NTID

FOCUS

SUMMER 1989

A photography natural, p. 11

National Technical Institute for the Deaf • A College of Rochester Institute of Technology

***High five** Graduates Mark Schwarzhoff and Michele Heise celebrate after the Academic Awards Ceremony, during which they both were recognized for their achievements.*

Photography by Bruce Wang

NTID

FOCUS

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Summer 1989

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Director
Marcia B. Dugan

Editor
Vincent Dollard

Coordinator, Publications
Lynne Bohlman

Writers
Susan Cergol
Jean Ingham
Kathleen Smith

Graphic Designer
Colleen Collins, RIT Communications

Photography
Robert Iannazzi—p. 2
David Bashaw—pp. 4, 16
A. Sue Weisler—pp. 6, 7, 15 (bottom), 20, 26, 28, 32 (bottom)
Bruce Wang—pp. 9, 10, 11 (inset), 15 (top), 17, 18, 19 (bottom), 24, 27, 30, 31, 32 (top)
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***About the cover** Edmond Dippman, who graduated in May, took this photograph of a starfish against a backdrop of black sand at Olympic National Park, Washington, while traveling as part of an instructional video crew during the 1987-1988 academic year.*

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

Savory Fare

For many of you, this issue of *Focus* may have arrived just in time. As you enjoy the more leisurely pace of summer and the opportunity to delve into some good, relaxing reading, include this issue of *Focus* on your list—it's sure to provide an interesting, thought-provoking read.

I recommend this issue for several reasons. For the inquiring reader interested in what's going on behind the scenes, "Backstage Drama" offers a peek at the hard-working production team found on the other side of the Robert F. Panara Theatre curtain.

Readers interested in television will enjoy at least three stories. "Heeeeere's Jackie!" profiles Jacqueline Schertz, a 1983 social work graduate who hosts Rochester's only ASL "talk" show. "Smile, You're on Instructional Television" examines the ways in which NTID's instructional television and media services department uses video to help the Institute educate students, market itself, and train those who employ deaf people. Linda Bove, the talented actress who brings deaf awareness to children across the country as Linda, the librarian, on PBS' *Sesame Street,* is featured in "Beyond Sesame Street."

The personalities featured in this *Focus* are outstanding. You can read about Bonnie Tucker, RIT's first deaf Board of Trustees member; student Edmond Dippman, who has traveled widely throughout the United States taking photographs of natural beauty; and Paul Johnston, who graduated from RIT in 1978, later earned his doctorate in art education, and now teaches at Gallaudet University in Washington, D.C. You also can read about a Chicago Cubs baseball fan who helped NTID establish a friendship with one of the world's largest accounting firms, and Tjoan Tan, this year's Lyon Memorial Lecturer, who grew up in Indonesia and now counsels deaf and blind people in Massachusetts. "Focus On..." profiles a dedicated teacher and student, Dr. Dale Rockwell, who recently earned his seventh and highest academic degree.

For readers who are looking for topical stories, *Focus* offers two appropriate entries. "Attitudes Toward Deafness" examines the Institute's response to students, who after the "Deaf President Now" protests at Gallaudet last spring, made several suggestions about how NTID might improve its services. "Collaboration of Caring" looks at an early warning system, developed at NTID and used for the past three years in the School of Business Careers, that allows counselors and faculty members to provide assistance to students with academic, social, or personal problems before those students withdraw from college.

Whatever your summer reading tastes, be they a desire for serious food for thought or light but satisfying fare, this issue of *Focus* is sure to please. Bon appetit!

William E. Castle

Dr. William E. Castle

attitudes toward deafness

by Vincent Dollard

Dr. I. King Jordan tackled a difficult presentation on paternalism toward deaf people by throwing his speech away. Stepping to the lectern in NTID's Robert F. Panara Theatre, he told the audience he simply wanted to speak from his heart.

Jordan, who last spring made headlines around the world by becoming Gallaudet University's first deaf president, was the keynote speaker for NTID's convocation, "Attitudes Toward Deafness."

The convocation, held November 10, confronted an issue raised during the student protests that rocked Gallaudet University in Washington, D.C., last spring and resulted in the appointment of the first deaf president in Gallaudet's 125-year history.

NTID students staged several well-organized rallies in support of their peers at Gallaudet, and presented four areas of concern to NTID administrators.

The four issues presented were: deaf representation on RIT's Board of Trustees, increased sign language competency among NTID faculty and staff members, the hiring of more deaf faculty and staff members, and an end to what students perceived as a paternalistic attitude toward them.

According to Dr. James DeCaro, dean of NTID, the issues were presented in a "reasonable manner, with the welfare of NTID in mind. They are legitimate issues and deserve our attention and dedication."

Accordingly, NTID administrators moved quickly to address the first three issues.

Bonnie Tucker, professor of law at Arizona State University College of Law in Tempe, was appointed last fall to RIT's Board of Trustees as its first deaf member. The sign communication department is offering expanded sign language instruction to faculty and staff members. In addition, a Communication Task Force, composed of students and faculty members, has been established to develop sign language competency level guidelines for promotion and tenure.

And departments throughout the Institute have made the hiring of deaf faculty and staff members a priority. In the past year, the number of deaf faculty and staff members at NTID has increased from 61 to 72.

The paternalism issue, however, was less easily addressed. To begin with, definition of the problem is difficult. According to students, paternalism is an elusive entity that first must be experienced in order to be understood.

Thus, DeCaro felt that a good forum for addressing paternalism would be an Institute-wide convocation—a day-long series of three plenary sessions, each followed by small group discussions.

The plenary sessions were designed to provide all involved parties with an opportunity to present their perspectives.

The small group discussions, or core groups, allowed for free expression of ideas, feelings, and opinions. Each core group was led by two faculty and staff members, one hearing and one deaf, who set a broad agenda at the beginning of the day and facilitated discussions between plenary sessions.

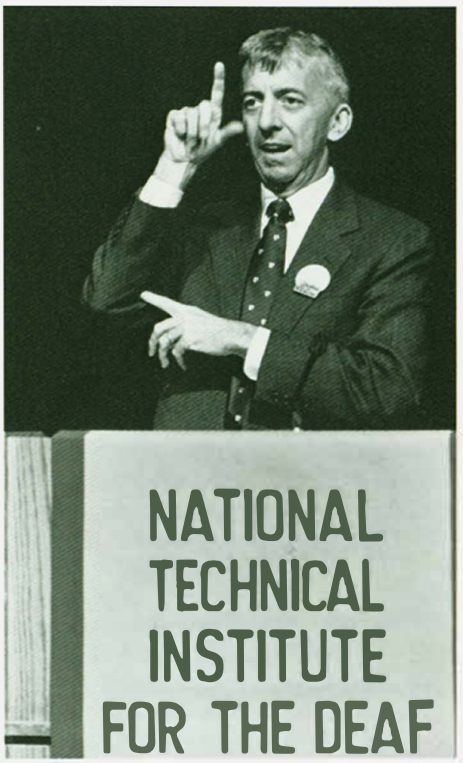
The initial plenary session was a panel of four student leaders: Eric Gjerdingen, NTID Student Congress (NSC) president; Mitchell Levy, NSC vice president; Carl DuPree, NSC academic director; and Brandeis Sculthorpe, a social work student and Miss Deaf America.

As the students presented their views, some faculty and staff members in the audience nodded in agreement; others shook their heads in discord; still others sought to balance the pros and cons of competing perspectives.

The session marked the beginning of what DeCaro referred to as "a day of soul searching and examination of values. Clearly there was constructive dialogue regarding different beliefs."

Students pointed out that many instructors imposed what they considered to be "harsh" attendance rules upon them, defining this as an example of paternalism. Some instructors responded that they were simply trying to introduce students to some of the realities of the working world.

Another example of paternalism given by students was being forced to enroll in classes that they didn't want to take or feel were necessary. For example, DuPree, a second-year industrial drafting student, had been married for six years and had four children by the time he enrolled at NTID.



***Speaking from the heart** Dr. I. King Jordan, president of Gallaudet University, speaks to NTID students and faculty and staff members about paternalism.*

"I was told that I still had to take a sex education class," says DuPree. "I felt pretty foolish in that class."

Gjerdingen noted that he loses motivation when forced to enroll in classes that he doesn't want to take.

Levy, who is enrolled in RIT's College of Business, said that some faculty members tend to "spoon-feed deaf students."

"We had that as children," Levy said. "We need to break that now. We want to pass or fail on our own."

DeCaro recalled voicing the same objections when he was a college student.

"However," said DeCaro, "what we're talking about here is an order of magnitude of difference. We must look at where professional responsibility ends and paternalism begins."

Solange Skyer, career development counselor in NTID's business careers counseling services department, noted that it is instructors' responsibility to "challenge our students and for students to accept that challenge."

Dr. Betsy McDonald, assistant professor in the English department, added that a crucial element in the relationship between faculty members and students was clear communication.

"It's not just sign fluency," McDonald said, "it's knowledge of deaf culture."

So, when Jordan noted during the second plenary session that he wanted to speak from his heart, he simply reflected the conviction and concern that underwrote the dialogue of the day.

Jordan's examples of paternalism provided cohesiveness, and their clarity helped establish a definition.

"I call it 'accidental patronization,'" he said, and mentioned an instance when he was voting and "a little woman wanted to take me into booth to show me how to vote she thought that since I was deaf, didn't know how to

Noting that attitudes play an important role in paternalism, Jordan said has encountered the hearing teacher of deaf students never associates with deaf outside of the classroom, and so to deaf adults in the same way that talks to his young

Jordan also mentioned the of deafness," saying that it has a powerful influence on attitudes that people have toward deaf people. like "deficiency" and "impaired" contribute to the way deaf people perceived and perceive

Jordan also echoed what many stressed during the first plenary as well as in the initial core discussions—that communication the key to a successful

"That's the biggest barrier," he "and it's not going to go away. We hav to work to

"Meetings are sometimes lonely me," he continued. "I'm often the deaf person in the room and people get a little tired of trying

"It's hard to define many of things we're talking about now," concluded. "The first step in change is a higher awareness—don't deafness become the 'invis handicap.'"

And he presented a challenge to NTID students.

"I am a symbol," he said. "Although I worked hard to get here, my work won't help you—your work will. I challenge you to work hard."

The convocation's final plenary session included DeCaro; Dianne Brooks, manager of career outreach and enrollment services; Patrick Graybill, visiting teacher/artist in the department of

performing arts; and Dr. T. Alan Hurwitz, associate dean and director of educational support service programs. Brooks, Graybill, and Hurwitz are deaf.

Hurwitz stressed that it is vital for instructors at NTID to understand students and to challenge them.

He noted that when a teacher doesn't understand students, teaching becomes "a one-way street because the instruction and expectations are lowered."

Brooks noted that everyone involved with this difficult issue must remember that "we are dealing with warm bodies," and when faculty members notice patronization, it is important for them to mention it in a nonconfrontational manner so as to be constructive.

Brooks also mentioned the need for more faculty and student interaction in a social atmosphere, noting that "patronizing attitudes can best be overcome with this kind of informal interaction."

Graybill noted that he couldn't help feeling a little "cynical."

"Will things really change?" he asked. "I don't think so. We have to be honest with each other."

Graybill also pointed out, however, that meetings such as this help a great deal. "The more stories and experiences we exchange," he said, "the more human we become."

DeCaro made the final presentation of the day and cautioned that "mere emotionalism could cloud the issue."

"However," DeCaro said, "if the maturity of an institution is reflected in its willingness to confront difficult issues in a rational and thoughtful way, then today bodes well for us all."

Several months after the convocation, however, definitions of paternalism still come hard for students Levy and DuPree, but both agree that the convocation was effective as a forum for communication. Levy, who sits on the Communication Task Force, feels that another meeting is in order.

"We need to sit down and say, 'Now, what are we going to do about all this?' We need to figure out how to make this a better place so that people won't feel that way again."

Levy says that the paternalism issue "has a long way to go" before it can ever be resolved. He has received positive feedback from both students and faculty and staff members on the convocation and thinks that developing "more in-depth communication" is the key to alleviating paternalism.

DuPree also recognizes the importance of communication. His signs become expansive when he says, "Communication is the most important point that students must understand."

Communication takes many forms *The First Annual Dean and Assistant Deans Bowling Tournament was set up to foster better communication and understanding among NTID faculty members and students.*

DuPree, however, does not believe the communication issue should be relegated only to serious discussions over notepads and coffee cups. With that in mind, DuPree sent a written challenge, on behalf of the NSC, to DeCaro, suggesting a bowling tournament between students and NTID's assistant deans.

The First Annual NTID Dean and Assistant Deans Bowling Tournament was held March 12 at RIT's bowling lanes in the College-Alumni Union. The students defeated the "Rusty Rollers," and a rematch already has been discussed.

As DuPree notes, "We need more interaction like this with the faculty and staff members. They will understand deafness better and we will understand them better."

The bowling tournament, while representing an important step toward better communication, is simply one facet of the work that has been undertaken since the convocation.

Dr. William Castle, director of NTID and vice president for government relations for RIT, recently negotiated with the U.S. Secretary of Education an expansion of NTID's National Advisory Group (NAG) to 18 members. Castle will add two NTID alumni to the group this fall, bringing the representation of deaf people actively serving on NAG to 50 percent.

A new credit-bearing course on deaf culture is being reviewed as an elective in RIT's College of Liberal Arts, and courses in American Sign Language have been approved by the college's curriculum committee.

In addition, the RIT Faculty Council has established a committee on communication among deaf and hearing faculty and staff members on the RIT campus, and various departments throughout RIT are jointly sponsoring an in-depth research project to study the factors that promote or inhibit interaction among deaf and hearing people on mainstream floors in student residences.

"Students want a better system of communication with faculty and staff members," says DuPree. "And many students are committed to making a difference."

As many of those involved with the "Attitudes Toward Deafness" convocation noted, the issues discussed will take time to understand and address. While the participants involved did not all agree with one another, the consensus was that the rational dialogue concerning sometimes opposing convictions is healthy for NTID.

"It's easy to say that we are working on the problem," says DeCaro. "However, the true test will be what happens down the road. We must maintain our commitment to addressing this issue."

Heeeeere's JACKIE!

Grad Jacqueline Schertz hosts ASL talk show

by K. Coralee Burch, Ph.D.

Johnny. Oprah. Geraldo. Phil. Television talk show hosts have become a mainstay of American culture.

Joining the ranks is Jacqueline Schertz, a 1983 RIT social work graduate. The show she hosts, *Hey, Listen!*, quickly is becoming a mainstay of the Rochester deaf community.

Airing locally at 9 a.m. Saturdays on WUHF Channel 31, *Hey, Listen!* is the only area program presented entirely in American Sign Language (ASL). Interpreters voice for hearing people in both the studio and television audiences.

The weekly "talk" show features guests who discuss issues of interest to the deaf community. Topics have included hearing ear dogs, AIDS, children of deaf adults, and discrimination.

Hey, Listen! is a "unique cultural experience for those who have never communicated with deaf people," says Schertz, "and a necessity for the hearing-impaired community."

It seems Schertz's first 27 years prepared her well to host such a program. Born into a deaf family, Schertz considers deafness as much a part of her heritage as her Jewish background. Most of Schertz's immediate family members also are deaf.

Hey, Listen! *Jacqueline Schertz, a 1983 RIT social work graduate, hosts Rochester's only "talk" show presented in American Sign Language.*

Growing up in her Brooklyn, New York, home, Schertz developed a love for ASL, her first and primary language. ASL, says Schertz, is a legitimate and beautiful mode of expression and communication. As much as she believes in and promotes ASL, Schertz says, speechreading also is a valuable tool for communication.

"My parents encouraged me to use everything," Schertz explains.

Her first educational experience was at the Lexington School for the Deaf in Queens, New York, which further deepened her sense of deaf culture. She transferred to public school when she was 10 years old and experienced culture shock for the first time.

"I was used to being at the top of my class at the Lexington School," she says, "so when I went to public school in my intermediate years, it was the first time in my life that I was at the bottom. I felt stupid and ego-deflated."

Schertz struggled with her self-esteem and low grades until her stepmother, who also is deaf, insisted that she could do better. She showed Schertz how to improve her study habits and soon Schertz was earning "A's."

"My teachers were so surprised," recalls Schertz. "Some of them thought

I was cheating. It was the constant prodding and help of my stepmother that turned things around for me."

Being mainstreamed was not easy, however. At the beginning of each semester when Schertz entered her classes, she explained to her teachers that she was deaf, that she depended on speechreading, and that she preferred to sit in the front of the class. Some teachers were cooperative, outlining classnotes on the blackboard and always writing out assignments to be sure that Schertz got them. Others were not as helpful.

"They just didn't want me in class," Schertz explains. "So I said, 'I am in this class.' And that was that." Schertz depended on her textbooks to keep up with the work.

Schertz's mainstream experience further reinforced her belief in and appreciation for ASL.

"Many hearing-impaired people have been deprived of their native language," she says.

So when offered the opportunity to give both deaf and hearing people a richer experience in ASL communication, Schertz enthusiastically accepted.

Schertz's commitment to pulling the hearing and deaf cultures together was evident even before she became host of *Hey, Listen!* last year. That commitment was exemplified in 1978 through her choice of RIT over Gallaudet University in Washington, D.C.

"I wanted the best of both the deaf and hearing worlds," explains Schertz. So she chose the challenges of RIT and an education in physics.

Once at RIT, however, after spending hours in labs, Schertz realized that, for her, education meant more than books and laboratories; it also included learning how to get along with people. Schertz discovered that she was a "people person" and enrolled in the social work program.

After graduating from RIT with a bachelor's degree, Schertz went to work for the Buffalo Hearing and Speech Center as coordinator of hearing-impaired services for Western New York. She missed the deaf community and her friends in Rochester, however, and moved back in 1985 when she became program director for the Monroe County Association for Hearing Impaired People (MCAHI), one of 12 programs of the Health Association.

"Jackie was a delight to work with," says Susan Costa, executive director of the Health Association. "She is warm, friendly, and easy to get to know. Jackie is always willing to take the first step and help others over communication barriers.

"She embodies the spirit of breaking down barriers," adds Costa, noting one of the attributes that led Arden Coulston, producer of *Hey, Listen!*, to ask Schertz to help bring his dream to life.

Coulston, the only hearing child of deaf parents, wanted to put together a television show for deaf people that would incorporate ASL. He knew of Schertz's work and reputation in the deaf community.

"I admire her," he explains, "and thought she would be the perfect host, so I asked her to do our first show."

Schertz was pleased and honored, but assumed it would be a "one-time thing." At the end of the successful premiere show, however, Coulston asked her to do the rest of the series. Schertz was faced with a difficult decision as she already managed a full agenda at MCAHI.

"I'm an intense person," she says, "and I want to experience life's extremes. I want to try everything. To do that one must dive in and take risks."

Schertz left her job at MCAHI in 1988 and dove into *Hey, Listen!*

"It was a decision that changed my whole life," she declares. "It helped me get in touch with the creative part of myself, pursue the things I wanted to do. Life is like a big banquet table—you can't eat everything, so you have to nibble."

Roll tape Schertz and guest Keith Cagle, visiting sign communication specialist in NTID's sign communication department, discuss biculturalism during a taping of Hey, Listen!

Now Schertz spends her weeks researching ideas and interviewing people, and finally, every Wednesday at 7 p.m., she tapes *Hey, Listen!* before a studio audience of approximately 50 people.

This fall, Schertz will begin sharing hosting duties with several other people. As "anchor" host, she will continue to be involved with each show, but will alternate weeks she serves as host with the others.

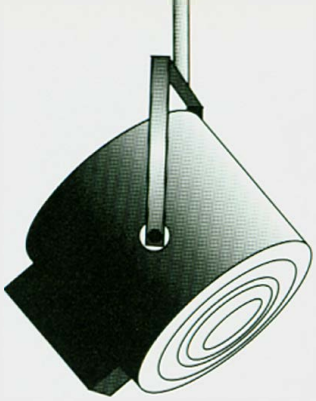
The focus of *Hey, Listen!* will continue to be deafness, Schertz says.

"We still have a lot of pent-up feelings on deafness that need to be aired," she explains. "Also, the empowerment of the deaf community won't happen if we can't use and feel good about ASL."

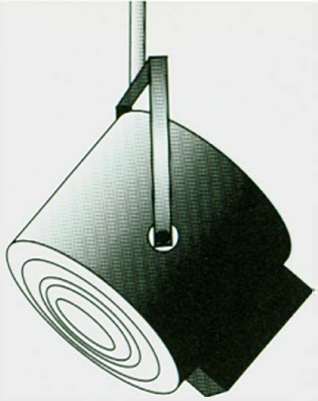
Schertz's taste for the excitement of life goes beyond *Hey, Listen!* She is in the process of renovating an old house that may some day be a bed and breakfast inn specially designed to meet the needs of deaf people.

She also wants to get more in touch with the artistic part of herself through calligraphy, which she does on a freelance basis.

"I'm fortunate," says Schertz. "I've been exposed to people who support me, challenge me, love me, and teach me. I want to give it all back to others. *Hey, Listen!* is one way I can do that."



backstage DRAMA



Behind every good performance is an organized production team

by Jean Ingham

The audience is quiet, but restless. Another performance is about to begin in NTID's Robert F. Panara Theatre.

Behind the curtain, actors, stage crew members, and costumers stand in near total darkness as they wait for the stage manager to give the opening cue.

Every theater performance needs a stage manager, who often is regarded as the "backstage director." This person is responsible for supervising the property manager; backstage, lighting, and sound crews; and for making sure performers are in costume and ready to arrive on stage at their appointed times. Stage managers, like others connected with NTID performances, may be deaf or hearing people.

Generally, the stage manager stands in the wings at a console that contains a script, clock, and small television screen. Above the console, a television monitor is connected to the lighting booth, allowing the stage manager to communicate through sign language with lighting and sound technicians.

For the fall performances of *The Death and Life of Sherlock Holmes*, Joanne DeRoller, secretary in the department of performing arts, served as stage manager.

On opening night, wearing a headset and a calm expression that belied the anticipation she was feeling, DeRoller kept her eyes on the clock and her hands poised for action.

At precisely 8 p.m., she spoke softly into the headset—"Sound cue one...."

Music began to fill the auditorium.

"Light cue one..." continued DeRoller, speaking into the headset and signing into the monitor. From the darkness there was a gradual brightening.

"Curtain," said DeRoller, pointing to a student standing slightly to her right.

The student pulled strongly and evenly on a rope. The curtain rose, the performance began—and DeRoller breathed a quick sigh of relief as she prepared for the next cue.

"It's just that first moment of exhilaration when the play opens," she says.

Stage managers at NTID are part of a production team that consists of a director; stage manager; set designer; light, sound, and special effects technicians; costume designer; and musical director.

As much as 18 months before the curtain rises on opening night, the director submits a play for consideration to the department of performing arts. That play is reviewed for audience interest, casting availability, and scenic and costume requirements.

Generally, directors are NTID faculty members; however, directors occasionally are hired as adjunct faculty.

"There are only six to nine weeks for rehearsal," says Dr. Bruce Halverson, former chairperson of the department of performing arts. "A director must be familiar with deafness and know how to work with amateur deaf actors to get a play ready in that time."

"In addition," says Jerome Cushman, associate professor and director, "some plays require reworking the script for easier translation to American Sign Language [ASL]."

When the director finishes rewriting, either the director and actors work on the translation together or an ASL expert translates the script.

Meanwhile, Robert Pratt, associate professor, set designer, and lighting designer, has been discussing set construction with the director.

Unlike traditional theater, where one actor may obstruct another temporarily while speaking, every central character in an NTID production must be clearly visible while signing. If an actor is blocked by another or by part of the set, the signed dialogue cannot be read.

To ensure visibility, sets first are constructed to a scale of one-half inch to one foot. These miniature sets sometimes make the designer and director aware of construction problems or vision lines that the production team thought had been thoroughly covered in pre-production discussions.

"Sign language must be visible from anywhere in the audience as well as from anywhere on stage," Pratt explains.

All NTID productions are performed both in sign and voice so that the audience—deaf and hearing people—can enjoy them. Thus, the cast of a play is nearly doubled—almost every character is portrayed by both a signing and voicing actor.

Sets are constructed at different levels in order for all actors to see each others' signs. The various levels allow

placement of the actors in a way that the audience may never really notice—perhaps using a curbstone that raises a group of actors six inches higher than their counterparts downstage, for example.

According to Pratt, set building begins during the first part of an academic quarter and requires approximately 800 hours of labor.

Electromechanical technology students and faculty members sometimes help with electrical challenges, such as making an old-fashioned carousel turn for the production of the musical *Carousel*, presented in 1987.

Other departments, such as medical laboratory technology, may provide props, including chemical glassware and safety gloves. Sign language instructors watch rehearsals to ensure sign accuracy as well as clarity and members of the department of instructional television and media services provide television monitors backstage and in the Green Room, where actors watch for their cues on television monitors.

Students earn credit toward graduation as set builders, backstage crew members, and "flyers" who pull the ropes that raise and lower the curtain and background scenery.

Because of limited storage space on campus, most sets are built from scratch—doors, furniture, boats, even the carousel—and must be light enough to move easily.

"It's always a thrill and a challenge for me," says James Price, practicum supervisor, "to build something I've never built before. I enjoy figuring out new ways to build a set that helps the show."

Set colors are important to a deaf theater production, Price adds. If flesh tones are used, signing hands disappear against them.

The same is true of costume colors, says Bonita Stubblefield, visiting teacher/artist, who has designed NTID costumes for three years.

The colors cannot be too bright because watching signs against brilliant colors tires viewers' eyes, she says. Nor can they be too light or the contrast will not be sufficient. Stubblefield says she also avoids using kimono-type sleeves or large, brilliant prints because they distract viewers.

As for set designs, directors generally have their own ideas about how each should look and be lighted. It is Pratt's job to make sure that what the director wants is compatible with what the audience needs.

For instance, the director of *The Death and Life of Sherlock Holmes* wanted to use eerie lighting from above to illuminate ghosts positioned behind black gauze. The effect was startling, as was anticipated, but their signs could not be read by the audience. So the lights were angled differently to sufficiently light the ghosts. According to Pratt, the new angles didn't weaken the mood, they were just a different creative approach.

Although lights are placed manually above the stage for each production, NTID installed a computerized light control board in the Panara Theatre two years ago. This simplifies the job not only of the lighting technician but also of the stage manager.

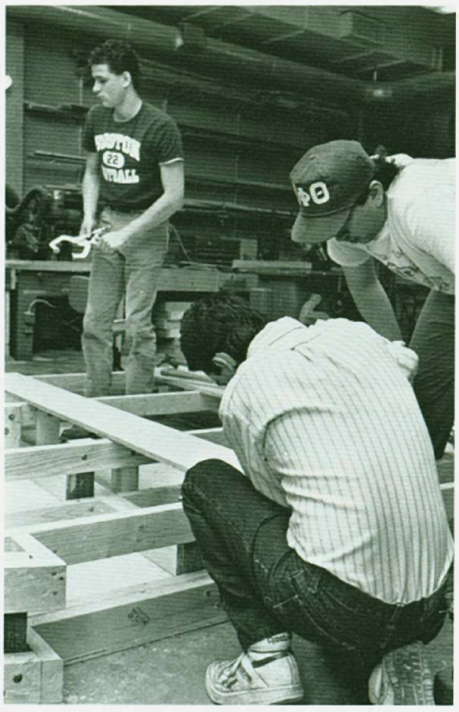
Before computerization, DeRoller explains, the lights were controlled manually. Control had to be precise or the scene would not be lit properly.

Dennis Webster, guest artist in the department, has worked in the light booth for many plays and participated in the switch from a manually operated light board to a computer-controlled one.

"Computer control is easier and more accurate," he says, "but I remember a time when I wished the lights were manually controlled."

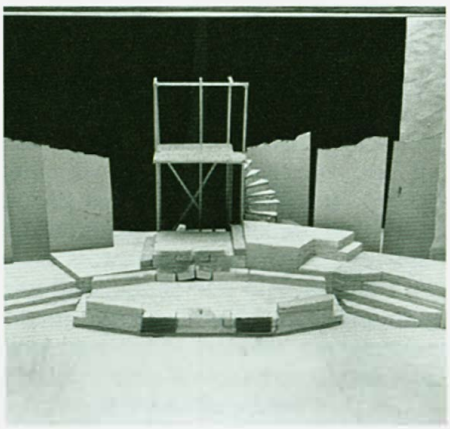
Two days before the opening of *Macbeth*, after 110 light cues had been programmed, the computer malfunctioned.

"No back-up disks would work either," Webster recalls, shaking his head in dismay. "We replaced the computer, then worked 24 hours straight to reprogram the cues before the opening performance."



A stage-worthy vessel *From left to right, students Scott Eddy, John Penna, and Charles LeCrone earn class credit as they build a boat for the set of* The Good Person of Setzuan, *presented in the spring.*

Backstage direction *Dennis Webster, guest artist and stage manager, prepares to signal student Judd Fehr to bring up the curtain.*



Pieces of the production puzzle *Clockwise from above, Michael Thomas and Bonita Stubblefield, both visiting teacher/artists, discuss appropriate costume colors; Peter Reeb, audiovisual technician, checks the voice level of a performer; and early construction of the set of* The Good Person of Setzuan.

While preparing for a production may be hectic, by opening night, a stage manager must be able to organize the production team as well as know the entire script and where each cast member should be at all times in order to cue entrances.

Cushman, however, recalls a time when an actress was not where she should have been.

"During a performance of *The Phoney Gentleman* in 1978," he says, "an actress was watching the performance in the Green Room. She said to others in the room, 'Watch now, this is where I come in.' She was waiting to see herself appear on the screen! The stage manager had to send someone running to get her."

While each show offers new challenges to the team, the Panara Theatre itself offers a challenge to Peter Reeb, audiovisual technician in instructional television and media services.

In 1974 when the Panara Theatre was constructed, no one connected deafness and music, so it was designed without an orchestra pit. However, since the inception of NTID's music program, 10 musicals requiring orchestras have been performed.

In recent years, since there is no pit, the orchestra has been located in a room more than 100 feet from the stage.

Reeb's challenge was to provide a visual connection between the conductor and performers. He accomplished this by placing a television camera and monitor in the music room and at the front of the stage so that the performers and conductor could see each other.

In order for the audience to hear the music, Reeb installed microphones in the music room and wired them into amplifiers in the Panara Theatre.

"It's a bit complicated," Reeb says, "but it works and that's what's important."

Most performances use microphones for sound amplification, but sometimes the microphones themselves create the problems, Reeb says. He rarely attaches them to a performer since they also require transmitters.

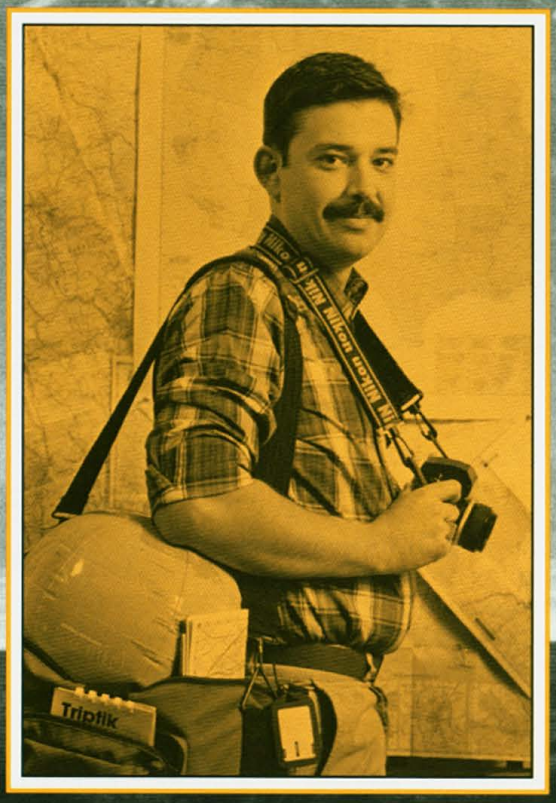
He remembers another disadvantage of using microphones. Whenever a voicing character turned a cartwheel during a recent play, the transmitter fell off his costume. Finally, Stubblefield and Reeb decided to sew the transmitter into a pocket.

"Then," Reeb recalls, "during *The Death and Life of Sherlock Holmes*, a microphone fell from a costume and the audience heard the 'crunch' of it being stepped on."

As he heard the crunch, Reeb quickly headed backstage to re-mike the actor for the next scene, a small part of the action unseen by the audience.

These small parts of theater production make or break a performance. It is teamwork and dedication by the backstage crew and the variety of people involved on the production team that pull all the small parts together.

"The joy and sorrow of theater is working as a team," says DeRoller. "You suffer the agonies and the successes just like a family."



Cross-Country Photographer

Edmond Dippman travels the back roads to photograph nature's splendors

by Louise Hutchison

When Edmond Dippman photographs the natural beauty of our country's national parks, he's not just taking pretty pictures.

The images that he captures, from the snow-capped peaks of Alaska to the giant rock monuments of Utah, are used to help others understand the natural forces that created that beauty.

Dippman, a 1989 photo/media technologies graduate, spent the 1987-88 academic year gaining invaluable "real life" experience as he added to his photographic portfolio.

***Au naturel** Graduate Edmond Dippman has traveled to and photographed many of America's most beautiful spots including, on the previous page, Grand Teton National Park, Wyoming... above, Arches National Park, Utah...*

While on a leave of absence, Dippman joined Dr. Laurence Jankowski, his former instructor and mentor at Bowling Green State University (BGSU), for a year-long tour of some of the most beautiful and geologically significant spots in the United States. The images they shot, on video and film, are being used in educational videotapes.

During the past six years, the pair has combined talents on some 10 shorter photographic trips, producing work for Jankowski's business, Instructional Video. The company's specialty is educational videotapes for science education, with an emphasis on geology and earth science.

Jankowski, who writes the scripts and shoots and edits videotape, employs Dippman's photographic talents to create the finished product.

"Many times," says Jankowski, "I need to illustrate a topic with photography, and that's where Ed's work is involved."

Though his travels have taken him across the country, Dippman's roots lie in the Midwest, where his family lives on a farm in Bradner, Ohio. The only deaf member of his family, Dippman entered St. Joseph Institute for the Deaf in St. Louis, as a child.

Even then, the qualities of creativity and attention to detail that would serve Dippman well in his studies and his professional work were apparent.

"Ed seemed to show sensitivity about situations and people's feelings," says Sister Laura Gruber, one of Dippman's teachers at St. Joseph. "He was interested in details and always wanted to do things right."

Later, he attended a mainstream high school for two years. Feeling the need for better support services, Dippman transferred to Gallaudet University's Model Secondary School for the Deaf in Washington, D.C. There, he took his first photography course and was excited by the creative possibilities it offered. "That experience really got me interested in photography," says Dippman.

Encouraged by family and friends, he entered BGSU to pursue a degree in photojournalism. While taking a course from Jankowski, professor in the journalism department, Dippman had difficulty getting interpreting support. Jankowski helped solve the problem, and they soon discovered common interests in traveling and photography.

Their first trip together, with another BGSU student, was to the Canyonlands area of Utah. "We worked very well together, so I invited Ed back," says Jankowski.

After two years at BGSU, Dippman decided that his talents were better suited to photography and media than to journalism. Again, he felt the need for greater support services, so in 1985 Dippman entered NTID's photo/media technologies program. Despite the move to Rochester, he and Jankowski continued to travel and work together during breaks in the school year.

Then after his second year, Dippman was offered the kind of opportunity many photographers dream about. Jankowski planned to travel extensively during a one-year sabbatical from BGSU to produce more material for geology and earth science videos. Once again, he invited Dippman to accompany him as still photographer and production assistant.

...Prince William Sound near Valdez, Alaska...

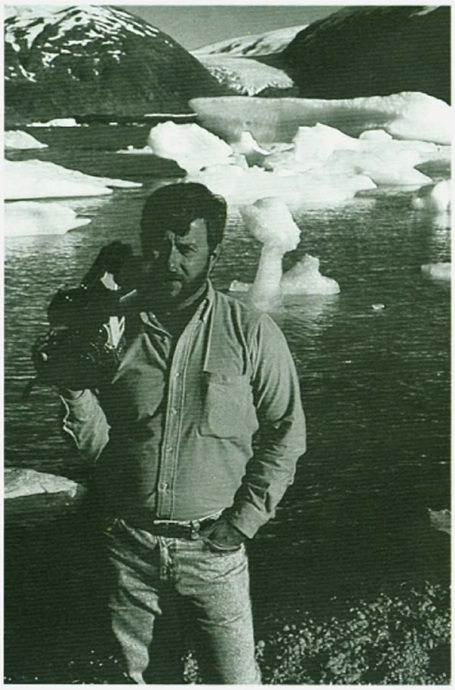
Jankowski says, "Ed is extremely creative and has a wonderful sense of composition. He knows what makes a good picture."

Their journey took them to national parks in several states, including Alaska, Arizona, California, Colorado, Idaho, Maine, Michigan, Montana, New Mexico, Oregon, South Dakota, Utah, Washington, and Wyoming. As he had during previous trips, Dippman took on a variety of responsibilities.

"Ed does more than just photography," says Jankowski. "He contributes in many ways; he's a production assistant, and whatever needs to be done, I call on him to do."

In that role, Dippman's responsibilities have included handling travel arrangements, dubbing tapes, making copies, and sharing time behind the wheel.

They drove thousands of miles during the trip and Dippman's adventurous spirit sometimes led them across rocky roads—literally. On the Alaskan drive from Anchorage to Mt. McKinley, one road was so strewn with boulders that, in order to continue, Jankowski had to walk ahead of the car and toss the huge rocks out of the way, while Dippman drove along behind him.



...Portage, Alaska, where he traveled with his mentor, Dr. Laurence Jankowski...

As the team traveled to beautiful places, Dippman enjoyed meeting people along the way. Occasionally, he met old friends, once running into a former classmate in Yellowstone National Park.

Jankowski notes that Dippman often ended up in front of the camera. "We'd get to some remote area with no tourists around," he says. "We'd need 'bodies' in the shot doing something, so Ed ended up as the model and actor in many scenes."

Dippman's photographs have been used for title and credit slides and illustrations in the company's videos as well as in its color catalog and other print material. His work also is included in a "library" of images for use in future Instructional Video projects.

One such project currently in progress is a book about the U.S. national parks, which will include many of Dippman's photos.

"NTID gave me a technological base so I could be creative and do some nice work for the company," says Dippman.

Other upcoming projects to include Dippman's work are videos on astronomy and earth science, part of an educational series commissioned by the National Science Foundation.

The series, to be produced with the University of Florida, aims to teach elementary-level instructors how to teach science.

...and Bar Harbor, Maine, where an Amish couple strolls along the shore.

When Dippman returned to NTID for the 1988-89 academic year, anxious to apply newly acquired skills to his studies, he found new challenges awaiting him.

"During the year Ed was away," says Thomas Policano, assistant professor in the photo/media technologies department, "virtually the entire lab changed, including the computers and digital equipment. So he had to jump in and catch up with the other students, which he did with great enthusiasm. What makes Ed special is that he returned from his leave with the same energy for his school projects that he had before he left."

When working on class projects, Dippman particularly enjoys combining the creativity of photography with the technical, more graphic aspects of media production. His favorite assignments involve producing title and credit slides by adding typography and special effects to his photographs in 35mm slide format.

Besides slide production work, Dippman enjoys black and white photography and hand coloring photographs with oils. Hoping to exhibit his work in the future, he continues to add to an already impressive portfolio.

"Ed has been persistent and determined to make something of himself," says Sister Lynda Zolg, another of Dippman's former teachers at St. Joseph Institute. "It now seems he's reached a point where he's going to come out on top."

Dippman attributes his desire to teach to the special instructors he's had over the years, and their faith in him. He, in turn, wants to play that kind of role for others. "I'm confident that I could communicate well with deaf students," says Dippman, "and get them to understand the concepts of media production."

Not surprisingly, Dippman's plans also include travel—lots of it.

"I'd like to continue doing free-lance work, traveling, and photographing landscapes," says this organized and directed photographer. "Actually, my goal is to travel and take photos all over the world just like the photographers who work for *National Geographic*."

Chicago's finest Arthur Andersen & Co.'s James Sharples, Dale Thorne, and Gina Wright are pleased with the NTID students they've hired so far.

Mutual Dividends

Accounting co-op nets profits for NTID, Arthur Andersen & Co.

by Kathleen Smith

From his 25th-floor office at Arthur Andersen & Co., Dale Thorne commands a panoramic view of Chicago's north side. Although Wrigley Field isn't within his sight, Thorne keeps close tabs on his beloved Chicago Cubs and rattles off baseball trivia with ease.

Thorne's job at the world headquarters of this Big Eight accounting and consulting organization is not trivial, however. As manager of the data center, Thorne thrives on the fast pace of an area crucial to Arthur Andersen's 45,000 employees at 221 offices worldwide.

Thorne also is responsible for the recent hiring of two NTID students for co-op positions at the company, a first for both NTID and Arthur Andersen & Co.

As Thorne says, "We hire the cream of the crop. And when it comes to college students, we get the best and we expect the best."

The relationship between Arthur Andersen & Co. and NTID began with data processing student Kevin Ryan, who sent his résumé to the company in early 1987. It arrived on Thorne's desk, and Thorne, who had limited knowledge but a genuine interest in deafness, was intrigued. He decided to interview Ryan for a summer position in the data center, part of Andersen's information systems services division (ISS).

Thorne contacted the Chicago Hearing Society for an interpreter so that he could have a "meaningful" interview with Ryan.

When Ryan arrived a half hour early, Thorne resourcefully pulled out pencil and paper and began the interview. It was, says Thorne, "an interesting 30 minutes." From Ryan's perspective, it was "no problem; Dale was very organized."

The interview convinced Thorne that he wanted to hire Ryan, but before he could offer him a job, Ryan accepted a position with another company.

Thorne, who by this time was thoroughly intrigued, spoke to his division's personnel director about his desire to hire other deaf employees. That winter, Thorne sent one of his supervisors to a Chicago workshop sponsored by NTID's National Center on Employment of the Deaf (NCED). The positive stories related by a panel of Chicago employers who have deaf employees "clinched it" for Thorne. He decided to visit NTID.

In May 1988, Thorne and then ISS Personnel Director Kevin Gray spent a day at NTID interviewing students.

"What an interesting time we had," recalls Thorne. "[NCED Career Opportunities Advisor] Fran Richardson gave us a wonderful tour of the facilities. We quickly understood that the interaction between RIT and NTID is proactive and nurturing.

"We came with no biases," he continues. "We expected to meet enthusiastic college students, and we did."

Lynda Barre was one of those students. The data processing student had to be convinced by former Senior Career Opportunities Advisor Richard Elliott to take the interview.

"To be honest, I had never heard of Arthur Andersen," confesses the poised, articulate 20-year-old. "But I read up on the company before the interview, and I was very comfortable when I met Dale and Kevin. I was surprised that so much of the interview related to deafness and communicating with people, but I thought I had done pretty well."

According to Thorne, she had done better than "pretty well."

"Lynda was impressive," he says.

Barre's "secret weapon": her father, who had encouraged her to interview with the company and had briefed her on its merits.

"He was wound up when I called home to say I had an interview," Barre laughs. "He talked with me about the company and told me to do a good job."

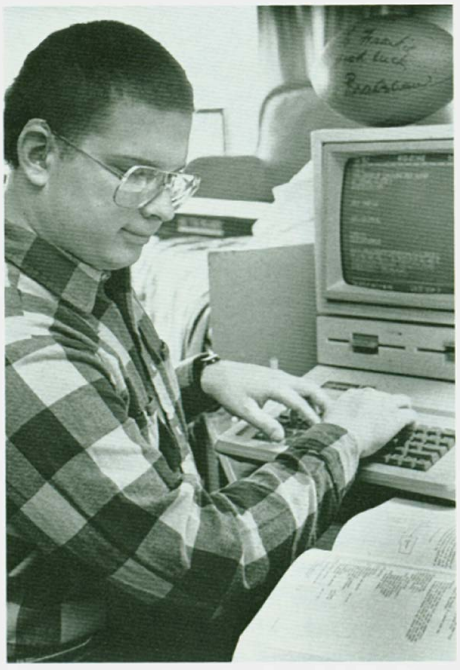
When Barre came home with a job offer in hand, her father gave her "a tight hug. He was so proud!"

The last student Thorne and Gray met was Roy ("Frank") Rhodes Jr. As they had with Barre, the interviewers detected in Rhodes an appealing enthusiasm and knowledge of Arthur Andersen & Co. Rhodes, however, who lives two hours south of Chicago in Champaign-Urbana, was not sure that he wanted to spend the summer working in Chicago—and neither were his parents.

The day before Thorne and Gray visited NTID, however, Rhodes rushed into Elliott's office to tell him that his parents had given the okay to consider employment in Chicago. The next morning, Elliott spoke with Thorne and Gray, who assured him that they could fit one more candidate into their already-busy schedule.

That turned out to be a good decision, since Rhodes proved so qualified that Thorne and Gray left Rochester convinced they should offer two jobs—even though they had come looking only for one candidate.

"The enthusiasm of the people we met at NTID was uplifting," Thorne recalls. "We knew after visiting that its programs are on the mark."



Computer graphs and autographs *Frank Rhodes does some on-screen homework with his beloved autographed football poised on top of his computer.*

Ready for the corporate climb *Lynda Barre shares thoughts on her career goals with friend David DiMaggio.*

Before Rhodes and Barre began their summer co-op terms, Thorne and six of his employees attended another NCED training session—this one for new supervisors—in Chicago. A few weeks later, the two students began their jobs.

Rhodes spent 11 weeks as a first shift computer operator in the data center. One week before he started, Rhodes visited Chicago and made arrangements to live at Roosevelt University, a few blocks from the Arthur Andersen world headquarters data center.

James Sharples, first shift supervisor in the computer operations area, says of Rhodes: "Frank is a good speechreader. I always had pencil and paper ready, but I didn't have to use them. He was a hard worker; he mounted tapes in the data center, helped with the printers, and learned our printing system. He was a big help to the operators.

"Everyone was a bit shy at first, because they had never worked with a deaf person," he continues. "But when Frank left, he left with a lot of friends."

"I never missed a day of work," Rhodes says proudly. "And the company already has asked me back for another co-op this summer."

Barre, who lives in Alsip, Illinois, spent her summer commuting to work one hour each way on a public transit bus.

"It was a hot summer," she recalls. "For the first few weeks, I was not sure that I was going to enjoy my job. But about five weeks into the experience, I suddenly realized that it would soon end, and I didn't want it to."

Barre worked as a technical librarian in the information systems area, setting up libraries on computers and backing up documents.

Supervisor Gina Wright says, "Lynda handled many administrative duties, such as keeping our IBM manuals and microfiche updated. She did a good job and interacted with many people."

Barre also participated in the department's monthly meetings and was "honored" that so many of her coworkers came up to her after the meetings to ask for clarification of the sign language being used by the interpreter. Andersen's willingness to provide that interpreter made an impression on Barre—and on others at NTID.

"That type of response is typical of Dale Thorne," says Mary Rees, senior career opportunities advisor. "He always goes out of his way to make sure that our students are a part of the organization."

The company since has conducted, through the Chicago Hearing Society, an eight-week sign language class for employees.

The people with whom Barre worked during her co-op experience became "like family" to her. "Every face was a friendly one.

"Arthur Andersen really changed my opinion of big companies," she says.

"This company has taken an initiative that we applaud," says NCED Manager Elizabeth Ewell. "It was interested in finding skilled workers, and it did."

"Dale Thorne has been good to our students," Richardson says. "He hasn't hired students and then 'let them go.' He is interested in their development and committed to helping them improve."

Those at NTID look forward to continuing to work with Thorne to help students find their place in the business world...and maybe he can do something about the Cubs' place in the baseball standings, too.

SMILE, You're On Instructional Television

NTID puts video technology to work in the classroom and on the road

by Susan Cergol

If Marshall McLuhan was correct when he proclaimed, "The medium is the message," then NTID is delivering a clear message that it has learned how to apply technology to the process of recruiting and educating deaf students—and increasingly, the medium of choice is video.

"About 55 percent of families in the United States have a videocassette recorder (VCR) in their homes," explains Christopher Pruszynski, associate director of the division of instructional design and technical services (ID&TS) and manager of the department of instructional television and media services. "Video now is cheaper, faster, more convenient, easier to produce, and more accessible than film."

The many applications of video technology at the Institute, used in classrooms and outside NTID's walls, include documentaries, educational programs, public service announcements, recruitment pieces, employer training packages, and special projects.

Pre-taping Chris Nuccitelli, senior television producer/director, describes the scene about to be taped to student/actor Lisa Aiello, left, and Kathleen Martin, senior career opportunities advisor and client for the video that is being produced.

"The title of our department is instructional television and media services," says Pruszynski, "but our job really is to identify needs of people at the Institute and see how we might apply the available technology to meet those needs."

David Conyer, instructional television production coordinator, initiates the process of identifying these needs by working with faculty and staff members to "take an idea and mold it into a television program."

"No two days are alike when you work in this field," says Conyer. "We can do just about anything we want to in regard to television. We're able to use all our ingenuity and equipment to produce a variety of video programs."

Conyer works with one of three producer/directors on his staff to define the goals and objectives of a proposed program and develop it from idea to reality.

"Dave has the instructional design background," says Chris Nuccitelli, senior television producer/director. "I know how to make television shows. We work together to create an outline of the program, then I take it from there and develop a script."

When the final script is completed, actual production begins. Nuccitelli, like Alfred Hitchcock before him, visualizes the entire program scene by scene before a single piece of videotape is shot.

"Hitchcock had his whole film shot and cut on paper before he ever shot a piece of film," says Nuccitelli. "That's how I do my projects here. I can sit for 10 minutes with my eyes closed and watch the whole show play from beginning to end."

The challenge of transferring mental images to videotape begins with the help of Larry Wheeler, senior television director/videographer. It is a tedious process, sometimes requiring several hours to set up lights, cameras, and sound equipment. By that time, says Nuccitelli, the talent can become restless and careless.

"Larry and I work so well together because he can handle the technical aspects," says Nuccitelli. "I work with the actors and watch their performances—that way we're covered."

When shooting is completed, the footage is edited into a video outline, or "rough cut." After the client reviews and approves it, the program goes to the final, post-production stage, when special effects such as computer graphics are added.

Teamwork Dr. Ruth Verlinde, captioning coordinator, standing, consults with Marilyn Enders, senior captioning production specialist, and Peter Schragle, senior captioning specialist, as they conduct a captioning "rehearsal," comparing a script with visual images and captions.

It usually is at this point that the captioning team—composed of a captioning production specialist, two captioning specialists, and a captioning coordinator—becomes involved.

"It doesn't work well to write the captions and then do the video," explains Dr. Ruth Verlinde, captioning coordinator. "The captions shouldn't control the visual part of the production."

However, Verlinde stresses, it's important for the producer/director to have a clear understanding of captioning needs while the program is being made.

"There are several factors that must be considered during production to have the visuals and captions look good together," she says.

First, she explains, the script must be clear and succinct, with no idiomatic vocabulary. Then, the narrator must speak slowly and clearly to allow the viewer time to read the captions and look at the visuals.

The producer/director also needs to allow for slightly longer shot transitions so the captions from one scene don't run into the next. Finally, there has to be enough room left at the bottom of the screen for the captions to appear. In a close-up shot, for example, the captions generally cover the speaker's mouth, which inhibits speechreading as well as reading the captions.

"Our major concern is to give the viewer enough time to grasp the words quickly and still have a chance to look at the visuals," Verlinde says.

According to Conyer, video production at NTID is guided by the understanding that producing television for a deaf audience poses different challenges than producing for a hearing audience. The visual images as well as the captions must be clear to avoid any confusion.

Verlinde agrees. "All of us who work in television here know that a deaf audience relies so much on any kind of visual medium," she says. "We know the power of that medium."

The entire process of developing a television program at NTID, from idea to finished product, usually takes six to seven months, but sometimes can extend to several years.

"Producing a videotape can be a time-consuming process," says Debra Spatola-Laughlin, television producer/director. "Some clients have a good idea of what they want and how they want it done, but others depend on us to come up with an idea."

This is only a test *In ITV Studio B, Thom Roemischer, tv production assistant, videotapes a mock interview conducted by Kathie Finks, visitation specialist in the career outreach and admissions department, right, with student Mark Smolin. Interpreter Marge Booker, far right, provides on-screen sign language translation.*

In addition to these formal programs, categorized as Level I or II depending on budget and production needs, NTID students and faculty and staff members can produce more informal, sometimes experimental videotapes in Studio B. While only a limited number of Level I and II projects can be produced each year, Studio B has no such restrictions.

"All you need to do is schedule the time to come in," says Spatola-Laughlin, who oversees the facility.

The studio is used for a variety of purposes, including hands-on experience for students in the media production program. In addition, NTID's National Center on Employment of the Deaf (NCED) uses the studio to record simulated job interviews with students about to graduate or interview for co-op placement.

"We use video to provide immediate feedback to students preparing for job interviews," says Angela Jaromin, employment specialist/advisor. "It gives students an opportunity to see the nonverbal ways they communicate with an interviewer, including shaking knees and tapping feet."

Previously, mock interviews had been conducted in front of a class, which then would evaluate the student's performance. Jaromin believes using video is more effective.

"Students become their own best critics when they see themselves on videotape," she says.

As video's popularity has increased through recent years, so has faculty and staff members' awareness of its usefulness in the classroom, according to Spatola-Laughlin.

"Most instructors at the Institute seem to have a good understanding of the way television can be applied to the teaching and learning process," she says. "They have an appreciation for assimilating the technology into the classroom structure."

Such an application was developed last year when a lab containing 10 carrels, each equipped with a VCR and camera, was set up for students in NTID's educational interpreting program.

"These carrels were specially designed to meet the needs of the program," says Gary Mowl, chairperson of the department of support service education. "With them, we are able to offer our students improved opportunities for learning and better feedback."

Equipped with more than 500 videotapes, the lab allows students to practice expressive and receptive sign language and interpreting skills—both individually and simultaneously.

"This is an outstanding option," says Mowl, "because, in the past, only one student at a time could view a tape. Now, the same tape can be played on each of the monitors and all the students can benefit from it at once."

The Institute also has discovered video's usefulness for recruitment and promotional purposes. For example, when the division of career opportunities (DCO) revamped the training workshop it presents to employers of NTID students and graduates, it looked to the potential of video.

Under the leadership of Karen Hopkins, DCO director, individuals from various departments within ID&TS as well as NCED produced a training package called *Working Together: Deaf and Hearing People*.

"Managers in business and industry are seeing an increase in the number of deaf people within their companies," says Hopkins. "They need to learn how to train supervisors and co-workers in working with deaf people, and that's where this package comes in."

Working Together: Deaf and Hearing People consists of a trainer's manual, participants' manuals, audiocassette, and overhead transparencies built around a set of five videotapes, each distinctive in format and focusing on a different aspect of deafness from a personal perspective.

Practice makes perfect *Student Noreen Knieser uses a video carrel in the interpreter training lab to practice her expressive sign language skills.*

Hopkins and members of her staff present this program at companies throughout the country several times a year. Using the trainer's manual, the presenter outlines the entire package; afterward, the newly trained trainers have the knowledge and materials at hand to present the workshop in their own companies.

"It's an outreach effort," explains Hopkins. "We're here for technical support later on, but we don't have to go back to individual companies to repeat the training; an in-house person can train others.

"Using video is the only way we are able to present this information—and have others do likewise," she adds.

The University of Rochester/RIT joint educational specialist program (JESP), a master of science degree program in education co-sponsored by the two universities, also has found video to be a useful medium for communication. When Dr. Judy Egelston-Dodd became program director two years ago, she commissioned several new promotional pieces, including a descriptive videotape to be used for recruiting students.

Exploring a New Language for Learning is a six-minute videotape that uses lively graphics and interviews with JESP participants to provide an overview of the program. It is shown to college seniors and other prospective students by a program representative; a brochure reinforces the information presented in the tape.

"Video is the easiest medium to use when presenting this information because the necessary equipment always is available," says Egelston-Dodd, who often recruits out of town at career planning conferences.

"The tape presents a lot of information in a short period of time," she adds. "Having shown it, I always feel confident that all the pertinent information has been covered."

Nuccitelli produced, directed, and shot the footage for this program, which included aerial shots of the RIT campus. It proved to be one of his more challenging assignments.

"We actually rented a helicopter for that one," he recalls, "and had to wait days for the weather to be just right.

"Every morning, I'd show up at the terminal with all the equipment. If it wasn't a clear day, I'd say to the pilot, 'It doesn't look so good today; maybe we'd better try tomorrow.' This went on for about two weeks until we had a good day to shoot."

Recruiting with video Dr. Judy Egelston-Dodd, back left, uses Exploring a New Language for Learning, *the joint educational specialist program (JESP) videotape, to recruit students at a career fair at Gallaudet University. Accompanying her are Dr. Judith Coryell, front left, and Thomas Holcomb, right, both JESP adjunct faculty members.*

One of the most innovative uses of video at NTID is the application of videodisc technology. Similar in appearance to a record album, a videodisc often is used in conjunction with a computer to allow interaction between user and system.

"Videodisc is a self-paced, self-instructive medium," explains Conyer. "Students use it to learn at their own rate. The technology is sophisticated, but the way it's presented to the learner is very simple."

Two years ago, Conyer and members of the division of communication programs produced a pilot videodisc to examine the technology's feasibility for sign language and speechreading instruction as well as auditory training. Since then, two more discs have been completed, one on basic sign language training, the other on speechreading.

"We have used videotapes to supplement speechreading instruction for the past 10 years," says Dr. Donald Sims, research associate in the communication research department, who worked on the prototype. "Videodiscs allow information to be obtained with greater speed."

The almost instantaneous access is the real value of the medium, according to William Newell, chairperson of the sign communication department.

"With a disc," says Newell, who also worked on the pilot, "you don't have to wait to find the information you're looking for the way you do with a videotape—it takes only three seconds to go from the disc's first to 54,000th frame. This speed offers all kinds of interactive learning possibilities."

As dazzling as the technology may appear to the casual observer, however, the reason for television production at NTID remains simple—to serve the needs of the Institute through quality educational programs.

"I think instructional television is extremely valuable in education for deaf people," says Conyer. "Television can explain something visually; it can enhance concepts that may be difficult for people to understand. That's what we always keep in mind when we're producing—you must never lose sight of your audience."

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Welcome On Board

"An invaluable addition" NTID Director William Castle, left, and RIT President M. Richard Rose share a light moment with Bonnie Tucker, RIT's first deaf trustee, during the spring Board of Trustees meeting.

Bonnie Tucker brings a fresh perspective to RIT's Board of Trustees

Bonnie Tucker, attorney and associate professor of law at Arizona State University (ASU) College of Law in Tempe, has raised more than a few eyebrows during her climb to the top. Now as the first deaf member of RIT's Board of Trustees, she plans to raise expectations and promote understanding.

For her fellow trustees, many of whom have no direct experience or knowledge of deafness, Tucker will provide a vital link.

"I want to provide the Board with a first-hand knowledge and understanding of deafness and of the problems and needs of RIT's deaf students," she says.

Through her work with the RIT Board of Trustees, Tucker plans to have an impact on students' educational experience at RIT.

"I've always worked to promote higher expectations of deaf students," she says.

Tucker, a former NTID National Advisory Group member, brings to the task boundless energy and impressive credentials. In May 1988, she won the Individual Achievement Award from the National Council on Communicative Disorders, presented at the Kennedy Center in Washington, D.C.; and in 1987, she was presented with the Take Charge Award from the National Women's Economic Alliance Foundation.

Also, she recently was among three Arizona attorneys nominated by the Commission on Appellate Court Appointments to fill a vacancy on the Arizona Court of Appeals.

Although she was not selected this time and while the competition is fierce for the infrequent judicial vacancies, Tucker is certain that she will one day achieve her goal of being the first deaf woman appellate court judge in the country.

"Soon after I got into law school," says Tucker, "I knew that I wanted to become an appellate judge."

She recently told a *Tempe Daily News Tribune* reporter that she feels the Arizona Court of Appeals could use a deaf woman on the male-dominated appellate court as a role model to women and disabled people.

Tucker, who has been interviewed on Cable News Network and ABC-TV's *Nightline,* has one thing to say about why she is so successful: "I'm probably the most stubborn person you'll ever meet."

Others have more to add about Tucker's success.

"Bonnie is ambitious and aggressive," says Ken Levinson, president of the Alexander Graham Bell Association for the Deaf, Inc., an organization with which Tucker has been involved since 1978. "She works hard toward whatever goal she sets for herself."

Success for Tucker, Levinson adds, means success not only in the deaf community but also in mainstream society.

"Bonnie believes in her role as a competitor within the hearing world," he says. "She believes in succeeding in the mainstream as the real means of earning our rights as equal citizens."

Tucker notes that she doesn't focus on her deafness and refuses to listen to people who say that she can't do something because she is deaf.

"I just keep marching along," she says. "I don't pretend that barriers are not there; I just don't see them."

During much of her life, however, Tucker intentionally ignored her deafness and the barriers it created.

She didn't feel comfortable sharing her deafness with friends in elementary and high school, and although she managed to maintain good grades without the use of support services, she notes that she often felt lonely and inadequate.

Tucker says that while she could speechread well, she missed most of what was being said in class, and eventually developed voracious reading habits in order to keep pace with her peers.

She used those reading skills to earn a bachelor's degree in journalism from Syracuse University in 1961, also without support services.

While still in college, she married, and after graduation settled down to life as a wife and mother.

"At that time," Tucker says, "it was just assumed that I would start a family and stay home to raise the kids."

Three children and 17 years later, Tucker's husband told her that he was leaving because it was too frustrating living with a deaf person.

The sole supporter of her children, Tucker realized that, at 37, she had never held a job, never used an interpreter, and couldn't use the telephone. Her deafness could no longer be ignored.

"Suddenly, I blamed everything on deafness," she says. However, refusing to give into depression, she decided to enroll in law school.

"My husband was a lawyer," she says, "and I thought, 'If he can do it, so can I.'"

After one year at Arizona State University College of Law, Tucker enrolled in and subsequently graduated from the University of Colorado in 1980 with a juris doctor degree, ranking 10th in a class of 159 and having served as editor-in-chief of the *Law Review*.

After graduation, Tucker served as law clerk to the Honorable William E. Doyle of the Tenth Circuit United States Court of Appeals. In 1981, she joined the Phoenix law firm Brown & Bain as a litigation attorney; she earned full partner status in 1987.

She recently took a leave of absence from Brown & Bain to accept an associate professorship at ASU. Her courses include "Criminal Law," "Trusts and Estates," and "Law and the Handicapped."

According to Sterling Tanner, a student at the College of Law who took Tucker's "Trusts and Estates" class, Tucker is an effective professor who works hard and is always well prepared.

"We were impressed with her in our class," says Tanner. "She put forth a real effort. She was always ready and had her notes in order. Also, if she didn't know the answer to a question, she'd be honest and get back to us the next day."

Tanner, a pediatrician who will receive his law degree in May 1990, says that Tucker's style doesn't always endear her to students.

"She made us think and reach for answers," he says. "That's why students who like to be spoon-fed don't like her as a lecturer."

"She will be an example to deaf and hearing people that a deaf person can accomplish the same things as hearing people."

***Legal eagle** Time spent in the library is part of the reason Tucker has a reputation among her students for always being well prepared.*

Tanner adds, however, that Tucker is an instructor who brings to the classroom a genuine concern for her students.

It is that same concern that Tucker brings to RIT.

Tucker's agenda for her tenure as a Board member includes the development of a stronger bond between NTID and other RIT colleges.

"As a first step in that process," says Tucker, "I would like to promote more extensive interpersonal relations between deaf and hearing students and faculty and staff members. I would like to see more integration and understanding at RIT."

Perhaps Tucker's most important contribution to the Board, says Levinson, will be as a role model.

"She will be an example to deaf and hearing people that a deaf person can accomplish the same things as hearing people," he says. "Bonnie's biggest impact, I think, will be her ability to be a leader within the mainstream. By doing that, she will prove that deaf people are, in fact, equal citizens."

Tucker's appointment to RIT's Board was an important and positive step for the Institute, says Dr. William Castle, director of NTID and vice president for government relations for RIT.

"Bonnie brings a wealth of valuable experience to RIT," says Castle.

Castle notes that when Tucker was nominated for a position on the Board, he informed Dr. M. Richard Rose, president of RIT, that Tucker would not necessarily be representative of deafness, since in spite of her activities with many organizations serving deaf people, she has not been strongly active within the deaf cultural community.

"In addition," says Castle, "the deaf community is so diverse that any one person would have a difficult time representing all of its varied interests.

"However," notes Castle, "I stressed to Dr. Rose that her insight and intellect would make Bonnie an invaluable addition to the Board."

Both Castle and Rose feel that the entire RIT community will benefit from Tucker's presence.

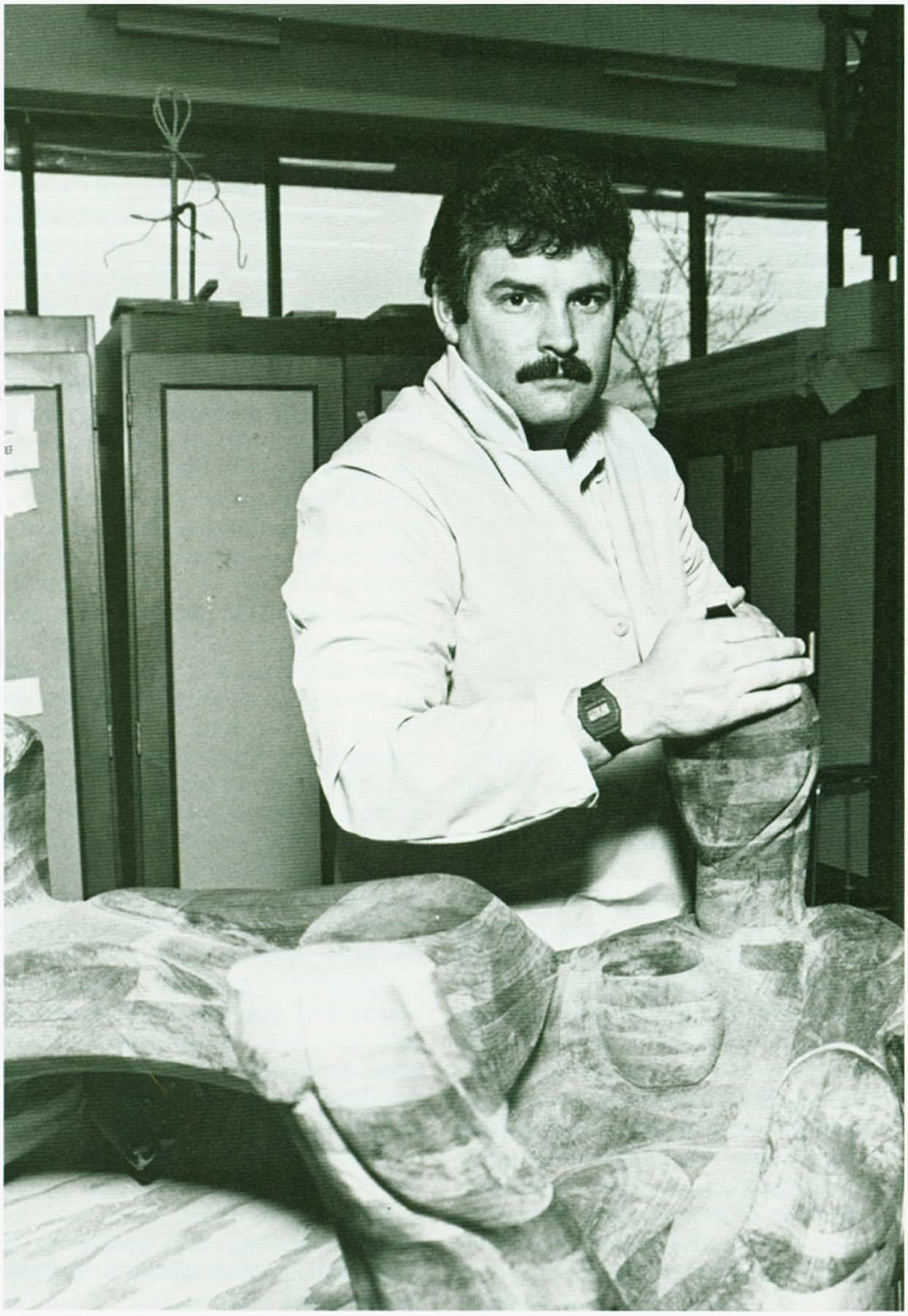
"Bonnie's experience, both professional and personal, will serve the Institute well," Rose says, "and her achievements will encourage the aspirations of all RIT students."

Vincent Dollard; K. Coralee Burch, Ph.D.; and Lynne Bohlman contributed to this story.

The Artful Doctor

Paul Johnston more than masters the fine art of teaching

by Jean Ingham



Dr. Paul Johnston

A man of record—that's Dr. Paul Johnston.

While a student at the Oregon State School for the Deaf, Johnston excelled not only in track and field, but also in football. He still holds the school records for the 100- and 200-yard dashes and was all-conference linebacker and quarterback during his junior and senior years. He also is one of the first deaf persons to earn a bachelor of fine arts degree from RIT's prestigious School for American Craftsmen (SAC).

To these accomplishments he added a doctorate in art education from Pennsylvania State University (Penn State) in University Park. His many artistic skills contribute today to his success as an art educator at Gallaudet University in Washington, D.C.

"Paul is energetic and vibrant," says Theodore Salazar, chairperson of Gallaudet's art department. "He works easily with students, and his interest in art is contagious."

Johnston developed an interest in art, particularly in drawing and sculpture, during his junior year in high school. Along the way, he dismayed one woodworking teacher by creating an abstract sculpture instead of the assigned birdhouse—and received a failing grade for his attempt.

Despite the grade, Johnston wanted to pursue woodworking, concentrating on wood sculpture, in college. Even though his high school principal didn't believe he had a chance, Johnston wasn't about to give up his dream. He wanted a career that would allow him to express his creativity in unlimited ways. Following his instincts, he applied to RIT.

He was accepted at NTID in 1972 and entered the introductory art program. Johnston transferred to SAC after a pre-college year, as do most deaf students who are accepted by the College of Fine and Applied Arts (CFAA).

"Paul is one of those special people who continue to be remembered over the years," says Dr. John Cox, chairperson of NTID's applied art department. "He had an abundance of energy, charm, and wit."

William Keyser, chairperson of SAC, remembers Johnston as an enthusiastic student who performed his assigned projects with fervor.

"However," sighs Douglas Sigler, associate professor of woodworking and furniture design in CFAA, "he could have used a bit more patience. He was always in a hurry."

"I needed to make up for lost time," Johnston explains, "because I hadn't previously studied advanced art or elements of design."

Not only did he work hard on his studies while at RIT, Johnston also became a resident advisor and joined the Drama Club. The club, a forerunner of NTID's department of performing arts, was founded and directed by Professor Emeritus Robert Panara.

Panara remembers Johnston as his "right hand." He says Johnston not only acted but also helped design sets, and with six other students and Jerome Cushman, associate professor in the department of performing arts, developed a play titled *Wall*.

Johnston played the main character in *Wall*, a short biography about a deaf boy's life. It was the first NTID play taken "on the road" to other colleges and organizations.

After receiving an associate degree in fine arts in 1975, Johnston went on the road himself with the National Theatre of the Deaf (NTD), touring throughout the United States, Canada, and Scandinavia.

"The theater is still in my blood," Johnston says. "I love to discuss theater and creative drama. I enjoy performing arts activities in the deaf community and the metro Washington, D.C., cultural community."

After spending a year with NTD, Johnston chose to return to RIT to complete his bachelor's degree in woodworking and furniture design.

He received his BFA in 1978, then went on to Penn State for a master's degree.

With his newest degree in hand, Johnston again indulged his love of the theater. In 1981, he took a position in NTID's department of performing arts, where he taught acting, introduction to theater, and sign mime.

Elements of design Johnston leads a class at Gallaudet University.

"Paul is energetic and vibrant. He works easily with students, and his interest in art is contagious."

"The students really enjoyed him," says Dr. Bruce Halverson, former chairperson of NTID's department of performing arts. "He made learning an exciting experience."

After three years—his fling with the theater somewhat satisfied—Johnston resolved to pursue his other love—teaching art. In 1984, he accepted a position as art educator at the Model Secondary School for the Deaf at Gallaudet. The two years he served as instructor and instructor/chairperson for the art department provided him "with the opportunity to teach, communicate, and work with high school and exceptional students in varied circumstances."

This experience inspired Johnston to return to Penn State to pursue a doctorate in art education. There, as a graduate assistant, Johnston taught design courses, using an interpreter to communicate with his students. He completed his degree last year.

As an art educator, he hopes to encourage deaf students to choose art as a profession. More deaf professional artists, Johnston believes, can lead to improved art and drama programs in schools for deaf students.

"This is difficult at the present time," he adds, "because there are not enough art and drama programs with good teachers, facilities, and administrative support for deaf students.

"I see many deaf children who have creative potential, but they need to develop better attitudes, art appreciation, and knowledge," Johnston says. "I want to motivate, encourage positive thinking, and share my creative resources with them."

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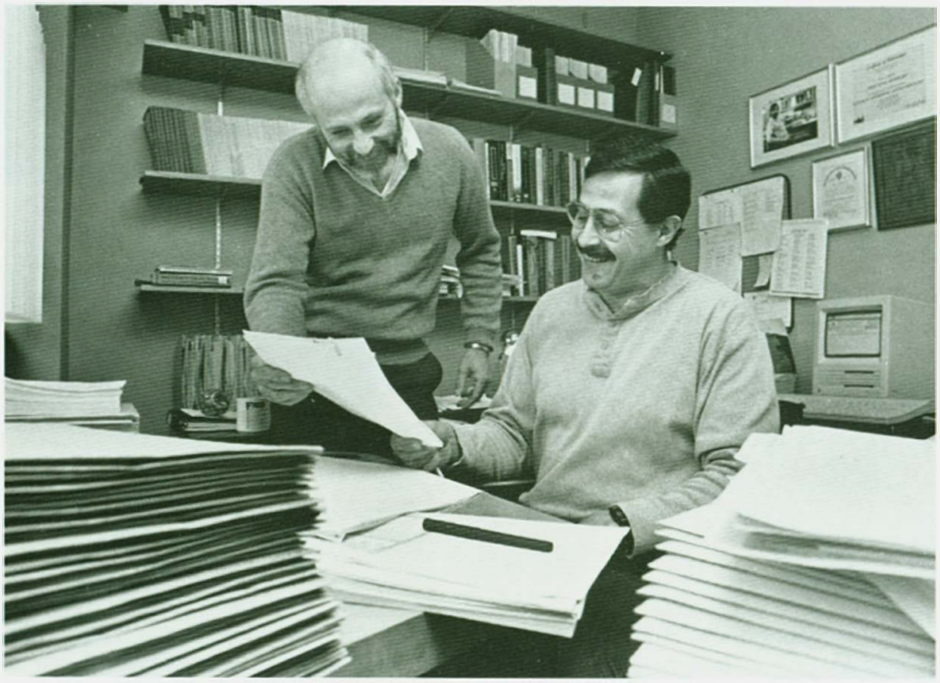
Collaboration of Caring

by Lynne Bohlman

Student problems handled with EASE



Deciphering an S.O.S. Delbert Dagel, career development counselor, standing, and Dr. Fred Dowaliby, research associate, look over responses to a student questionnaire, part of the Early Alert System for Education that they developed to identify students at risk of withdrawing.

Thanks to the development of an "early warning" system, faculty members in NTID's School of Business Careers (SBC) no longer need rely on a "sixth sense" or "gut instinct" to identify students who might be at risk of leaving the Institute without a degree.

The tangible, two-pronged Early Alert System for Education (EASE) identifies, through student surveys and teacher referrals, students who show signs that they may eventually experience academic status-threatening problems.

The program is not specifically designed to retain students, but rather to identify and help students experiencing academic, social, and personal problems.

"Through these efforts," says Lee Twyman-Arthur, chairperson of the business careers counseling services department, "students are given special attention, sometimes even before they are aware that they may be in serious academic difficulty."

The key to aiding these students, says Delbert Dagel, career development counselor in business careers counseling services and one of the developers of EASE, is to provide intervention strategies to students early in their first academic quarter, before they become overwhelmed by their problems.

In essence, EASE is a "collaboration of caring" among teachers and counselors.

"We feel that people can make the difference," says Dr. Christine Licata, assistant dean and director of SBC. "EASE gives instructors and counselors another opportunity to join forces and recognize in a timely way the problems students are having and to reach out to help them cope with those difficulties. It provides a framework for our team of professionals to show students that they really care about them."

Dagel concurs. "EASE helps students feel their instructors want to see them be successful and graduate."

Started three years ago, EASE grew out of counselors' desire to be more proactive. Rather than waiting until the end of the quarter to discover which students were on academic probation, counselors wanted to aid students early.

The opportunity to do something presented itself in the fall of 1986 when Dagel received the Ronald D. Dodge research grant and a leave of absence to work in the department of educational research and development.

Dagel and Dr. Fred Dowaliby, research associate in educational research and development, spent that quarter immersed in research concerning student attrition and retention, and emerged with the Student Integration Survey, designed to measure students' social and academic integration at NTID.

"These are the most potent indicators of academic suspension or withdrawal," says Dowaliby.

"The concerns that seem to affect a student's commitment to an institution and graduation are not typically academic or ability oriented," he adds, "but rather relate to whether or not a student is integrating into the environment."

The 29-item survey, administered to first-year SBC students during the third week of their entering fall quarter, measures four areas: negative affect regarding NTID; negative social integration; negative "studentsmanship" or academic skills; and difficulties at NTID.

Based on analysis of students' responses, Dagel and Dowaliby, during the program's first two years, achieved a 60 percent accurate prediction of which SBC students eventually would experience academic difficulties and be suspended involuntarily.

For the first time this year, survey results and analyses were shared systematically with counselors for the purpose of constructive intervention.

"By the end of the fourth week," Dowaliby says, "all SBC counselors had a report on their students with a flag for those we were predicting would have trouble.

"The ultimate purpose is to provide early feedback to counselors who will intercede and have a positive impact on students."

Also this year for the first time, counselors in the School of Visual Communication Careers (SVCC) used the EASE survey.

The survey "provides a quick way of finding out where students are," says James Kersting, career development counselor in the visual communication careers counseling services department and coordinator of EASE for SVCC.

SVCC counselors, who also taught freshman orientation courses in the fall quarter, found survey results to be accurate.

"The results reinforced notions we had begun to form about students and, in some cases, surprised us," Kersting says.

In the fall of 1988, 68 of 150 business careers and visual communications careers students were identified as being at risk and received counseling services.

Further studies are planned to test Dagel and Dowaliby's belief that early identification of students who are encountering academic, social, or personal difficulties can lead to better student adjustment, academic success, and increased retention.

NTID's attrition rate is about 47 percent, a figure comparable to community colleges with open admissions policies. While EASE may potentially help the Institute retain more students, Dagel says, retention has never been the primary goal.

"We'd like to be able to retain more students," he says. "The primary goal, though, is to gather information from students and teachers and to coordinate that information quickly so that we are able to assist students with problems."

Retention, Dagel hopes, will be the byproduct, but it is not the goal.

Students who withdraw from a college usually do so within their first year. That's why the survey component of EASE is directed to first-year students. The teacher referral component, however, is a means of identifying high-risk students regardless of year.

"The teacher referral component brings students in for help at a point when they still are receptive to assistance from faculty members and counselors," says Twyman-Arthur.

For faculty members, says Dianne Bills, instructor in the data processing department, EASE facilitates communication with counselors, who can respond quickly to students' needs. The program, she says, provides a format for opening discussions with counselors and students.

Mary Beth Parker, assistant professor in the business occupations department, also finds EASE "a comfortable vehicle for approaching students." When she notices problems in the classroom, Parker approaches the students, discusses EASE, and asks permission to alert their counselors.

Some typical warning signals include lack of or inappropriate interaction with peers, chronic absence, weak study skills, and lack of interest. With the student's knowledge, instructors complete a Teacher Referral Form, indicating the problem, and send it to the appropriate counselor.

It is then up to the counselor to contact the student and arrange a meeting. Sometimes, the counselor and student will meet with the instructor. While the problems for which students are referred typically seem to be of an academic nature, Dagel says, often personal and social problems, such as homesickness and roommate conflicts, turn out to be at the root of trouble.

"Whereas before, faculty members may have noticed a problem," Bills says, "EASE helps focus on why there is a problem."

"Through these efforts, students are given special attention, sometimes even before they are aware that they may be in serious academic difficulty."

During the past three years, 90 students, most of them in their first year, have been referred through EASE.

The teacher-referral component, run on a pilot basis its first two years, was opened on a voluntary basis to all SBC faculty members this fall. About 35 percent have participated.

"It helps," Parker says, "because we're not struggling against something we can't control or help students with.

"With the proper help, students are able to concentrate on the classroom and academic demands," Parker adds.

Says Sister Rosemary Sherman, adjunct instructor in business occupations, "It gives me a little more power."

The program is designed specifically, however, to empower students.

"I haven't seen a student here who couldn't succeed," says Sherman, "if he or she received the support needed.

"If we really want to educate students, we must be able to reach out to them before it's too late."

Through both components of EASE, counselors like Solange Skyer are able to obtain the information they need to help students—immediately.

"I can work with students right away, rather than waiting until they come to me two quarters later," says Skyer, who counsels 65 students.

Once students have met with counselors, Sherman, in many cases, has seen improvement in classroom performance. She has witnessed improved attitudes, better attendance and academic performance, and requests for tutoring.

In some cases, however, the answer for students cannot be found at the School of Business Careers or even at NTID.

If, even after counseling intervention, students decide to leave the Institute, Dagel says, "They have a better understanding of why they're leaving and have goals in mind."

Whatever their ultimate decision, students identified through EASE, either through the student survey or teacher referrals, generally are receptive to talking with counselors.

"My sense," says Dagel, "is that students have been pleased and somewhat relieved that someone has taken an interest in them and can assist them."

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BEYOND Sesame Street

by Susan Cergol

Actress Linda Bove thinks it's obvious that deaf people are capable of living full and successful lives. "Let's forget the phrase, 'Deaf people can do it,'" she says. "My life is based on the conviction 'I can do it.'

"Deaf people should be considered as individuals first," she explains. "I want to be recognized for my accomplishments as an actress, not because I'm deaf."

Bove, who visited NTID as a guest of the Special Speaker Series last November, was introduced by longtime friend and colleague, Patrick Graybill.

"Linda was a dazzling communicator when I worked with her 10 years ago in the National Theatre of the Deaf," says Graybill, visiting teacher/artist in the department of performing arts. "She encourages young people to pursue their dreams and not let barriers prevent them from achieving those dreams."

Tell me a story Linda Bove reads to a young fan from an educational book produced by the Children's Television Workshop before her presentation to NTID students.

Bove indeed is an accomplished actress. For more than nine years, she played leading roles with the National Theatre of the Deaf both on and off Broadway. She also played the lead role in the national touring company and Broadway production of *Children of a Lesser God* and has appeared in the feature films *Children of a Lesser God* and *Follow That Bird!*

In the early 1970s, she worked for six months on the television soap opera *Search for Tomorrow*. Bove's other television credits include appearances on the series *Happy Days* and the CBS special *A Child's Christmas in Wales*.

For countless numbers of current and former preschoolers, however, Bove perhaps is best known for her role as Linda, the librarian, on the Emmy Award-winning television show *Sesame Street*. For the past 14 years, she has introduced deaf culture and language to both deaf and hearing children through this character.

"Linda Bove's appearance on the show is extremely valuable because she brings visibility to people who are different from the mainstream," says Thomas Holcomb, developmental educational specialist in the department of

student life. "She serves as an excellent role model, not only for deaf children, but for hearing children as well."

Holcomb's 3-year-old daughter, Tara, who is deaf, is an avid viewer of *Sesame Street*. "Linda's presence on the show reinforces my daughter's perception that there is nothing wrong with being different," he says.

"In addition," he adds, "she is the only character on the show who Tara can fully understand."

Holcomb believes that Bove is a good language model for his daughter because she communicates in American Sign Language (ASL), Tara's native language.

Bove, who grew up with deaf parents, also learned ASL before English and is a strong advocate for teaching sign language to children.

"ASL is the birthright of deaf children," she says. "They should learn to be proud of their own language."

To this end, Bove has worked with the Children's Television Workshop, a New York-based organization that develops educational products for children, to produce two sign language instruction books, *Sesame Street Sign Language ABC* and *Sesame Street Sign Language Fun*, both with the *Sesame Street* Muppets.

She also has created a videotape titled *Sign Me a Story*, in which she tells favorite children's stories in ASL. The tape also includes English voice-over and closed captions. This project allowed Bove to combine her fluent storytelling and acting skills with her commitment to providing educational entertainment for children.

"Previously, deaf kids had been denied access to these bedtime stories because they weren't told in their native language," says Bove.

Holcomb praises the value of this endeavor.

"Because of this videotape," he says, "Tara now is able to recreate the stories of *Little Red Riding Hood* and *The Three Bears*."

Bove particularly enjoys working with young people. "Children's ideas are not yet formulated or set," she explains, "and therefore they are able to open their minds to change."

She believes it is likely that children who grow up watching *Sesame Street* will have fewer biases toward deaf people because, she says, "They see me and my deafness as normal.

"Look at the power of television," she continues. "It instantly affects the lives of millions of people in both positive and negative ways. Positive images of deaf people on television can help to correct stereotypes."

***Captive audience** Three-year-old Tara Holcomb, daughter of NTID faculty member Thomas Holcomb, enjoys her favorite afternoon activity—watching Big Bird and friends on* Sesame Street.

Students who attended Bove's presentation agree. "I was first exposed to sign language by watching Linda on *Sesame Street*," says second-year data processing student Joel Krigsman, who attended mainstream schools as a child. "She gave me my first taste of what deafness is about."

Fourth-year media production student Carol Hirsch also watched Bove as a child. "She was a wonderful role model for me," she says. "Deaf people can identify with a deaf actress."

In the last few years, Bove told her audience, there has been an influx of deaf characters on television and in films. Among the more notable examples are the Emmy Award-winning television movie *Love is Never Silent* (which co-starred Bove's husband of 18 years, Edmund Waterstreet) and the film version of *Children of a Lesser God*, which won an Oscar for actress Marlee Matlin.

However, says Bove, the number of roles for deaf performers is "the merest drop in the bucket." This she attributes to a general lack of understanding about deafness.

"Writers and producers tend to see deaf people as silent and suffering," she explains. "When a deaf character is introduced, the story always revolves around that person's deafness."

As an example, Bove cites the character development of Linda on *Sesame Street*.

"The writers could come up with very little when the character was first introduced," she says. "Now, I maintain a dialogue with the writers, and Linda has grown in depth and breadth."

Bove looks forward to the day when there are many more positive images of deaf people on television and in film.

"There is a large population of deaf people in the world," she says. "Portraying a variety of different people in everyday life is more realistic—and more enjoyable."

She also looks forward to a time when "there are more qualified sign language interpreters, when deaf people have more control over legislation that affects our lives, when schools for our deaf children have a majority of deaf teachers, and when signing is seen as a joy and a privilege."

She believes this can be accomplished if deaf people "band together to make ourselves heard," as did students at Gallaudet University in Washington, D.C., last spring to protest the hiring of a hearing president.

Ultimately, Bove's message is simple and clear.

"Be strong and follow your heart," she says. "Anything can be accomplished by people who know what they want and are determined to make it happen."

Lyon Lecturer bridges language and cultural differences

Tricultural Triumph

by Vincent Dollard

Tjoan Tan used ambition and determination to carry himself beyond an educational system that "viewed deaf people as second-class citizens."

And his mother helped temper those qualities into discipline and understanding with her steady advice: "Be patient. There is always a way, always hope."

Born in West Java, Indonesia, Tan, 43, initially was limited to a seventh-grade education because of his deafness, caused by spinal meningitis which he contracted when he was 2. His determination and discipline, however, eventually earned him a master's degree from Boston University.

In recognition of his success, Tan spent one week at NTID in October, meeting with students as the 1988 Edmund Lyon Memorial Lecturer. The Lyon Lectureship is presented annually by a deaf person who has overcome obstacles and is a role model to other deaf individuals.

Robert Menchel, assistant professor in NTID's physics and technical mathematics department, points out that Tan's message is one that embodies NTID's educational philosophies.

"Tan demonstrated to students that they should grab all the education they possibly can while they are here," says Menchel, chairperson of the Lyon Lectureship Committee for the past eight years, "He showed them how important education is and that it doesn't stop when they leave RIT."

Tan is an impressive role model. After leaving his family and friends in Indonesia in 1969 to pursue an uncertain future in the United States, he obtained a bachelor's degree in social work and sociology from Gallaudet University in Washington, D.C., and went on to earn a master's degree in rehabilitation counseling of the deaf from Boston University.

Tjoan Tan

> "Tan demonstrated to students that they should grab all the education they possibly can while they are here."

While at Gallaudet, he earned dean's list honors three times, was education chairman for his fraternity, and was nominated for *Who's Who in American Colleges and Universities*.

"It was a rough road at Boston University," says Tan, "because there were no interpreter services provided by the school or the Massachusetts Rehabilitation Commission."

Now, as a service counselor for multihandicapped people at the Massachusetts Commission for the Blind, Tan carries a heavy caseload of clients, says Mitchell Sanborn, clinical supervisor.

"Tjoan has approximately 70 clients," says Sanborn. "He counsels both vocational rehabilitation and social rehabilitation clients. Most counselors don't handle dual caseloads like that."

Sanborn notes that Tan brings to his work an empathy that he uses "to enable clients to attain their highest level of independence and self-worth."

"In addition," says Sanborn, "Tjoan has a thorough knowledge of the vocational rehabilitation system that he's learned from his academic training as well as from his own experience."

Tan views his main responsibility as teaching his clients independence, and says that his most effective work is mental health counseling.

"I try to help clients adjust to their blindness," says Tan. "Some feel that because they are blind and deaf, life is not worth living. Sometimes people feel no hope to live. I tell them what my mother told me, 'Be patient.'"

Tan's patience has served him well throughout his life. As a young boy, he desired a good job so that, as he grew older, he could marry and have a family. Indonesia, a Dutch colony at that time, provided only a seventh-grade education for its deaf citizens. So despite Tan's desire to continue his education, he had no alternative other than menial employment.

"Twenty years ago," says Tan, "the career and educational opportunities for deaf people in Indonesia were limited. There were no deaf professionals or technicians. It led to a lot of frustration and bitterness for a deaf person to strive to obtain a diploma or degree."

His first job was as a letterpress operator in a print shop. The job

consisted of setting letters into a small tray before installing it into the print machine.

"Boredom forced me to think about learning another printing skill," says Tan. "However, the manager would not allow me to continue to learn because of my hearing impairment."

In spite of this barrier, Tan taught himself how to run the printing machine, and when a press operator missed work one day, Tan jumped in and took his place.

"The manager saw what I was doing and was stunned," says Tan. "After that, he began to trust me and my performance. Within three years, I was promoted to assistant manager and foreman."

The salary Tan earned from his printing job enabled him to attend the English Evening School. The school proved to be an important stepping stone in Tan's life because he was encouraged to correspond with pen pals in the United States.

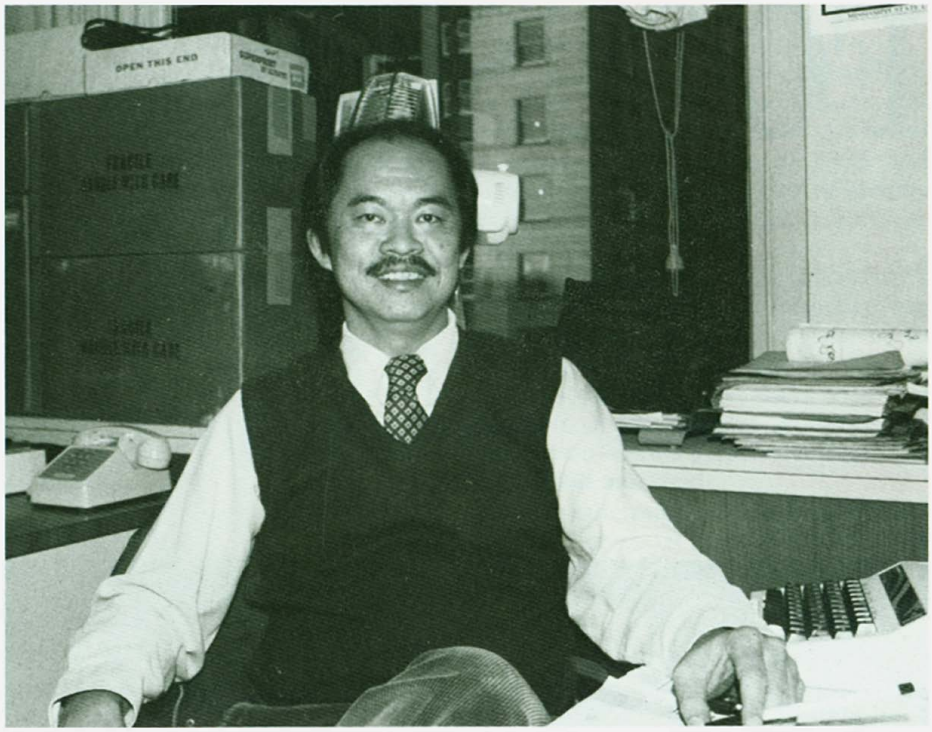
"The correspondence offered me many opportunities to improve my English as well as build friendships," says Tan. "Those friends played an important role at that stage because they helped me get needed information. Without them, my major goal in life would not have been accomplished."

Tan's major goal was to emigrate to the United States in order to continue his education and obtain the best possible job.

"Employment is very important to Indonesian and Chinese people," says Tan, pointing out that his ancestors were Chinese. "Marriage depends on one's job because a person who has a good income reflects an ability to support a family as well as his parents when they grow older. It is a Chinese tradition."

Tan's desire to go to the United States was fueled by his hobby—reading. He read whatever he could find and says that reading replaced his lack of education. Through his voracious reading, Tan "shaped thoughts and beliefs" that he would carry with him to the United States. Reading also is how he found out about Gallaudet University.

His father discouraged such wild dreams, telling Tan that it would be impossible to send him to the United States since his parents did not have the money to support his education in a foreign land. His mother, however, quietly encouraged Tan and became his "motivator."



Dedicated to helping others Tan intends to remain in the human services profession so that he can work to improve opportunities for deaf people.

"I told my parents that I was determined to pursue my dream," says Tan.

That pursuit took five years and hundreds of letters to acquaintances, organizations, and schools for deaf people in the United States, England, and Italy to arrange for a sponsor.

The late Rev. Warren Blackwell, a deaf congregational minister in Charlottesville, Virginia, happened to read one of Tan's letters that was printed in a publication from the New York School for the Deaf.

"Rev. Blackwell became my sponsor," says Tan. "He organized fund raisers to pay for my airfare and even arranged for grant money from Gallaudet to fund my first year of school."

While finding a sponsor and coming to the United States was the fulfillment of a dream for Tan, it was only half the battle. Tan was older than most students at Gallaudet and his lack of English and American Sign Language skills proved to be a barrier to casual conversation. Classroom work was even more demanding.

"I was sometimes uncomfortable as a student at Gallaudet," says Tan. "Other students would occasionally make fun of me. But I stuck it out. The point is to ignore age differences or other problems in order to get what you want—a sheepskin."

Tan graduated from Gallaudet in 1974 and moved to Boston to pursue a master's degree and continue to work on his English language skills.

Tan now boasts of fluency in four languages: Dutch, Indonesian, English, and American Sign Language. He has conquered the challenges of his youth and of his cultural adventure.

Tan is married and he and his wife, Ellen, who also is deaf, have an 11-year-old hearing daughter, Lien.

While Tan has achieved the goals he set for himself so many years ago, he maintains new goals and enjoys his responsibilities as a role model.

His new endeavors reflect a deep sense of gratitude to those who have helped him along the way. He says that he is indebted to those who believed in him and gave time, energy, and money in support of his endeavors.

"Now it is my turn," he says, "to offer what I can. I will remain in human services so that I can improve opportunities for deaf people and inspire and encourage them to achieve their highest potential, both personally and professionally."

FOCUS On...

Dr. Dale Rockwell

by Lynne Bohlman

***Gentleman farmer** Dr. Dale Rockwell prepares his garden for the annual planting of tomatoes, onions, and peppers.*

For the past 30 years, Dr. Dale Rockwell has led a dual life.

Rockwell, associate professor in the medical laboratory technology (MLT) program, has played the role of dedicated teacher, leading his students to an understanding of chemistry and its importance to clinical laboratory courses. Simultaneously, he has adopted the role of eager, inquisitive student, earning seven academic degrees.

Rockwell's active life in the education arena began with a lesson he learned well from his first teacher—his father.

Every Sunday morning, after delivering newspapers to their New London, Connecticut, neighbors, Rockwell, then 15, and his father, a U.S. Postal Service clerk, would stop off at the corner drugstore. Over milk shakes, Rockwell's father often would tell his son: "I would give my right arm to go to college. College offers a person opportunities to succeed, to try new experiences. It opens new doors."

Taking his father's words to heart, Rockwell has walked through the doors of five different universities, earning three bachelor's degrees, three master's degrees, and a doctorate.

For Rockwell, however, his life as a student was more than the pursuit of degrees; it was a pursuit of education and knowledge, a means of becoming a better teacher.

"What motivated me," he says, "was a desire to learn and improve myself, and to be able to teach my subject matter efficiently.

"In addition to acquiring updated information on science concepts and teaching strategies," Rockwell adds, "I also have taken mental note of how some teachers in my courses have generated excitement and have inspired students. Over the years, I've modified and utilized a mix of these instructional styles."

Rockwell's tenure as a college student began at Clark University in Worcester, Massachusetts, where he earned a bachelor's degree in biology in 1959.

Deafened when he was 4 after a bout with scarlet fever, Rockwell graduated from Clark by passing out carbon paper to his classmates and thus obtaining copies of their notes, "burning the midnight oil," and asking a lot of questions.

It was at Clark that Rockwell earned his nickname "Questions."

Rockwell credits his habit of asking a lot of questions as one of two traits—the other being perseverance—that have helped him attain his success.

His philosophy about asking questions was confirmed when, as a student at Gallaudet University in Washington, D.C., during the early 1960s, his teacher Robert Panara, now professor emeritus at RIT, introduced him to the works of Rudyard Kipling.

Quoting Kipling, Rockwell says: "I keep six honest serving men/(They taught me all I knew);/Their names are What and Why and When/And How and Where and Who."

But Kipling was not all that Panara introduced to Rockwell.

"Bob had a dramatic flair for acting out characters and stories," says Rockwell. "He made teaching look exciting. He really turned me on to teaching."

Initially uninterested in teaching "because my Clark classmates told me that teachers starve," Rockwell now says, "Since I became a teacher, I've never wanted to do anything else. I enjoy conveying my knowledge and expertise to young students, and when I've gotten the concepts across, seeing their faces light up—that's my reward."

After graduating from Gallaudet in 1961 with a bachelor's degree in education of the deaf, he taught in the chemistry department there for six years.

Rockwell credits Donald Peterson, another Gallaudet teacher and former colleague, for sharing with him ideas on how to make chemistry interesting to students.

"He had a teaching style that included presenting chemistry demonstrations to the class," Rockwell says. "I still use some of his ideas."

Peterson, associate professor of chemistry and chairperson of the department, remembers Rockwell as a diligent student and colleague who added a new wrinkle to a class experiment. In one demonstration of liquid nitrogen's freezing capabilities, Peterson used flowers. When Rockwell borrowed the demonstration for his classes, Peterson remembers, he used goldfish that, when thawed, swam away.

While teaching at Gallaudet, Rockwell pursued a master's degree in science from Wesleyan University in Middletown, Connecticut, during the summers. He graduated in 1966.

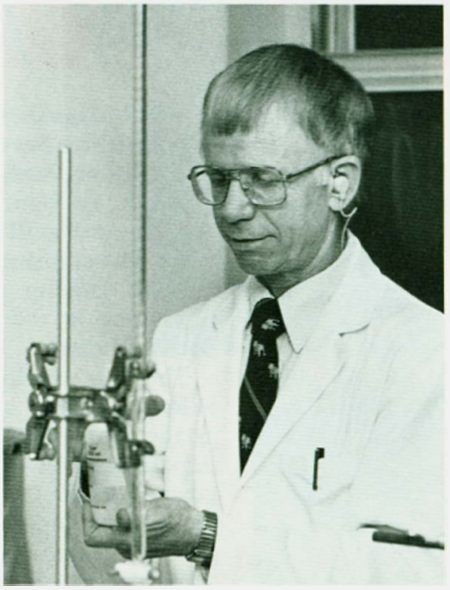
That same year, he left Gallaudet to become coordinator of the science department at the William W. Backus Hospital Nursing School in Norwich, Connecticut, where he taught hearing students.

When in 1968 the state began phasing out nursing schools associated with hospitals, Rockwell made plans to pursue his master's degree in chemistry from the University of Connecticut in Storrs. A camping trip to Rochester, New York, however, changed those plans.

While visiting a former Gallaudet student in Rochester, Rockwell took a tour of Rochester Institute of Technology (RIT), where the new National Technical Institute for the Deaf (NTID) was to be established. Wearing shorts and sporting a two-week beard, Rockwell ran into his former mentor, Panara, who convinced him to apply and interview for a position at NTID right then and there.

As NTID prepared to open its doors, Panara says, the search was on for people like Rockwell who could communicate well and were comfortable working with both deaf and hearing people.

"Like his name suggests," Panara says, "Dale is steady as a rock and goes as deep and thorough as a well in working with students and colleagues."



Head of the class Rockwell frequently uses classroom demonstrations to inspire his students.

Rockwell's experiences as a student, says Frederic Hamil, chairperson of the applied science/allied health department, have helped make him a strong, compassionate teacher.

"Dale understands the needs of students and the effect of teaching on learning," he says.

"He will go to every reasonable extent to help students, but there are limitations and expectations," adds Hamil. "He won't lower his standards, but he will do everything he can to help students achieve."

Rockwell helps students simply by serving as an example of the possibilities that are open to them.

"I'm proud to have him as my teacher because he recently got his Ph.D. [in education from the University of Rochester]," says Robert ("Keith") Pence, a second-year MLT student who shares with Rockwell an interest in chemistry. "I look up to his accomplishments."

Before enrolling in NTID, Pence was interested in science or business. Now, largely because of Rockwell's influence, he is considering cross registering in RIT's chemistry or biotechnology program.

"You see how interested he is," says Pence. "You can tell he really likes chemistry and it rubs off on you.

"The way he teaches class makes you feel that chemistry is one of the most important sciences. It relates to almost everything. So if you want to relate to life, you become a chemist."

Because he wanted to provide his students with up-to-date lessons and demonstrations, Rockwell continued his education, earning in 1973 and 1984, respectively, bachelor of science and master of science degrees in chemistry from RIT.

It was while studying for this master's degree that Rockwell first became interested in the computer as an aid to classroom instruction. He continued to study how to use computers with deaf students at the University of Rochester, where he earned a master's degree in education in 1986.

"The inherent qualities of computers can be beneficial for hearing-impaired students for learning practice," Rockwell says.

"The computer is a visual medium. When students turn on a computer, every program becomes a reading lesson for them. They have to read instructions and respond to them. And the computer tells them whether they are right or wrong. It is impersonal and creates a non-threatening learning experience for students.

"The computer," Rockwell adds, "is a tireless teacher."

For 30 years, Rockwell has been a tireless student. His journey through academia, though, is not one he made alone. His success would have been impossible, Rockwell says, without the support and encouragement of his wife, Rosalie ("Roz"), a teacher of deaf students at Monroe Middle School in Rochester.

"Continuing his education was important to Dale," says Roz. "Therefore, I intended to support that."

Now that Rockwell has earned a doctorate, however, he probably won't return to school for formal classes. Instead, he plans to write about and share what he has learned as a student and teacher.

He also will have more time to spend with Roz watching action movies, traveling, and gardening on their 3½-acre farm in Mendon, a Rochester suburb.

"There's a different future ahead of us," says his wife. "Dale's education was one road we've traveled. We've reached that destination. Now, there are other roads to travel, other things to do."

NTID NEWSLINE

***Men of honor** U.S. Rep. Silvio Conte, R-Mass., left, and Dr. S. Richard Silverman, former chairperson of NTID's National Advisory Group, were presented with RIT honorary degrees during May's Academic Awards Ceremony.*

RIT Honors Two Longtime Supporters

RIT President M. Richard Rose presented an honorary doctorate of humane letters to U.S. Rep. Silvio Conte, R-Mass., and an honorary doctorate of science to Dr. S. Richard Silverman, former chairperson of NTID's National Advisory Group, at the Academic Awards Ceremony held May 19 in the Robert F. Panara Theatre.

At the ceremony, Dr. James DeCaro, dean of NTID, said of Conte, "As ranking minority member of the House Appropriations Committee and its Subcommittee on Labor, Health and Human Services, and Education, you have vigorously supported the funding levels necessary for NTID to maintain programs that lead deaf students to successful careers."

Of Silverman, DeCaro said, "Your 30 years experience in and commitment to the education of deaf people was invaluable when you served as a member of the National Advisory Board charged with establishing the guidelines and mission of NTID as well as selecting the host institution."

International Research Center Makes Its Home in Rochester

A new International Center for Hearing and Speech Research was established this winter as a joint program of RIT and the University of Rochester's Medical Center.

Directed by Dr. Robert Frisina, NTID's first director who relinquished his position as vice president and secretary of RIT, the center will focus on the prevention, diagnosis, and treatment of hearing impairments in children and adults. In addition, research will be conducted on the design and manufacture of improved hearing and speech aids.

The center's offices are located at NTID, with research and treatment facilities at the University of Rochester's Medical Center.

NTID Recognizes Outstanding Service

The National Advisory Group (NAG) recognized four faculty and staff members with Outstanding Service Awards during a May 18 ceremony in the Robert F. Panara Theatre.

This year's recipients were Sidney Barefoot, speech/language pathologist in the department of speech/language; Barbara Cocola, building services supervisor in the physical plant; Jane Mullins, career development counselor in the department of science and engineering careers; and Richard Smith, interpreter in the department of interpreting services.

The awards are presented annually to one or more employees who consistently have contributed in an outstanding manner, both personally and professionally, to the quality of life of NTID students and faculty and staff members.

In addition, Paul Meyer, director of equal employment opportunity programs at the David Taylor Naval Ship Research and Development Center in Carderock and Annapolis, Maryland, received a special NAG citation for his efforts in hiring NTID graduates. Meyer, who has been instrumental in the placement of more than 98 co-op students and in the permanent employment of 21 graduates, was recognized for his personal commitment to fostering the success of NTID students and graduates.

Celebrating Black History Month

Reginald Redding, assistant principal of the Model Secondary School for the Deaf at Gallaudet University in Washington, D.C., presented the keynote address during NTID's Black History Month celebration in the Robert F. Panara Theatre February 7.

The Black Seeds, a group of students from Rochester School Number 4, also performed their dramatic dance routines for NTID students and faculty and staff members. This group of elementary students has performed before former President Ronald Reagan and throughout the United States.

***A great place to visit** NTID Director William Castle, left, and RIT President M. Richard Rose, center, accepted the Tourism Civic Award from Edward P. Curtis Jr., president of the Rochester/Monroe County Convention & Visitors Bureau, in February. Curtis presented the award, given annually, to RIT with particular emphasis to NTID, in recognition of the large number of visitors and conventions the Institute attracts to the Rochester area.*

Next summer, NTID will co-host more than 2,000 visitors when the 1990 International Congress on Education of the Deaf comes to Rochester.

Dear Friends of NTID,

In addition to offering students a quality education that leads to many successful career paths, RIT also provides an environment that fosters students' development as citizens. A key ingredient in shaping citizens is the presence of a variety of role models on campus.

A recent addition to RIT's "family" of role models is Bonnie Tucker, an attorney and law professor at Arizona State University College of Law. Bonnie, who is deaf, was appointed to RIT's Board of Trustees last fall. She previously served on NTID's National Advisory Group. Her legal experience, insightfulness, intelligence, and sensitivity to issues that involve deafness will benefit the RIT Board.

Her presence is sure to make that important group even more sensitive to the needs and concerns of deaf students. Her highly visible leadership role will serve as an inspiration to all RIT students.

M. Richard Rose
President

Rochester Institute of Technology

National Technical Institute for the Deaf
One Lomb Memorial Drive
Post Office Box 9887
Rochester, NY 14623-0887

ADDRESS CORRECTION REQUESTED

NTID channels energy into instructional television, p. 16.

Photography by Robert Schleifer