting.

Baird declines to be specific, however, about the genesis of individual paintings.

"I believe," he says, "that art should be presented without any explanation from the artist about its meaning, or, for that matter, by an actor without any explanation about his acting."

About the impact of his deafness on his work, he says, "Painting and sculpture are music to my eyes. As an actor, my art medium is sign language—painting in the air. I feel about art as did George Bernard Shaw: 'Use a mirror to see how you look; use art to see your soul.'"

One exhibitor who supports himself solely through his work is Seattle-based oil painter Ned Behnke, whose Matisse-inspired floral images have received favorable reviews in several national magazines, and who is represented by Seattle's Foster/White Gallery.

Behnke, 38, received an M.F.A. from RIT in 1976, also in Painting. In 1975, he became the first deaf artist to garner the top award in the fine arts division of the Finger Lakes Exhibition sponsored by Rochester's Memorial Art Gallery. The following year, the Gallery honored Behnke with a one-man show.

He has had numerous exhibitions elsewhere as well, and his work is on permanent display at the Harborview Medical Center and the Hearing and



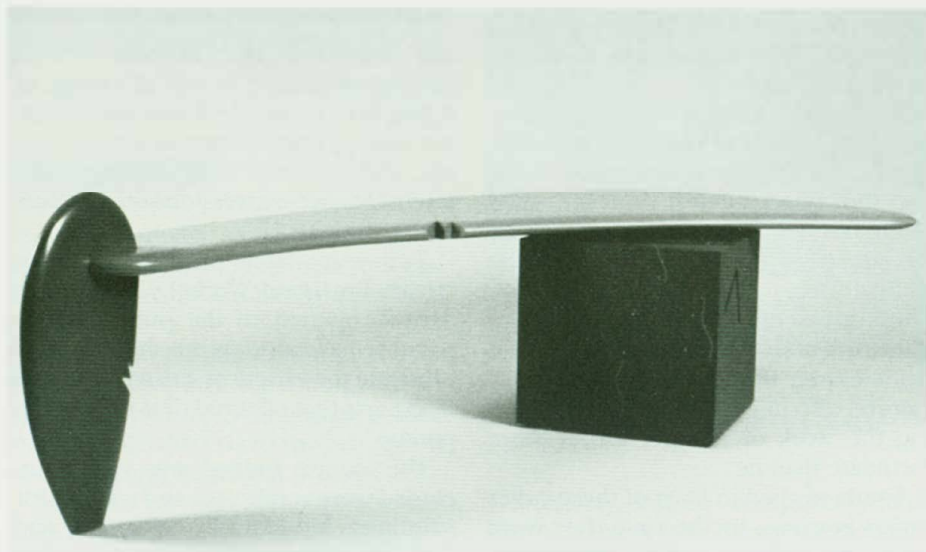
"On Orchid," oil on canvas, Ned Behnke



Packaging design, Robert Green



The celebrants Among those present at one of two receptions sponsored for the artists were, from left, Conley, Ankrum, Baird, Oyois, DeSbeller, Trumble, Behnke, and Raco.



"Organic Moderne," lacquered mabogany and neon, Wendy Maruyama

Speech and Community Service Center, both in Seattle.

Once described in another issue of this magazine as a "renaissance man," photographer Willy Conley still fits the description. Conley, 28, received a B.S. in Biomedical Photographic Communications in 1981.

Former senior medical photographer at Cedars-Sinai Medical Center, Los Angeles, he exhibited both fine art and biomedical photography in the Ankrum

show. His work has won several awards in each category, most recently second place in scientific imaging in an *Industrial Photography* magazine competition.

In addition to his photographic and journalistic (see sidebar) talents, Conley also spent this past summer as an intern with NTD. He had first indulged his theatrical bent during a 1982-83 stint with NTD's road company, Sunshine Too, and still finds the call of the boards irresistible.

His work, he says, "represents the hidden beauty of what is perceived as ugly and plain," a notion perhaps nowhere more striking than in Conley's photo of an infant's hand, awesome in its tiny perfection. The artist reveals that the image is that of a stillborn child.

The most common career chosen by the artists represented is that of graphic designer, a field in which many people—deaf and hearing—find outlets for their creativity, as well as a steady source of income.



"The Runner," computer graphic design, Nancy Oyos



**GRAVEL & WET SURFACES
ARE
DANGEROUS!**



"Bicycle," ink on paper, Yvonne Vuksich



Creative campaign corporate incentive program promotion for the Buick Division of General Motors, Steven DeShetler



Self portrait Kim Hurdelbrink poses with one of his advertising layouts.

Steven DeShetler, 33, works for Maritz Motivation Company, an advertising agency in Fenton, Missouri, that has the account for General Motors' Buick dealerships. DeShetler, who was awarded a B.F.A. in Graphic Design in 1978, designed an ad campaign for G.M.'s 1985 model year exhorting sales managers to meet specified objectives, dangling a Rolex watch as the carrot. The campaign featured a piece that functions as both a brochure and poster, which DeShetler exhibited in the L.A. show.

DeShetler, like Baird and Conley, has felt the theatrical urge. His picture appeared on the cover of a February 1985 issue of "The Weekend," the Alton (Illinois) *Telegraph's* Saturday magazine, noting that he is a performer in the Florissant Valley Theater of the Deaf, based at St. Louis Community College. He also starred in an accompanying article that promoted the theater's production of a Kabuki drama in which DeShetler portrayed a Samurai warrior. He was likewise featured in a March 1985 issue of "RFT Live," the arts and entertainment section of *The* (St. Louis, Missouri) *Riverfront Times*.

Another graphic designer is 35-year-old Robert Green, employed by Rochester, New York's Eastman Kodak Company. Green's work has achieved its own brand of fame, for it is seen daily by the scores of amateur and professional photographers who use the products for which he designed packages: retouching colors and a film processing kit. Green exhibited two other designs as well—a poster and a promotional booklet.

A 1975 B.F.A. graduate, he received NTID's Distinguished Alumnus Award in 1981. He is married to another RIT graduate, Sarah Furth, and also was a

member of the United States track team at the 1973 World Games for the Deaf.

About his work, he says, "Good design is measured by whether or not it is good communication. I take pride in having found this way to communicate with others, both hearing and deaf. I'm not bothered by my 'handicap'; I am what I am."

Robin Havill also is a graphic designer, but confesses that his job serves mainly as a means of financially buttressing his true interest, which is painting. Havill, 42, earned a B.F.A. in Graphic Design in 1970, and plies his trade at the New York School for the Deaf in White Plains, where he develops visual aids to support instructional materials.

This fall and winter, he will participate in "Diner," an exhibition at the Castle Gallery of the College of New Rochelle, in Westchester County, New York. The exhibit is expected to travel throughout the northeast during the next two years.

Generally, his work is exhibited at least once yearly in Westchester County, and once in New York City. He also competes in juried shows; in one of the latter, sponsored by New York City's Salmagundi Club, he captured first prize.

Havill's work has been reviewed by several publications, most notably *The New York Times*, where critic William Zimmer reviewed "Hudson River Update," a group show in which Havill participated.

Zimmer wrote, "...there are terse social reminders in the exhibition, the most trenchant being Robin Havill's gray but vivid view of Sing Sing seen from the river at Ossining. The prison, now known as the Ossining Correctional Facility, is in the distance; in the foreground is an unidentifiable piece of metal detritus washed up on the riverbank. It could stand as an anthology of wrecked lives."

Photographer Kim Hurdelbrink, 28, pursues a less esoteric line of work, although no less important, considering the size of the accounts handled by the advertising agency for which he works. A commercial photographer for Don DeForest and Associates in suburban Chicago, he graduated with a B.S. in Professional Photographic Illustration.

Like Green, Hurdelbrink is married to a fellow RIT alumna. His wife, Wendy Riemer, also graduated in 1983, from the College of Business. That same year, Hurdelbrink's work was selected for an invitational youth exhibit in Dallas, Texas.

He works mainly with a large format camera, producing enticing images for accounts like Boise Cascade, Johnson Wax, and Quaker.

"All my life," he says, "I grew up using my eyes to understand the world around me. Being deaf prompted me to seek a visual medium as a career. Photography is my way of communicating with others, and I like to think that what I do cannot be described by words alone."

If any one of the artists could be said to have achieved the most fame in the art world, it probably would be 34-year-old Wendy Maruyama, who received an M.F.A. in Woodworking and Furniture Design from RIT in 1980. Her striking, playful designs in wood have been featured in books (*American Crafts: Source Book for the Home, Artists Design Furniture*); magazines (*American Craft, Arts Journal, Axis* [a Japanese publication], *California, Fine Woodworking, Gentlemen's Quarterly, House Beautiful, Metropolis, Nashville!, New York Native*) and newspapers (*The Houston Post, The New York Times, The Philadelphia Inquirer, The San Diego Union, Women Artists News*).

Maruyama is represented by San Francisco's LIMN Gallery, and has exhibited around the country.

Her work was selected for inclusion in a United States Information Agency exhibition that is traveling throughout Eastern Europe until the end of 1988. It also can be found at the Hunter Museum of Art in Chattanooga, Tennessee; in the collection of New York City sportswear designer Willi Smith; and at Macy's department store branch in Miami, Florida.

She takes a "hands-on" approach to furniture design.

"Process," she explains, "is an important factor in creativity, so I am active in that role as well as in the designing. I am challenged by the changes I can make in conventional furniture."

She also is challenged by her students at the California College of Arts and Crafts in Oakland, where she heads the furniture design program.

"I could not just work on my own," Maruyama confesses. "I need the give-and-take that teaching affords me. I profit as much—if not more—from my students as they do from me."

Pursuing a program offered by only a few universities worldwide, Nancy Oyos became the first deaf person to receive an M.F.A. in Computer Graphics Design in 1985. Oyos works at her craft at

Advanced Video Productions, Inc. in Anaheim, California, as well as on her own, producing designs to which she feels the computer lends "an interesting texture and depth."

The 29-year-old San Diego native is a member of the Mesa Grande Tribe of American Indians. She is married to another RIT graduate, Joseph Rourke.

Oyos does "conventional" artwork as well. She designed a poster promoting the RIT appearance of the producer of the ABC television network's "20/20" news program, and NTID's holiday greeting card in 1981. Examples of all the media in which she works were included in her one-woman show in NTID's Switzer Gallery in 1985.

"Working with computer graphics," she says, "I am constantly stretching the parameters of my design capabilities. In addition to the usual skills required of a designer, it is necessary to be familiar with and keep current on the strengths and weaknesses of various computer software packages, to understand their capabilities, and to use them properly. The more a computer graphics designer knows about the equipment, the better the quality of the work."

Ronald Trumble, 35, is another furniture designer, although his work is of the more traditional—and perhaps some might say more functional—variety. He has his own business, "Trumblewood," part of Nexus Institute, a cooperative studio and workshop he shares with 10 other artists. The Berkeley, California, resident received a B.F.A. in Woodworking and Furniture Design from RIT in 1979. Like that of Baird, Conley, Hurdelbrink, and Oyos, some of his work is in NTID's permanent collection.

"Designing and building," he says, "have been my main interests since childhood. Furniture designing seemed perfect for me after studying architectural technology [at NTID] for two years; I find furniture more fascinating than buildings in terms of design. As can be seen in my most recent works, I am currently doing furniture in architectural concepts."

Rounding out the dozen exhibitors in "Heart/Eye/Hand" were another pair of graphic designers, Joseph Viscardi, Jr. and Yvonne Vuksich.

Viscardi, 32, is an art director at New York City's Medicus Intercon International, Inc., an advertising agency specializing in communication to health care professionals. He and Vuksich both earned B.F.A.s in Graphic Design, the

former in 1978 and the latter in 1979.

Viscardi's contribution to the Ankrum exhibit was a full-color information brochure; Vuksich's, a poster executed in ink on paper.

The jovial Viscardi is matter-of-fact about the skills it takes to compete as the only deaf employee of an agency that is the largest of its kind worldwide.

"No problem," he shrugs, and grins broadly. "I just have to work harder."

Vuksich, who is a graphic designer and production artist at Stanford University in Palo Alto, California, differs slightly from Viscardi in her assessment of her working situation.

"At no time have I felt my deafness was a hindrance to the development of my career," says the 31-year-old.

"I worked in the electronics industry as a graphic artist and illustrator before coming to the news and publications office at Stanford. I enjoy my work and its diversity."

And so do they all enjoy the various pathways they have chosen toward the realization of their collective dream—pursuing careers as professional artists.

Gathered at the two events feting the artists (one an official opening, the other the reception sponsored by Dr.

Castle) were many of the people who helped them realize that dream.

Principal among them were their families, many of whose tales uncover an artistic bent in the exhibitors long before their tenure at RIT.

Nancy Oyos, for example, who was the subject of an interview on The Silent Network's "Off Hand" show on cable television, began her artistic career by painting rocks, reveals a sister, Judy Votel.

Also in attendance were many of the artists' teachers, who spent less time basking in the reflected glow of their former students' glory than they did fielding questions from a variety of publics about NTID.

The artists agreed that the RIT faculty, and the experience of having attended the Institute, had been of inestimable importance to them. For at least one, Hurdelbrink, it has had a direct impact on his pocket, since it was a former teacher, School of Photographic Arts and Sciences Director Thomas Iten, who found him his present position.

For all of them, it was a chance to renew old friendships, or make new ones, in addition to meeting some luminaries in the entertainment world. Guests included Phyllis Frelich, star of

the Broadway hit show "Children of A Lesser God," for which Broderon designed the original promotional poster; Linda Bove, the deaf performer on PBS-TV's "Sesame Street"; Ed Waterstreet, who starred with Frelich in the Emmy award-winning television movie "Love is Never Silent"; and Juliana Fjeld, the movie's producer.

For the faculty members in attendance, however, the real stars were the artists.

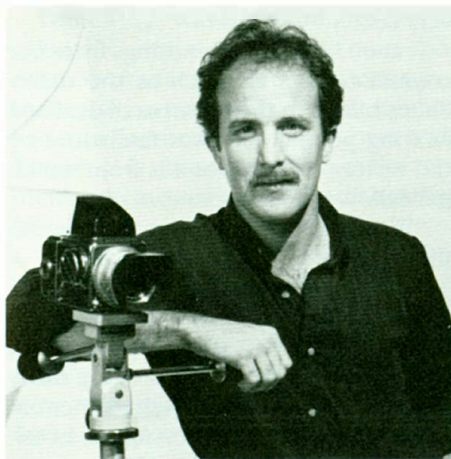
Mark Rosica, chairperson of the support department in the School of Visual Communication Careers, professed to be "overwhelmed" by their talent.

"I've been working with College of Fine and Applied Arts students for less than a year," he explains, "and am accustomed to seeing their efforts more or less in progress. It's stunning to see the quality and sophistication in the work of these graduates."

Professor Jack Slutzky, also of the support department, admitted to a feeling of "parental pride" when looking around the Ankrum Gallery, realizing that each exhibitor is an RIT product.

"A show like this validates the whole concept of NTID," he says. "It proves that, given a little care and understanding, deaf people really can do anything."

'Warm and Inspiring'



"Gallery Row," along La Cienega Boulevard near Melrose, provided the perfect backdrop against which to display the paintings, photographs, and furniture that comprised "Heart/Eye/Hand."

At twilight on May 27, the doors of the Ankrum Gallery opened to a waiting crowd. It was a pleasantly warm evening, with the scent of jasmine in the air. A short trail of taillights streaked by as

the procession of cars along the Boulevard became less frequent. It was the ebbing of L.A.'s rush hour.

The opening piece in the Gallery was a simple yet beautiful oil painting of a vacant chair in the corner of a room. In that room was an open window overlooking several rooftops. The scene seemed rather symbolic since, in the past, creative works of deaf artists have been somewhat inaccessible to the public. Finally, the opportunity for access had been opened.

Through the doors walked sharply dressed people, young and old, from as far away as New York to as near as those from neighboring communities. Actors, artists, business people, interpreters, photographers, teachers, and writers mingled. Some were regular gallery "go-ers"; others had never attended an exhibit opening.

Refreshments were served as guests strolled about, viewing the art along the perimeters of the gallery. At times they sat on benches to study a particular piece.

Many guests wanted to meet the artists, and approached them with compliments, questions, criticisms, and even purchase offers. The atmosphere provoked discussion, piqued curiosity, and commanded respect.

Hugs, smiles, and laughter were exchanged while an occasional flashbulb captured these special moments. It was a reunion of sorts, with old friendships renewed and new ones created.

Passersby looking through the window could see a montage—stationary art among an array of fluid hands, facial expressions, and body movements drawing their own forms of art.

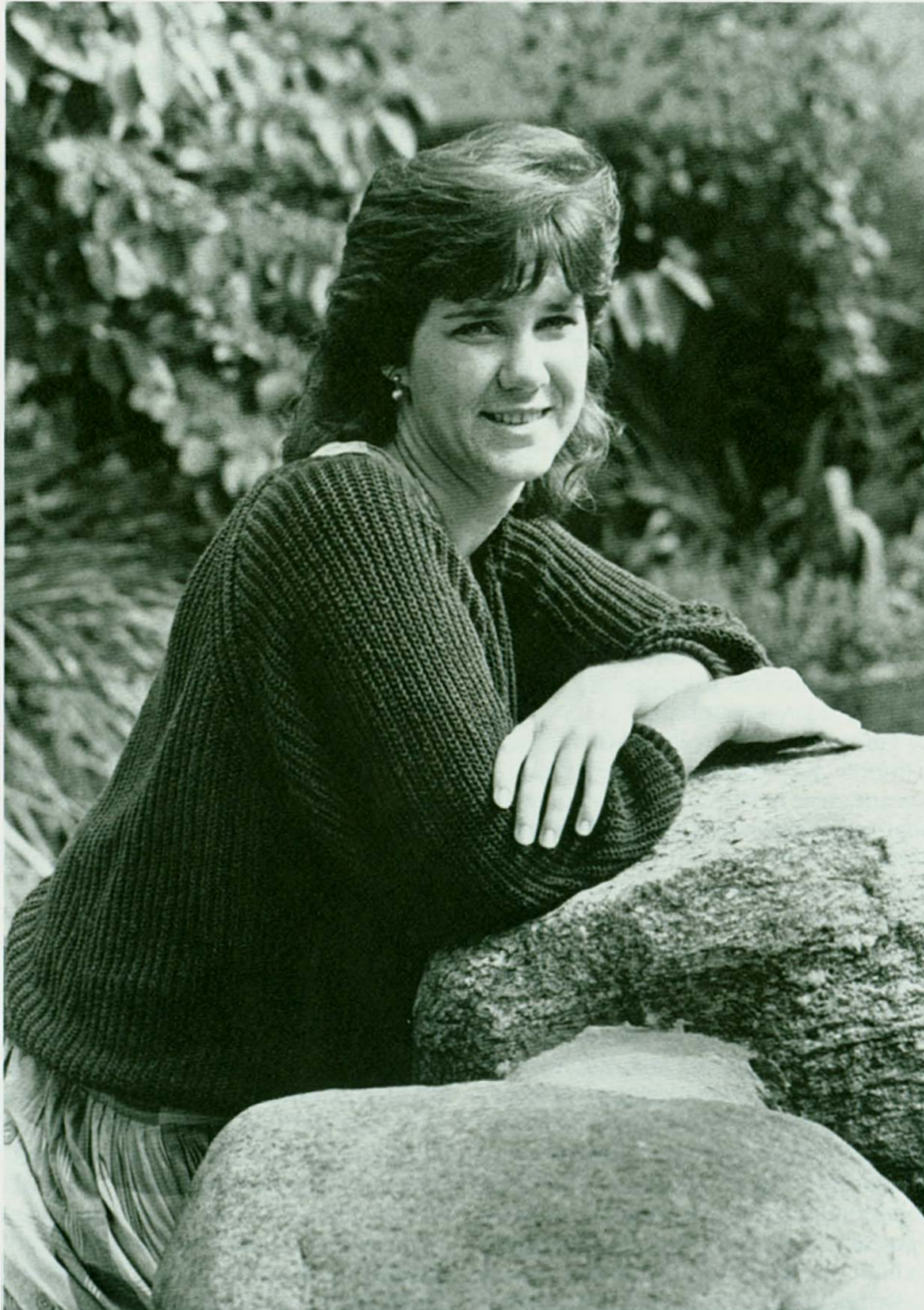
As I left the Gallery, I thought, "This cultural event was desperately needed. It should happen wherever a deaf community exists."

"Heart/Eye/Head" was warm and inspiring, visually stimulating, and done with touch. —Willy Conley

Georgia Peach

Blossoms at NTID

by Ann Kanter



Break between classes Frania Franch relaxes in the Tojo Gardens, one of her favorite spots on campus.

Arms resting lightly on a chair, her right leg crossed gracefully over the left, Frania Franch gives the impression of a young woman who feels good about herself. Such was not always the case.

In 1983, when she arrived for NTID's Summer Vestibule Program (SVP), she felt insecure and anxious.

"My family is hearing," she explains, "and from sixth grade on, I attended hearing schools. Before I came to NTID, I had only one deaf friend, and I only knew a little sign language and finger-spelling."

Franch's roommate that first summer at NTID communicated only in sign language, as did many of the other students she met.

"At first, I was scared," she says. "I didn't know how we'd get along. Under that pressure, I learned sign language very fast!"

Franch learned other things from her roommate as well, such as the differences between the cultures of deaf and hearing people. She was fascinated by the variety of backgrounds from which her fellow students came.

"We all had to find ways to adjust to the new life at NTID," she recalls.

By the summer of 1985, Franch was ready to help other young people adjust to their roommates, their peers from different backgrounds, and to the many new experiences that awaited them at NTID. She did this by serving as a resident advisor (RA) during SVP.

"Frانيا has a lot of self confidence," says Farley Warshaw, area complex director for SVP '85. Warshaw, a visiting developmental educational specialist, explains why he selected her as an RA.

"She's a dedicated worker who relates well to other students. Her background in mainstreamed schools without exposure to deafness was helpful to new students who have that same problem."

Franch found her experience as an RA so gratifying that she came back to repeat it in SVP '86.

"A big part of my job was to involve students in activities that teach them the importance of leadership," she says.

This is a lesson that Franch herself has learned well. Besides her role as an RA, she worked during the summer of '86 as a mentor to deaf high school students enrolled in "Explore Your Future," NTID's program that offers young people a taste of college life.

She also was an assistant instructor of sign language to 30 students at the University of Rochester (U of R) Medical Center and took summer courses in literature and American politics at RIT.

John Panara, adjunct instructor in the College of Liberal Arts and Franch's literature instructor, describes her as "very perceptive."

"Clearly," he says, "she is a reader, and in addition, she participates well in class discussions."

But Franch did not spend her entire summer taking classes and working. She spent weekends visiting friends in various locations around the country, and at one Iowa farm, the city-bred Franch had her eyes opened to an entirely different way of life.

"We got up at 6 o'clock each morning to milk the cows and care for the chickens," she says. "By the time we went to bed at 10, I was exhausted!"

Franch, 22, was born and grew up in Atlanta, Georgia, the fifth of seven children. She had scarlet fever at 13 months; there also is a possibility that her mother had rubella when she was pregnant with Franch. It is uncertain which of the two incidents caused Franch's 70 db hearing loss.

Nevertheless, except for attending the Atlanta Speech School from kindergarten through fifth grade, Franch's childhood was much like her siblings'. Among her fondest memories of that time were six summers spent at Girl Scout camp, where she learned various water sports, including sailing. She still loves to sail, and especially enjoys racing catamarans, sporty little craft with double hulls, designed for speed. She tries to rent one whenever she vacations near a beach.

She also enjoys photography. When she was in high school, she worked for the newspaper and yearbook and won first place in a photography contest run by the literary magazine.

She may have an opportunity to put this hobby to good use next summer, if her plans for a trip to Europe materialize. She would like to visit and meet deaf people in Austria, Belgium, France, Germany, Italy, and Switzerland. Franch would have an edge over many Americans visiting Europe, since besides her skills in spoken English and American Sign Language, she also knows French, Italian, and Latin.

“

She's a dedicated worker who relates well to other students. Her background in mainstreamed schools without exposure to deafness was helpful to new students who have that same problem.

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Despite Franch's fun-loving nature, she is serious about her career. During her first year at NTID, she planned to major in Medical Laboratory Technology, but as the year wore on, she began to wish that she could combine her artistic talents with her interest in biology.

By fall 1986, she had changed her major to Medical Illustration, in which she plans to earn her B.S. by 1989. To prepare for this, she is taking courses both in the College of Fine and Applied Arts of RIT and at the U of R.

During the regular academic year, Franch carries a full course load while participating in a mind-boggling number of extracurricular activities.

She is assistant to the cultural affairs director of the NTID Student Congress; editor of *Champ Newsletter*, a quarterly publication of the Delta Alpha Sigma sorority; assistant representative for the National Association of Hearing-Impaired College Students (NAHICS); and a participant in programs of the Human Development Department such as panels, rap sessions, debates, and roundtable discussions. She also organized a volleyball tournament during September's Deaf Awareness Week.

Mindy Hopper, coordinator of the annual week, describes Franch as "dedicated and motivated, always looking for new experiences."

When Franch graduates, she hopes to find a job as a medical illustrator, while continuing to work for the deaf community, perhaps speaking at conventions around the country. To this end, she is attending all the seminars and workshops she can, to learn as much as possible about the future of deaf education, deaf employment, and civil rights.

Does she have any thoughts of marriage and a family? She leans back in her chair to reflect: "Maybe someday... after I'm 30."

Right now, she's got her sights set on being a "career woman."

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SST Takes Off at RIT

by Emily Andreano

For most of the world, "SST" connotes the Super Sonic Transport, the ultra-fast airplane. At NTID, it refers to the Syntax Specific Tests, visual dictation and picture comprehension tests aimed at measuring syntactic—or grammatical—correctness.

The tests were developed by Communication Research Associate John Albertini, in concert with Joan Forman, a former NTID instructor.

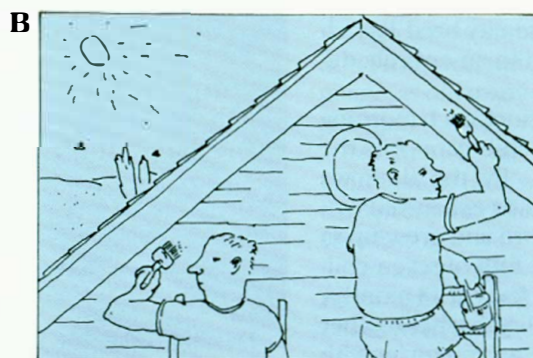
The picture comprehension test captured a certificate of excellence from The American Institute of Graphic Arts (AIGA), and a certificate of distinction from *Art Direction* magazine.

Produced by NTID's Department of Instructional Design and Evaluation (ID&E), the test also was selected for the AIGA Book Show, an honor that entailed exhibition at the Frankfurt International Book Fair in West Germany, inclusion in the archives of the Rare Book and Manuscript Library at Columbia University, and reproduction in the AIGA publication, *Graphic Design USA: 3*. In addition, it was chosen from among more than 10,000 entries to appear in *Print* magazine's regional design annual.

Albertini, who was chairperson of a communication instruction department at the inception of the project, worked on the tests "because I felt a need to better tailor the curriculum to the students."

The examinations seek to determine whether students know specific structures; this means being able to reproduce word order, grammatical markers such as prepositions, and word endings such as are used in the past tense.

For example, the sentence "She has been manager of this store since it opened" contains a "since-clause" (a group of words including "since," a subject, and a verb). The minimal units or syntax specific items (without which



They painted the house while the sun was shining.

Worth a thousand words Above and at right are two of the illustrations from the Picture Comprehension Test. Students are asked to choose the picture that represents the sentence, thus testing their understanding of various grammatical structures.

the sentence would not be grammatically correct) are: a subject pronoun—"she"; a verb in the present perfect tense—"has been"; the adverb—"since"; another subject pronoun—"it"; and another verb, marked for the past tense—"opened."

It all may seem straightforward to a hearing, native speaker of English, but some deaf students or hearing foreign students asked to reiterate that sentence after reading it might produce this real-life example: "She have been mangnar [sic] of this store. It is been opened." This indicates that the student probably understands the concept, but cannot reproduce the specific grammatical structure.

Albertini and Forman selected target sentence structures from the writings of their low-intermediate level English students. They decided that the best testing method would be to assign students a productive writing task.

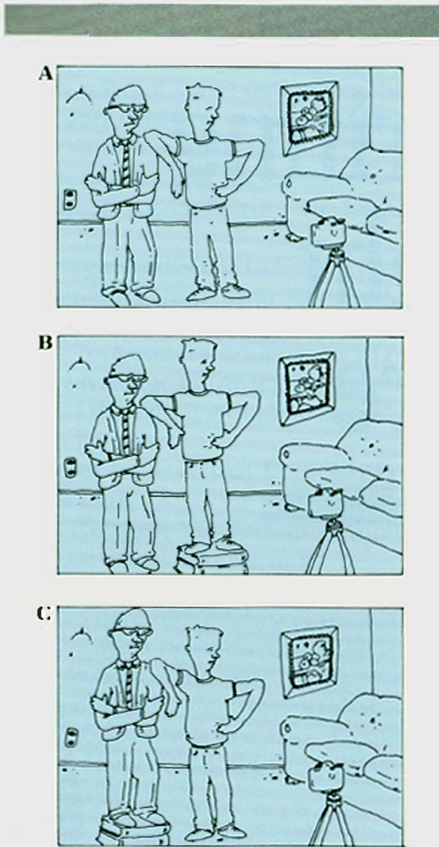
The paradigm, or format, of "elicited imitation" has been used with speakers of English as a second language, and speakers of other dialects such as Black English or Hawaiian Islands Creole English. Use of this paradigm is based on the theory that if a sentence structure can be repeated, the speaker "has control over" or knows it.

In the case of NTID students, however, oral dictation is impractical, so Albertini and Forman settled on "visual dictation," a method that Associate Professors Kathleen Crandall and Eugene Lylak had tried some years before.

In visual dictation, students are asked to reproduce on paper a sentence they have seen on screen for three seconds. NTID students are more accustomed than average college students to seeing print flashed on a screen. Fearing that this method might therefore lead to overestimation of students' abilities, Albertini turned to ID&E for help in developing a picture comprehension test.

The resultant booklet is chock full of whimsical images that direct the energies of the student to the task at hand. Basically, they are asked to select which of three pictures best describes a sentence. Care has been taken to control vocabulary and to focus the activity on selecting the picture or pair of pictures that best depicts the meaning of the structure.

Albertini hopes to develop similar production and comprehension tests for other curricular levels. Meanwhile,



The boy looks taller than his father.

the scoring procedure used to assess the production of English syntax has been adapted for use on a project at the Center on Deafness of the University of California at San Francisco. Dr. Mimi Lou, co-director of research, recently conducted a follow-up study of deaf children originally described in 1972.

"The scoring procedure and the paragraph developed for us by Dr. Susan Fischer [another NTID research associate] were tremendously helpful," says Dr. Lou. "Using them enabled us to confirm our suspicion that there indeed is a strong relationship between reading comprehension and the understanding of written English syntax. We also found a strong relationship between these two English language measures and the verbal IQ measures that were administered."

Richard Durity, a rehabilitation audiologist formerly at NTID, revised the picture comprehension test so that it could be used in conjunction with speechreading videotapes.

"I administered the test to about 100 students," says Durity, "and found that by using it I was able to determine whether or not they were comprehending the information they got through speechreading."

Dr. Diane Castle, a professor in the Technical and Integrative Communication Studies Department, also has reviewed the test, and her assessment of it is positive.

"I feel," she says, "that it has great potential to assist oral interpreters in becoming more sensitive to the speech-reading process."

This research has had other applications as well, for the visual dictation test also was administered to RIT students of English to Speakers of Other Languages (ESOL), and found to be equally effective in assessing their skills.

"The more I work with educators from NTID, the more similarities I find between the types of errors deaf students make and the types of errors made by ESOL students," says Rhona Genzel, chairperson of the ESOL department at RIT's Learning Development Center.

Further testing is needed, however, to determine whether or not ESOL students and deaf students process these structures similarly.

Albertini and Forman presented their findings about the visual dictation test at the fifth annual Language Testing Colloquium at the University of Ottawa, Ontario, Canada, in 1985.

Currently, Albertini and Fischer are working on a "discourse version" of the test that they piloted two years ago, in which students are expected to produce grammatical structures in meaningful paragraphs, or what is known in linguistics circles as connected discourse.

For Albertini, this project demonstrates the applicability of formal research efforts at NTID.

"Students enjoy the picture comprehension test, I think, because it's easy to take and the pictures are offbeat. I like the dictation test because, in addition to diagnosing students' grammatical strengths and weaknesses, it appears to be a useful research tool. So far," he adds, "it has shown that NTID students reproduce English sentences similarly to any other learners of the language."

Underwriting a Bright Future

by Vincent Dollard

Motivation and Gary Meyer go back a long way. Like most friendships, this one has drawn strength from time and understanding.

Meyer has combined that impelling element with intelligence and genuine concern for others to set a rapid pace in his drive for success.

The 1980 graduate of RIT's College of Business is a special agent for The Prudential Insurance Company of America. He has been based in Rochester, New York, since 1984.

"I worked as an accountant for three years, but wanted to move around more," says Meyer, 29, noting that he prefers working with people and planning financial strategies for clients.

In the short time he has been with the company, descriptions such as "competitive," "well disciplined," and "a real professional" have become the foundations on which Meyer is building his professional stature.

An integral part of Meyer's keen sense of direction is his belief in continuing his education. He is pursuing a Chartered Life Underwriter (CLU) certification, which entails five years of courses and on-the-job experience. He already has obtained a Property and Casualty License and a National Association of Security Dealers (NASD) license that allows him to sell equity products. Both the CLU and NASD approvals involve heavy loads of coursework and experience.



A key to the future Gary Meyer stands before his Gold Key Award presented by Prudential Insurance Company.

"I want to improve myself," says Meyer. "I won't sit down and wait for things to happen—you have to go after success if you want it."

This philosophy has propelled Meyer's sales to the top 20 percent of his region, which includes New England and New York.

H. Stanley Rassler, general manager of the Rochester Prudential office, provides a simple reason for Meyer's success: "Gary follows through."

Rassler is effusive in his praise of Meyer's sales ability as well as his interpersonal skills.

"Gary has done exceptionally well with us," Rassler says. "He has earned the respect and admiration of everyone in this office."

While Rassler acknowledges that the "hearing" insurance market may be more difficult for Meyer simply because "people sometimes are apprehensive about anyone who's a little different," he is confident that Meyer will overcome any difficulties.

"Gary has become a dominant presence in our group," says Rassler. "People relate well to him and trust him."

Rassler notes that much of Meyer's business is based on referrals from satisfied clients, and that inroads to the hearing market will be built on the basis of those references.

Meyer always has wanted to be a salesman. His mother Judy says that, because of their son's hearing loss, neither she nor her husband—both professional salespeople—encouraged this ambition.

However, they never openly discouraged Meyer or his older sister, Karen, who also is deaf, from pursuing whatever endeavor they chose.

"Gary has wanted to be a salesman for as long as I can remember," Mrs. Meyer says. "His father was perhaps the biggest influence on Gary's life."

Meyer's father, Adolph (Buddy), died in 1979, while Meyer was in college. Father and son pursued many activities together during the years, and Meyer says that he wishes that he could share his current success and happiness with his father.

Growing up in Wilmette, Illinois (a suburb of Chicago), Meyer was encouraged by his parents to use his voice, and took speech therapy through high school and during summers.

He attended Evanston High School, a public school with 5,500 students. Deaf students at Evanston are mainstreamed in all courses except English and composition, which are taught by special education teachers.

Ellen Reynolds, director of Special Education for Evanston public schools, speaks fondly of her former student whom she says had "that winning personality."

"As a teacher, some students stand out during your career. Gary made quite an impression on many teachers here.

"He was a typical adolescent," she says, "a good student who had an innate ability to learn. He did his work well, though he had the potential for more. He also was a good athlete."

While Meyer would like to have paid more attention to baseball and basketball, his father kept athletics and academics in perspective with a simple phrase: "Keep your eye on the ball."

"Gary's father taught him," Reynolds says, "that he could be a good athlete, but that he also had to have something between his ears to be a success."

High school life was not always easy for Meyer, especially since he came to Evanston from another school district.

"In such a big school, it was tough to make friends," he says. "I found it hard to keep up with my friends from home."

Meyer remembers, too, that the academic side of life was not an easy endeavor. In spite of some difficulties, he did well and excelled in business courses such as advanced accounting.

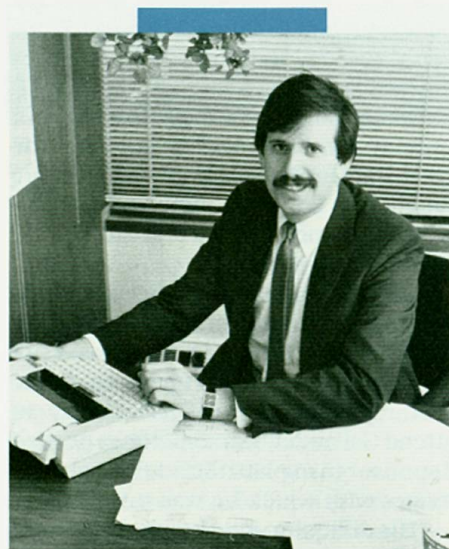
After graduating, Meyer came to NTID where, Reynolds notes, "He found his way.

"I suggested NTID to Gary because he had an inclination toward business," she recalls. "At NTID, it's possible to progress to business courses at RIT, and take advantage of the good support services. I thought it would be a good transition for him."

Meyer believes that Reynolds' advice was sound.

"NTID gave me the opportunity to find out who I am," he says.

He admits that his high school experiences gave him a false sense of superiority when he arrived at NTID. He quickly learned, however, that many of his peers had come from similar mainstreamed settings and had achieved as much or more without extensive support services.



Addressing a need Meyer's goals include enabling his deaf clients to obtain financial independence.

"At Evanston, I always had to sit in the front of the class," he says. "I kept telling teachers to face me when they spoke and I always was competing with hearing students. I was a little cocky when I came to NTID because I thought I was ahead of everybody."

Meyer soon realized that many other students had walked similar roads toward success.

Though he didn't know sign language when he arrived, he picked it up quickly and moved easily into NTID's multifaceted social and academic life.

Meyer met Kathleen Dollinger, his future wife, during NTID's summer orientation program in 1975. Dollinger remained at NTID for one year and then transferred to Rochester's Monroe Community College, where she earned an associate degree in Human Services. She later earned a bachelor's degree in Psychology from Nazareth College of Rochester.

When Meyer moved back to Chicago to work as an accountant for Allstate Insurance, Dollinger also moved, and earned a master's degree in Rehabilitative Counseling for the Hearing Impaired from Northern Illinois University. They were married in 1983, and last summer, had their first child—a girl, Ashley.

Meyer's sister, Karen, an administrative assistant in the Illinois Attorney General's Disabled Persons Advocacy Division, says that her brother's success can be measured in other than professional terms.

"Gary is a role model and a leader to many students and to the people he is able to help through his work," she says.

Meyer feels that his career choice gives him the opportunity to make a difference in people's lives.

"I enjoy helping my clients," he says. "I would like to see deaf people everywhere capable of living on their own and obtaining financial independence. Helping my clients to build their future financially is why this is not just a job, but a career."

Meyer contends that, in spite of the strides he has made with his career, he has not yet achieved success. However, his mother has a different view.

"Gary has achieved a tremendous amount," Judy Meyer says. "I could never want him to be more than what he is today."



Reunion in Rochester

by Ann Kanter

It is unlikely that his fellow passengers on the Greyhound bus bearing Norman Tsu to Rochester, New York, could have guessed the distance he had traversed or the importance of his journey.

His Oriental visage would hardly attract attention in this city of 250,000, where institutions of higher learning, medical centers, business, and industry draw internationals from all over the world, including a goodly number from Asian lands.

If Tsu did not address anyone on the bus, surely no one would have guessed the reason—that he had not spoken since being deafened by spinal meningitis at the age of 3.

Shirley and Robert Panara, who met him at the bus, knew that he had traveled more than 10,000 miles from his home in the People's Republic of China. The Panaras were there to greet a friend they had not seen in 30 years, and in the case of Dr. Panara, who teaches English at NTID, a former student.

Panara and Tsu first met in 1947, when Tsu came to the United States to study at the New York School for the Deaf in White Plains.

After graduating from that school in 1950, Tsu continued his education at Gallaudet University in Washington, D.C., from which he graduated in 1955. It was to celebrate the 31st anniversary of that graduation as well as to visit his many American friends that he was returning now.

Two old friends drew him to NTID, where his visit inspired a flurry of invitations and meetings with faculty and staff members happy to share their expertise and supply materials that he could take back with him to China. The two friends were Panara and Professor Emeritus Edward Scouten.

Panara had been Tsu's teacher, not only at the New York School for the Deaf, but also at Gallaudet. There Panara taught him English composition, American literature, and a "great books" humanities course.

Panara also served as his academic advisor for literature and sociology. In that capacity, he often acted as Tsu's spokesperson at faculty meetings. As the first representative of his country to attend Gallaudet, Tsu sometimes needed a sponsor to explain the additional challenges with which he was struggling.

"His difficulty understanding some of the fine points occasionally interfered with his performance," says Panara, "although Norman had a store of knowledge greater than the average American boy. He knew much more about history—especially Asian history. This was new to deaf Americans, and even to some of his instructors. He was intelligent and enlightened—a good debater and an active participant in bull sessions and political discussions."

Scouten, who was a dormitory counselor at Gallaudet as well as an English teacher, remembers Tsu as an "outstanding student and a kind person. He showed great respect for the faculty and

had the independence and courage to 'be his own person.'"

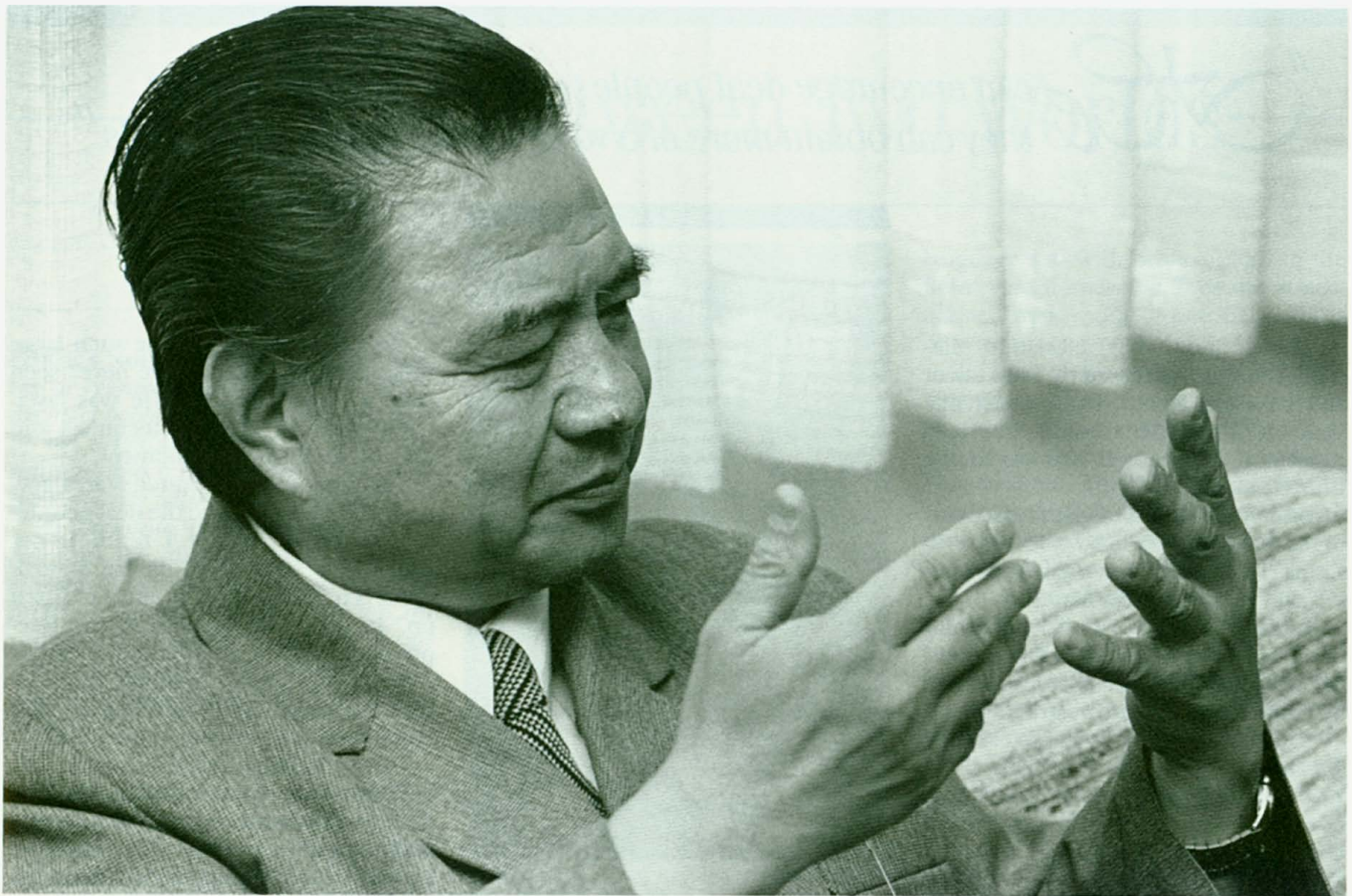
Like many hard workers, Tsu also knew how to relax and have fun in his leisure time. Panara remembers that he helped establish and support the Foreign Students Club and that, "He was a marvelous mime and mimic. He'd have everyone hilarious over his comic sketches of Roosevelt, Churchill, and Stalin."

A member of the Alpha Sigma Pi fraternity, Tsu was a whiz at the Chinese game "Go" and a champion at table tennis, according to fellow alumnus Dr. Paul Peterson, now an associate professor of physics and technical mathematics at NTID.

"I was a graduate student in deaf education when Norman was a senior," says Peterson. "Gallaudet had an annual table tennis tournament, and Norman was the only one on campus that I couldn't beat. He could smash the ball from any position and totally annihilate me," he says ruefully.

Tsu's visit to NTID brings back into focus memories blurred by the passage of three decades. He is clearly thrilled by the technological changes made in this country during that time.

"In 1955, I traveled on an old 'prop' plane with one aisle and seats four abreast," he recalls. "When I left Shanghai last January, I flew on a huge 747 with two aisles and seats 10 across. There must have been more than 300 passengers!"



This was my quest Norman Tsu explains how a deathbed promise fired his persistent striving for an American education.

Tsu expresses all this rapidly and with much animation, his desire to communicate so intense that his fingers fly, never stopping to wait for questions.

"After graduating from Gallaudet," he says, "I accepted a position as assistant principal of the Singapore Overseas Chinese School for the Deaf."

Chou En-lai, then premier of the People's Republic of China, called for all non-resident Chinese "intellectuals" to return home, where they could be of service. Tsu agreed.

In March 1957, Tsu became an instructor of mechanical drawing at the Shanghai Youth Technical School for the Deaf. He taught there until June 1966, when his career was interrupted by the 10-year "Cultural Revolution."

"In 1970," he says, "the technical school was closed." Tsu was transferred, along with seven other deaf and hearing colleagues, to the Shanghai First Elementary School for the Deaf. The technical school reopened in 1973, and Tsu was reassigned there in 1985.

While visiting NTID, Tsu stayed in the Panara home, where he was amazed at their remote control garage door opener. He also was awed by the "wonders" of their kitchen, fitted with such modern appliances as a garbage disposal, dishwasher, and microwave oven.

Tsu relates all this using manual communication, facial expressions, and body language that intersperses Chinese signs with both remembered and newly learned American Sign Language (ASL).

"Deaf Chinese people do use signs," he explains, "but we don't have a 'national' structured sign language like ASL—the signs change from one province or city to another."

Tsu first heard about the advantages of American education for deaf persons when he was a young man in China.

His early schooling in Nanking had been interrupted by the Sino-Japanese War in 1937, and his family had moved several times before settling in Chungking. Largely self-educated, Tsu eventually found employment.

Meanwhile, an elderly deaf friend told Tsu of the advantages of deaf education in the United States, and extracted from him a deathbed promise to get such an education, return to China, and devote himself to deaf education for his countrymen. Without resources of his own, Tsu did not see how he would ever be able to reach America, but he kept the promise in the back of his mind—and began studying English on his own.

Some time later, Tsu made an exploratory visit to the American Embassy in Chungking (post-World War II capital of China), where he made the acquaintance of U.S. Army Lieutenant Richard Hickey. Hickey was an aide to General George Marshall, who was serving in China as special representative of President Harry Truman.

Hickey was so impressed with Tsu's abilities, intelligence, and potential that he made the effort to communicate with him in writing. Learning of Tsu's desire to study in the States, Hickey arranged for a meeting between him and the General.

"He can encourage deaf people to become leaders, so that they can obtain more of a voice in expressing their needs."

Like Lee and Hickey before him, Marshall also was impressed by Tsu's talent and ambition. Finally, Tsu's persistence paid off. With Chinese and American assistance, he secured passage to the United States.

Although he had studied industriously to teach himself English while he was in China, Tsu found it much harder to master after arriving in the States.

Because Chinese is an "ideographic" or pictorial language, it is easier to translate to sign language than English, which by comparison is more abstract.

"The Chinese language is so easy," he declares.

Within two months after his arrival, however, Tsu could understand most communication in ASL, and after six



Robert Panara

Another Gallaudet student, whose friendship would affect Tsu's life in ways he could not have guessed, was a young man named Douglas McCallum. Tsu was a guest in the McCallum household on many occasions and formed a warm relationship with McCallum's parents and sister, whom he refers to as "my American family." When Douglas died in 1961, "My heart was broken," says Tsu, who continued to correspond with his friend's father, now 84 years old.

Thus it occurred that last year, when Tsu expressed a desire to attend the Gallaudet triennial reunion, the elder McCallum offered to pay his passage.

"He is a wonderful man," says Tsu. "I have no money and couldn't have made the trip without his help."

Although he was unable to arrange his travel plans in time to make that reunion, Tsu did manage to visit his alma mater earlier this year—stopping along the way to visit friends and relatives in Arizona, California, Florida, and Texas. Following a visit to White Plains, New York, he headed north to visit NTID. He was impressed by what he saw.

"In China, we don't have such large buildings," he says. "I have never seen such a large complex." He was fascinated with the school's technical and telecommunication equipment.

"To think that the United States government gave all this to the deaf people!

"The school where I teach is not nearly this size—the Chinese government is making a sincere effort to catch up," he says. "We do not yet have telephone amplifiers or induction loops or TDDs. I was familiar with the old linotype machines—but this computerized equipment amazes me—it is so fast!"

"When Norman returns to China, he will have so much to offer the Chinese deaf people," says Panara. "Besides the technological advances he has witnessed and the curriculum materials he brings back, he can encourage the Chinese deaf people's interest in the theater and other cultural arts.

"He can encourage deaf people to become leaders, so that they can obtain more of a voice in expressing their needs."

Attempting to describe the Chinese culture, Tsu says, "Chinese people believe in the importance of education and excellence of character. Chinese students in the public schools are taught to respect teachers and parents."

Does the Chinese visitor have a message for NTID students?

"Don't play around. Study. Don't steal or cheat. Cooperate. When I was young, my parents gave me advice that is still good today. They said, 'Don't get into fights—when you are old, people will respect you!'"



Edward Scouten

months, he was fluent. His outgoing nature quickly made many friends for him, including upperclassmate Bernard Bragg, a famous actor and one of the founders of the National Theatre of the Deaf.

A Bridge Between Two Worlds

by Ann Kanter

Editor's Note: *Sometimes, in the process of researching articles for FOCUS, we meet people who, although not part of the original assignment, are fascinating subjects in their own right. Such was the case with Martin Hiraga.*

To facilitate communication with Norman Tsu during his visit to NTID, Hiraga lent his special skills as an interpreter. In the course of conversation, an unusual story emerged—a story about a young man with an interesting past and a potentially far more interesting future.

Born in 1956 in Los Angeles, California, of a Chinese-Hawaiian mother and a Japanese father, Martin Hiraga was orphaned at the age of 6, and subsequently adopted by a Japanese-American couple.

While his natural parents had spoken only Japanese, Hiraga's adoptive parents and their two daughters, despite their Oriental heritage, spoke only English.

Hiraga had learned some English in kindergarten, but at home and for most purposes, he spoke Japanese. Suddenly he found himself in a situation where his family members—those responsible for his basic needs—spoke what virtually was a foreign language. He began learning English by the "total immersion method."

When he was 8, Hiraga's parents, who are Roman Catholic missionaries, moved the entire family to Bolivia, where they had accepted an assignment. Within nine months, Hiraga became fluent in Spanish.

Hiraga's early introduction to different languages and cultures may have stimulated what seems to be a natural gift.

It is not surprising then, that after graduating from high school, he chose



Martin Hiraga

to attend Brigham Young University in Provo, Utah, well known for its linguistics program.

Hiraga, who had been inspired to learn sign language by a deaf high school friend, had obtained certification from the Registry of Interpreters for the Deaf.

Thus, when he saw a newspaper ad for an interpreting position at NTID, he decided to take a break from his college studies and apply for the job. He began work in January 1981.

In the winter of 1982, he returned to Utah, transferring to the University of Utah in Salt Lake City. In 1985, he graduated with a bachelor's degree in linguistics and a minor in Japanese.

Currently, he is pursuing post-graduate studies in linguistics at that institution, financed by his full-time work as an NTID interpreter trainee. He manages this long-distance education through an independent study program that allows him to work off campus, reporting for three days each semester.

Despite the "big commute," Hiraga chose to work in Rochester because his sub-specialty within the field of linguistics is American Sign Language (ASL), and at NTID he enjoys "contact with the

language and with professionals in the field." Additionally, he finds the atmosphere "invigorating"—one that affords him "room to grow."

Because of his interest in different cultures and his urge to do humanitarian work, Hiraga spent the summer of 1983 as an intern in a refugee camp in Phanatnikom, Thailand. His job was to teach the English language and American culture to Laotians awaiting entry to the United States.

"That internship shaped my life and my feelings about the relationships between deaf and hearing people," says Hiraga. "It made me realize that no matter how great the differences between people or cultures may seem, the similarities that bind us together are greater.

"I used to think that deaf people were the same as hearing people—except that they didn't hear," he says. "I was unaware of their cultural differences and surprised at their desire to maintain their culture and language—but witnessing the Laotians' efforts to retain and pass on *their* culture helped me understand."

Hiraga says that feelings about his own heritage also add to his insight into deaf culture.

"I am an identity crisis without a resolution," he says with a wry smile. "I'm proud of being Japanese, but I *feel* like a Caucasian.

"I imagine that many deaf people have similar feelings," he says. "They're proud of being deaf, but in many ways, they probably feel just like hearing people."

Hiraga hopes to earn a master's degree in linguistics and a Ph.D. doing research in some aspect of ASL. Although he still is unclear about what the research might entail, his vision does not include isolation in an ivory tower.

"Since ASL is a language," he says, "such research is bound to keep me in contact with deaf people."





FOCUS ON *Christine Licata*

by Ann Kanter

On the morning of June 16, Dr. Christine Licata was preparing for a trip to Phoenix, Arizona, where she would participate in a "Leaders Project" conducted by the Institute for Leadership Development at Rio Salda Community College.

Despite the pressure of winding up her affairs at RIT, Licata's office in the Hugh L. Carey Building was pervaded by a sense of serenity. Neat piles of papers

stacked on a table were the only hint of the vast amount of paperwork that she handles in her dual capacity as assistant dean and director of NTID's School of Business Careers.

While the uncluttered surfaces and subdued colors of her office bespeak the professionalism of its occupant, Licata's individuality is apparent in the Breuer chairs upholstered in magenta, a color often favored in her wardrobe.

Licata's attire projects the image suggested by John Malloy in his book, *Dress For Success*; she usually wears a two-piece skirted suit, alternating on occasions with conservative skirts or dresses with jackets. She almost always adds a touch of vibrant color in her accessories and does not shrink from enhancing her fine-boned face with subtle color.

The "Leaders Project" that she attended is a six-month international program. Its participants were chosen for their interest in advancement in college administration and for the quality of their proposals to develop new skills and benefit their home institutions.

Licata's proposal was "To develop an institutional framework to provide educational outreach services to employers of deaf people"—i.e., employers of NTID graduates and those involved in placing and accommodating deaf adults in the workplace.

Licata's ultimate goal is to be a vice president of academic affairs, although she hastens to explain that she does not necessarily seek to attain that goal at RIT.

Wherever she achieves it, "It is probably down the road at least five to eight years," she says.

No matter. Although Licata's career has shown a steady upward movement, she does not consider herself on "the fast track," nor does she want to be.

She has spent her time "in the trenches" and come up through the ranks, learning how to be a good teacher on various levels.

That experience helps her to understand and identify with the faculty as a group, "an invaluable asset to an administrator," she says.

In high school and college days, Licata says that she neither planned nor foresaw the path her career has taken.

"I was aiming for a management role on the corporate ladder," she says, "but I didn't focus on any particular rung."

After graduating in 1967 from Canisius College in Buffalo, New York, with a B.S. in Business Administration, she took a management training job at a bank in that city.

"At that time, women were a rare commodity in banking," she recalls. She soon noticed that the men in her training program were getting meaningful work, while the women were getting "grunt jobs."

After six months, she left to accept a teaching position, at the same time beginning work toward a master's degree

in education at Canisius. In 1969, she married Angelo Licata, whom she had met while he was a pre-med student at the college.

For the next four years, Licata continued teaching and pursuing her degree while she accompanied her husband in the performance of his medical internship and residency. In Bethesda, Maryland, she accepted her first administrative position; coordinator of an allied health program at Montgomery County Community College.

In 1977, the Licatas moved to Rochester and she became director of the Employee Training and Development Program at Monroe Community College. Before long, she began to miss her former contact with faculty and students.

In 1979, she applied for a position as chairperson of Business Occupations at NTID. She began work that July.

As department chairperson, Licata had an opportunity to get to know students on a personal basis.

"One of my objectives," she says, "is to promote, encourage, and support student/faculty interaction—outside the classroom as much as inside."

To this end, she has worked with faculty to promote several annual student/faculty events. These include an outdoor picnic for graduates in May and a "Seventh Inning Stretch" during the seventh week of each quarter, featuring a popcorn machine and soft drinks.

Last year, the school sponsored a "Putt-Putt Contest," in which faculty and students played a nine-hole golf course designed by faculty members.

In September 1985, Licata was named assistant dean, a position she sees as twofold.

"I work with [Dean] Jim DeCaro and the other assistant deans, helping to shape policies for the Institute," she says. "As director of the School of Business Careers, I work with chairpeople, faculty, and students, establishing guidelines for such things as curriculum, faculty, academic affairs, and budget.

"Timing is everything," she says. "You have to decide when to be an advocate for your own school and faculty, and when to stand back and take the Institute perspective. I'm not afraid to fight for what I believe in, but one must choose such issues carefully."

Was it that spirit that inspired friends to present her with an aquarium containing a Beta (fighting fish) for a recent birthday?

"Oh, I don't know," she laughs. "I don't think so!"

The same friends also presented Licata with a bird in a cage and a tarantula.

"She has a great sense of humor," says Associate Professor Barry Culhane, the chief perpetrator of the gratuitous menagerie.

"But she's also highly respected—and she does a good job separating her pro-

fessional responsibilities from her personal life."

Licata emphasizes, "People are the most important element of my job. I've established standards so that my faculty know what to expect. They know I like to see people work hard and play hard, and I hope that by my actions they see me as fair and consistent."

"She's not one to speak a lot at meetings," says Marie Raman, assistant dean and director of the School of Science and Engineering Careers, "so when she does, we know it's important. She tends to weigh both sides before making a decision."

Dr. Thomas Raco, assistant dean and director of the School of Visual Communication Careers, recalls the comedic scenario that he and other faculty members created as a farewell for a departing colleague.

"We made Chris' life miserable," he says. "We told her about it at the last minute and never gave her a script. But she ad-libbed and carried the whole thing off beautifully."

Licata's dual responsibilities sometimes pose a dilemma, she says.

"The problem is trying to stay current in the discipline of business and involved in scholarship while carrying out the day-to-day administrative responsibilities."

Dilemma or no, Licata wears her many hats gracefully.

Judging from her impressive track record, one wonders whether her success may have exacted any sacrifices along the way. She hesitates, bites her lip.

"Everyone in administration is involved in tradeoffs," she says. "It goes with the territory. Juggling a career with other outside responsibilities is not always easy...."

And her husband?

"He's pleased, proud, and supportive."

In their free time, the Doctors Licata enjoy golfing together, although she says, "Golf is the hardest thing I've ever attempted. It's a humbling experience."

She denies deserving credit for the golf trophy on her bookshelf, saying, "I was just lucky to be on the winning team."

Somehow, one has the feeling that she always is.



Hot shot on the links Dr. Christine Licata demonstrates her putting form during a "Putt-Putt Contest" sponsored by NTID's School of Business Careers.



U.S. Representative Fred Eckert (R-NY), center, was the featured speaker at NTID's eighth annual Academic Awards Ceremony in May. The ceremony recognizes students for outstanding academic achievements and contributions to the community. Rep. Eckert is flanked by Dr. M. Richard Rose, president of RIT, and Dr. William Castle, director of NTID and vice president for Government Relations, RIT.



Do these fit? Participants at "Working Together" had the opportunity to wear "maskers" that simulate deafness.

"Working Together" Brings Groups Together

A variety of business, industry, and government employees, including Atlantic Research Corporation, the Corporation for Public Broadcasting, Gannett Company, Inc./USA TODAY, IBM Corporation, the National Securities Exchange, the Pentagon, Printing Industries of America, Quest Research Corporation, The Smithsonian Institution, and the U.S. Navy participated in an NTID-sponsored "Working Together" workshop in June.

The workshop, sponsored jointly by NTID's National Center on Employment of the Deaf and Gannett/USA TODAY, was held in Arlington, Virginia. It included presentations on "Goals and Expectations," "Getting Your Job Done," "Communication in Your Work Environment," and "Where Do We Go From Here?" plus a panel discussion involving deaf employees and their supervisors.



Watch the screen Dr. Donald Sims, communication research associate, demonstrates DAVID (Dynamic Audiovisual Interactive Device) to a member of the International Federation of the Hard of Hearing (IFHOH).

NTID Hosts International Conference

"Opening Doors and Dialogue: New Frontiers for Hard-of-Hearing Persons," a conference sponsored by the International Federation of the Hard of Hearing (IFHOH), brought more than 170 hard-of-hearing persons from 10 countries to NTID in June. Keynote addresses were given by Howard (Rocky) Stone, Sr., president of Self Help for Hard-of-Hearing People, Inc. and Lars Linden, planning administrator, Swedish Institute for the Handicapped and chairman of the Stockholm branch of the Swedish Association of the Hard of Hearing.

Panels and small-group discussions focused on possible strategies by which the travel, hospitality, and entertainment industries can better accommodate hard-of-hearing persons. Among the industries represented were Serv-Rite Food Service and Consulting Corporation, the Motion Picture Association of America, and Howard Johnson Motor Inns, Inc.

During the meeting, participants had the opportunity to utilize assistive devices including Real Time Graphic Display, induction loop systems, FM and infrared audio systems, and various telecommunication devices.

Organizations co-sponsoring the meeting included the Alexander Graham Bell Association for the Deaf, the American Speech-Language-Hearing Association, the Canadian Hard of Hearing Association, Consumer Organization for the Hearing Impaired, Fellen-dorf Associates, the National Association for Hearing/Speech Action, the New York League for the Hard of Hearing, Self Help for Hard of Hearing People, Inc., Suzanne Pathy's Speak Up Institute, Inc., and NTID.



NAG Awardees Richard Switzer, deputy commissioner of vocational rehabilitation for the New York State Education Department, presented awards to NTID faculty and staff members who were honored for their service to the Institute. Pictured with Dr. William Castle, director of NTID, are, from left, Patrick Coyle, Optical Finishing Technology assistant professor; Dominic Bozzelli, Science/Engineering Support associate professor; Dr. Stanley McKenzie, professor of literature in the College of Liberal Arts and assistant to the vice president for Student Affairs/Judicial Affairs at RIT; Switzer; and Robert Baker, Division of Public Affairs Educational Outreach manager.



Dear Friends of NTID,

RIT recently has been profiled as one of the country's leading comprehensive universities. Certainly, NTID's leadership in deaf education is an important factor in our ranking. Many of the stories in this issue of NTID Focus reflect the quality programs offered through NTID, and the many and varied accomplishments of its graduates.

With the recent public announcement of a Master Plan and an \$85 million Capital Campaign, RIT has taken a bold step to ensure the future quality of such an RIT education for all students.

The Plan and Campaign are called "Access to the Future," and incorporate a new campus life center, expanded library facilities, scholarships, endowed professorships, an engineering/computer science building, and science laboratories that will enable RIT to attract and retain quality career-oriented students.

Plans also call for the establishment of an RIT Research and Development Park to be located on campus, which will offer cooperative work opportunities for students.

Since the founding of RIT's predecessor, Mechanics Institute, more than 100 years ago, the Institute has been dedicated to bringing together the best of the classroom, the workplace, and current technologies for the good of our students, the region, and our nation.

"Access to the Future" will further enhance that Institute mission. We have delivered on this commitment and, with your help, our success will be even more remarkable. Together, we can forge an even more distinguished future for RIT.

A handwritten signature in black ink, appearing to read "M. R. Rose". The signature is fluid and cursive, with a long horizontal stroke at the end.

M. Richard Rose
President



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Hudson River Scene (winter) by Robin Havill, p. 15