

CTEBVI JOURNAL

SUMMER 2010

Volume LII, No. 2

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Frances May (Thiesen) Mannino

Warren D. Figueiredo

- Introducing ...

Our New Itinerant/Resource Room/Special Day
Class Specialist

Our New Textbook Formats Specialist Committee

- Featured Articles ... pgs. 19-21

And a passel of juicy Specialists' Articles!

THE OFFICIAL PUBLICATION OF THE

*California Transcribers and Educators
for the Blind and Visually Impaired*

Message from the Editor

This issue is jam packed with exceptional articles from our Specialists. Many of these articles are based on materials used in workshops at the 2010 CTEBVI Conference.

Also, we have several new Specialists who have written up short bios about their braille knowledge and experience.

ENJOY!!

There will be no "Announcements" section in this issue.

The 10th Anniversary of *The BRAILLE challenge*[®] was a rousing success this year. There were quite a number of contestants that were first-timers to the Finals and placed either 1st, 2nd, or 3rd. CONGRATULATIONS TO YOU ALL. This year there were over 30 regionals that participated in the preliminary event and, combined with the individual contestants, there were over 780 kids from across the United States as well as Canada who participated this year. If you know of any children who would benefit from this experience, please check out the website at www.braillechallenge.org to get information for next year's event.

New Committee Chairs. Please be aware that the chair people and contact information for the Donna Coffee Scholarship and Gifts & Tributes have changed. Be sure to use these current contacts when submitting anything.

Happy Reading,
Marcy Ponzio

P.S.: AN IMPORTANT REMINDER!! **PLEASE** let us know if your address is changing so we can update our files and you won't experience any interruption in delivery of the JOURNAL. Thank you.

Corrections:

On the "Awards, Presidents & Editors" page in the last issue some names were inadvertently omitted under the Distinguished Member category.

2005 Dr. Phil Hatlen
2007 Bettye Krolick

THE CTEBVI JOURNAL

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(For **MESSAGES ONLY** and recorded information
about **2011 CTEBVI Conference**)

Deadlines for submission of articles:

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December 1, 2010



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President's Message

First off, on behalf of the entire CTEBVI membership, congratulations to Stuart Wittenstein and all those at the California School for the Blind who last month celebrated the 150th anniversary of this most venerable institution. CSB continues to serve as a model for what is possible when passion and dedication meet.

After a conference, one can't help looking both forward and backward in order to gain some perspective and direction.

The year leading up to our 2010 conference – *Imagine~the next 50 years* – was wrought with growing concerns of emerging trends that could, if left unchecked, undermine accomplished progress across our industry. In a recent JOURNAL, I made mention of the inevitability and ramifications of change – *"If you don't like change, you're going to like irrelevance even less."* Our keynote speaker this year was Mr. Les Stocker, who eloquently and directly addressed many of these concerns in a speech entitled *"The New Economic Landscape and Synergy."* It is clear that without increased interagency support and communication, and a lucid understanding of fiscal realities, missed opportunities will accompany the certainty of change.

While CTEBVI is a California based organization, our membership and scope is international. It is apparent that the gainful employment opportunities for transcribers vary widely from state to state. What may apply in one region cannot be expected in another, and the current economic situation in California specifically has resulted in a tenuous climate for both transcribers and educators alike. LAUSD has just announced the planned closure of 200 special education classes next year. More than a fiscal concern, this measure of uncertainty can diminish the resolve of even the most stalwart in our field. There is a growing call for a concerted advocacy and proactive stance to confront these untenable situations. Once again, it is important to recognize that while many institutions and organizations are currently confronting changes by implementing cutbacks and the reduction of services, *the needs of those we serve do not change.*

These are not my subjective thoughts. This is a summation of sentiments gathered from our members – transcribers, educators, parents and students – recently and during conference. CTEBVI is not defined by an annual conference, but rather the strength of our membership and the quality of the work we carry on every day of the year.

"May you live in interesting times" is considered by some to be a curse, by others a blessing – much like the glass is half empty or half full. These are indeed interesting times, (what time isn't?) and it is up to us as individuals to make the best of it. Our glass is more than half full. We work for and with the most diverse, inspiring and extraordinary range of people one could ask for in a professional life, who as students and colleagues demand that we continue to find the very best in ourselves.

Grant Horrocks



CTEBVI Membership Application

CTEBVI membership dues are for the calendar year. Any dues received after October 1 will be applied to the following year. Members receive the quarterly CTEBVI *JOURNAL*.

For your convenience, you may log onto www.ctebvi.org to submit the following information and make payment by credit card. Membership chair gets notified immediately and, upon request, will send an email acknowledging your charge.

Domestic or Foreign (individual or family with VI child/ren) Membership	US \$50	\$
Life Membership	US \$500	\$
I would like to make the following donation(s):		
• General Fund		\$
• Katie Sibert Memorial Fund		\$
• Donna Coffee Youth Scholarship Fund		\$
Thank you for your donation. Receipt available upon request.		
TOTAL		\$
CHARGE CARD NUMBER:		
EXP DATE:	CVV2:	
Signature (if using your charge)		

NAME _____

ADDRESS _____

AFFILIATION (if applicable) _____ COMPANY (if applicable) _____

TELEPHONE _____ (necessary if using your credit card)

EMAIL _____ (necessary if requesting virtual *JOURNAL* delivery)

Please circle your choice of how you want to receive the quarterly CTEBVI *JOURNAL*. It is available to members online and in the following formats:

Print	Braille	Audio CD	Email**	**You will be notified when the latest <i>JOURNAL</i> is available on our website. Issues are available in both .pdf and .doc formats
Compact Disk (.doc file) If NO internet access				

Please help us know our membership by *circling* all descriptions that apply to you.

VI Educator O&M Instructor Dual certification Transcriber

Parent(s) of VI student Proofreader Student

Other (e.g. Librarian, Administrator, Counselor, Vendor, Consumer) _____

Please send this form with payment to:

Judi Biller, CTEBVI Membership Chair
1523 Krim Place, Oceanside, CA 92054
ctebvi.membership@gmail.com

In Memoriam

FRANCES MAY (THIESEN) MANNINO
MAY 1, 1921 - APRIL 11, 2010
A FRIEND TO DEAF-BLIND FOR OVER 50 YEARS

At age 15 1/2, in 1936, Frances became seriously ill, developing a severe fever which burned her optic nerve, leaving her blind.

In November 1937, Frances left Wasco High School for the Berkeley School for the Blind (the school was later acquired by the University of California, and relocated to Fremont). Her mother put a college application for Frances at the Bible Institute of Los Angeles (now known as Biola), and graduated in May 1947. She was the first blind person to graduate from the Bible Institute of Los Angeles. Following graduation and receiving her B.A. in Education, she was a braille transcriber for five years, and worked with Dr. Lowman in the Biola Braille Library until 1953.

Frances first became involved with Braille Institute in 1951 as a volunteer braille teacher, and in 1956 was hired as a home instructor. She has taught braille reading and writing, arts and crafts, independent living skills, and has been a counselor, mentor, teacher, mother and, most of all, a friend to hundreds of blind and deaf-blind students in the past 27 years. Throughout her career, Frances was involved with many programs for the blind and deaf-blind. But the program closest to her heart was the deaf-blind program at Braille Institute, which she started in 1962. There are now over 30 deaf-blind students who attend the monthly social meetings held at Braille Institute, as well as 15 who participate in arts and crafts, radio, wood shop and cooking classes. In 1983 she retired at the age of 62.

Frances was an active member of the Foothill Club of the Blind in Glendale where she served as president and program chairman, and recently received an award for her service to the club. Frances was also active with Twin Vision (The American Action Fund for Blind Children and Adults).

Information presented here was obtained from an article in Scene, a publication of Braille Institute, Spring 1984, and recollections of Frances written by her brother. Material is reprinted with permission from Braille Institute.

WARREN D. FIGUEIREDO

Warren spent his life in service to the blind community as an educator and a braille producer. He attended Leonville High School and the Louisiana School for the Blind. He held a bachelor's degree in secondary education from Louisiana Tech University, and a master's degree in special education with emphasis on visual disabilities. In 1976, he received his literary Braille Transcriber's Certificate from the Library of Congress.

For 31 years Warren was a staff member of the Louisiana School for the Blind/ Louisiana School for the Visually Impaired, where he taught French, braille, and language arts. He also worked in the recreation program, served as dean of boys, and was a school librarian, as well as a resource teacher for students transitioning from LSVI to local high schools.

Warren founded and oversaw the Outreach and Technical Assistance Project, directed the Louisiana Instructional Materials Center for the Blind and Visually Impaired, and for many years assisted with the LEAP test.

Warren served as an ex officio trustee of the American Printing House for the Blind and was their representative for Braille Authority of North America. He also served on the boards of the National Braille Association and Braille Planet. He was a lifelong member of the National Federation of the Blind, where he served for many years as the treasurer of the National Association to Promote the Use of Braille. Warren was also a Life Member of CTEBVI.

He had a lifelong respect for so many of the members of the blind community as they struggled to achieve independence, gain respect and achieve equality.

Donna Coffee 2011 Youth Scholarship

CTEBVI sponsors the Donna Coffee Youth Scholarship in honor of Donna's exceptional service to our organization and to the visually impaired in California. The award is to be used to promote the academic and social development of a California student. The prize worth up to \$1,000 will be given to the successful candidate. The Donna Coffee Youth Scholarship Committee will select the recipient based on the criteria approved by the Board. The criteria are as follows:

Award: The Donna Coffee Youth Scholarship will be awarded in the amount up to \$1,000 per year. One or more applicants may participate in the award. Award recipients will have their names and the year of their award inscribed on the permanent plaque.

- **Process:** Application materials will be distributed through the *JOURNAL* and the web site: www.ctebvi.org. **Applications are due to the committee by January 28, 2011.** The winner(s) will be selected by consensus of the Committee, and notified by February 10, 2011.
- **The inscribed plaque and cash award will be presented at the Conference.**
 - a. The award recipient and parents shall be invited as guests.
 - b. The nominating person will take part in the presentation.
 - c. The award will be presented at a general meeting selected by the Conference Chair.
- **Selection: Criteria for selection will be based solely upon:**
 - a. The submitted application of the nominations, letters of support, and the student's application (applications may be submitted in the medium or media the student chooses).
 - b. The consensus of the committee that the student created a plan that is complete and executable and will further his/her individual growth.
 - c. Duties of the recipient(s): recipient(s) shall report the outcome of their proposal at the succeeding Conference.

Applications for the 2011 scholarship must be received by January 28, 2011, and sent to:

**Cath Tandler-Valencia
Monterey County Office of Education
Lincoln 29
P.O. Box 80851
Salinas, CA 93912-0851
ctendlerv@monterey.k12.ca.us**

Electronic submission of the application is preferred, but not required.

I. APPLICATION REQUIREMENTS for the Nominating Teacher, Transcriber, and/or Orientation and Mobility Specialist

- 1) In less than two double-spaced typewritten pages, explain why you believe the student will benefit from his/her proposed project/activity.
- 2) The application and use of funds must be approved by the student's parent or legal guardian.
- 3) Fill out the application form completely, sign and date.

Student's Name: _____

Student's Address: _____

Student's Telephone Number: _____

Student's Date of Birth: _____

Student's Grade Level: _____

Student is Visually Impaired or Blind: _____

Parent's(s) Name(s): _____

School/District: _____

School Address: _____

Name of Teacher of the Visually Impaired: _____

Nominator's Name: _____

Nominator's Email: _____

Nominator's Signature: _____ **Date:** _____

II. APPLICATION REQUIREMENTS for the Student

- 1) In an essay of no more than two double-spaced typewritten pages, explain why you want the Donna Coffee Scholarship.
- 2) Parents must approve the application and the use of funds by signing the application.

I approve of the Donna Coffee Youth Scholarship 2011 application and use of funds for the project/activity that my child has proposed.

Parent's Signature: _____ **Date:** _____

Completed application must be received by January 28, 2011.

Katie Sibert 2011 Memorial Scholarship

The purpose of the scholarship is to foster the acquisition and improvement of skills necessary to provide high quality educational opportunities to visually impaired students in California. In a typical year, the Katie Sibert Committee awards \$3,000 divided among qualified applicants.

These scholarships may be used to attend CTEBVI conferences, provide training, purchase books, materials and/or equipment. Scholarships awarded must be used as stated in the application. Winners will be notified by February 1, 2011.

Katie Sibert was a charter member of CTEVH (now CTEBVI). She began teaching elementary grades in the 1930s before becoming a resource room teacher and coordinator of programs for students with visual impairments for Stanislaus County. During the summers, Katie prepared teachers at San Francisco State, the University of Minnesota, Columbia University, and Portland State. She published and presented in many venues. In 1960, she was awarded the Winifred Hathaway Teacher of the Year Award for the National Society for the Prevention of Blindness. Katie retired from teaching in 1971. After her retirement, she consulted with many schools in the U.S. and internationally (including Denmark and Portugal), and developed materials for APH.

QUALIFICATIONS

- All applicants must be current members of CTEBVI.
- **Transcribers** must be actively transcribing.
- **Educators** must have a credential in the education of students with visual impairments or be enrolled in a program to earn such a credential.
- **Para-educators** must be actively supporting the educational and literacy needs of children with visual impairments.

APPLICATION REQUIREMENTS

- Completed application packet.
- Cover letter describing the applicant's qualifications and/or experience in transcribing or educating the visually impaired. Two current (within the past 12 months) letters of recommendation as follows:

Transcribers must have two letters of recommendation from their group or agency.

Educators must have two letters of recommendation (e.g., principal, college professor)

Para-educators must have two letters of recommendation (e.g., TVI, regular education teacher)

Letters should address the following areas:

- Professional and/or volunteer experiences of the applicant including those with visually impaired or other disabled persons
- Community involvement of the applicant
- Certificates or credentials held by the applicant
- Personal interests, talents, or special skills of the applicant
- Honors or awards received by the applicant

**KATIE SIBERT MEMORIAL SCHOLARSHIP
2011 APPLICATION**

Name: _____

Address: _____

City: _____

State & Zip Code: _____

Telephone No.: _____

Email Address: _____

Name of agency, school system, or transcribing group with which you are affiliated:

Please answer the following:

1. The total amount of scholarship support requested is: _____

2. Describe how the scholarship will be used. Include a breakdown of expenditures; e.g., training, registration costs, transportation, lodging, texts, materials, equipment, etc.:

DEADLINE: January 15, 2011

The applicant is responsible for sending the complete application packet to:

**CTEBVI KATIE SIBERT MEMORIAL SCHOLARSHIP
741 North Vermont Avenue
Los Angeles, CA 90029-3594**

**Marie Hadaway, Chair
Email: dandog1944@yahoo.com**

Gifts and Tributes

OUR GRATITUDE AND THANKS TO ALL THOSE WHO SUPPORT CTEBVI THROUGH GIFTS AND TRIBUTES

General Fund

Janet Back
Beach Cities Braille Guild
Eleanor Plevin's 90th Birthday
Peggy Best
Patty Biasca
Saralyn Borboa
Lyn Clemons
Rosa Ortiz Coad
Christy Cutting
Inge Durre
Sandra Edwards
Vicki Garrett
Dawn Gross
Grant Horrocks
Joan Hudson-Miller
Lori Lee
Yolanda Moreno
Robert Morgan
Carol Morrison
Marie Reiss
Renee Sanders
Lore Schindler
Peggy Schuetz
Sherri Stillians-Lugo
Aura Lee Stogsdill
Julie Tayne
Cath Tandler-Valencia
Sharon Von See
Bob Walling
Eva Wortman
Judith Yellen
Georgene Zaninovich

Donna Coffee Fund

Janet Back
Saralyn Borboa
Leslie Burkhardt
VK Christensen
Lyn Clemons
Sandra Edwards
Dawn Gross
Joan Hudson-Miller
Lori Lee
Barbara Maher
Debi Martin
Robert Morgan
Sherri Stillians-Lugo
Anne Taylor-Babcock
Cath Tandler-Valencia
Joan Treptow
Judith Yellen

Katie Sibert Fund

Janet Back
Saralyn Borboa
Leslie Burkhardt
Lyn Clemons
Terry Keyson Drown
Sandra Edwards
Sharon Ferguson
Vicki Garrett
Dawn Gross
Joan Hudson-Miller
Lori Lee
Deborah Lieberman
Barbara Maher
Debi Martin
Robert Morgan
Theresa Postello
PD Riffe
Sherri Stillians-Lugo
Aura Lee Stogsdill
Cath Tandler-Valencia
Judith Yellen
Cynthia Zeighami

Thank you to everyone who attended conference and participated in the 50/50 raffle, buying thumb drives or vases, and/or the silent auction.



Contributions to the CTEBVI Gifts and Tributes Fund
 will be used to improve services to persons who are visually impaired.

Your Name, Address, Zip for acknowledgment:

Name: _____

Address: _____

City: _____ State: _____ Zip/Route Code: _____

In honor of: _____

In memory of: _____

May we please know date of death: _____

Let us know your wishes:

- Please direct contributions to the KATIE SIBERT MEMORIAL SCHOLARSHIP FUND
- Please direct contributions to the DONNA COFFEE YOUTH SCHOLARSHIP FUND

All contributions to CTEBVI are tax deductible. Receipt available upon request.

Make checks payable to CTEBVI and mail them to:

CTEBVI Gifts and Tributes
 Peggy Schuetz
 10675 Harris Road
 Auburn, CA 95603
peggys@juno.com

2011 Call for Workshop Proposals

52ND ANNUAL CTEBVI CONFERENCE 2011 CALL FOR WORKSHOP PROPOSALS MARCH 10-13, 2011 OAKLAND MARRIOTT

Do you have a **workshop** proposal for the 2011 CTEBVI Conference?

We are looking for workshops that offer practical solutions, interactive activities, usable information to help make conference participants' lives and jobs easier, and possibly a little something more – that "wouldn't this be nice?" or "I'd love to see this happen" idea.

Participants should walk away with handouts, techniques, and follow-up ideas that can be demonstrated during the workshop and carried over into the competing priorities of their busy lives.

There are three workshop strands targeting specific interest areas: Transcribers (braille transcribers and tactile graphics experts), Educators (teachers and mobility specialists), and Parents (self-explanatory). Your workshop should target a specific strand (although participants from other strands may attend).

As a starting point, here are possible workshop topics (not an exclusive list) for each strand, recommended by our workshop-strand chairs:

Transcribers:

- Employment of transcribers
- Nemeth Code
- Chemistry transcription
- Music transcription
- Textbook format for educational materials
- Foreign Language transcription
- Tactile graphics guidelines and techniques
- Proofreading
- Software programs, not specific to braille software programs
- NIMAS – format and access issues
- Alternate media: scanning, optical character recognition (OCR), formatting Word documents, working with PDF documents, comparing electronic formats

Educators:

- Classroom management and resources (data, IEPs, inventories, technology & research)
- Specific issues for infants and toddlers, preschool, elementary, middle school, high school, and MI/VI students
- Assessments: formal and informal
- Literacy: effective reading/writing techniques & issues
- Standards: how they drive instruction and goals
- Technology: effective low/high tech devices and their uses
- Daily living skills: self-help skills, social manners, leisure and recreation skills, how to make friends
- Medical: current research on therapy, treatments, cures
- Orientation and Mobility: the right techniques at the right time
- Paraprofessionals: their role in the education of children with visual impairments, how to help without enabling, working under the supervision of a TVI and a classroom teacher, safety issues for you and your student.
- Assistive computer technology: screen readers, personal scanning systems, refreshable braille displays, portable notetakers, comparing/contrasting technology, emerging technology

- Administration: supporting mainstream teachers to meet VI students' needs, creating a workable VI program, designing enrichment programs, working with the Dept. of Rehabilitation, living skills

Parents:

- Disciplining: knowing the difference between a bad behavior and a mannerism
- Grant-writing basics to help your VI child
- Making a Friend (break up into different age groups)
- Socio-recreational options/outlets for different age groups
- Best online resources for parents (break up into different age groups)
- Essential basic technology for home and school to help your braille reader—what are the essentials and where can you get them? (Plus HOW to get funds for this stuff!)
- Raising your child to be an employable adult
- Best practices to prepare your child to learn braille (ages 2-5)
- Braille readers at home (this could be one or two sessions)
- Other braille best practices for parents to use (electronic book access, pre-school intro to braille, distance education, other screen readers)
- Parent panel or roundtable of ideas per age group
- SSI and your visually impaired child, disability checks and employment
- Communication about relationships and sexual topics through the different age groups
- Transitions: high school to college, school to work, "low vision" to "blind," progressive vision loss, adult vision loss, braille literacy for adult blind, life skills

Workshop Handouts

If your proposal is accepted for a workshop session, handouts or accompanying materials must be provided electronically (details for submittal to be provided after acceptance). Materials will be loaded onto flash drives that participants will receive in their conference packets. If your workshop is approved, the due date for sending in your handouts is February 28, 2011.

Your Strand Chairs

If you have questions or need additional information about a specific workshop strand, the requirements for the workshops, want to brainstorm ideas, etc., please contact the workshop strand chair directly. They are ready to help you.

Patty Biasca	Transcribers	patbiasca@msn.com	925-937-9413
To be determined	Educators		
Anne Ward	Parents	inland2wards@att.net	707-463-2296

Name: _____

Title/Affiliation: _____

Address: _____

Day Phone: _____ Evening Phone: _____

Cell Phone: _____ Email: _____

Workshop Strand (mark the primary group that your workshop is targeting):

Transcribers Educators Parents Related Professionals

Title of Workshop: _____

Description of workshop for registration packet (< 100 words): _____

Please give a brief description of your experience, credentials, job titles, etc., so attendees will know something about you and why you might be giving this workshop. _____

Approval to provide Continuing Education (CE) has been applied for through ACVREP. For this purpose, learning objectives need to be listed for all workshops. Objectives need to be measurable and specific and should state what the participant is expected to learn. For example, "Participants will learn how to ..." or "Participants will be able to ..." Please list up to three learning objectives which participants will gain through your workshop or poster session:

1. _____

2. _____

3. _____

Panel members' names, titles, and affiliation (complete only if applicable): _____

Preferred seating (workshops only): Classroom (tables with chairs) Theatre (just chairs)

Head table (seating for how many?): _____

Lectern? _____

Any other arrangement (please specify): _____

AV equipment (workshops only): AV equipment will be provided in every workshop. Presenters must supply laptop computers and connectors (power cords and USB cables) from those computers.

All proposals need to be submitted electronically to Patty Biasca at patbiasca@msn.com. If you are unable to submit electronically, please contact Patty at **925-937-9413**. Proposals must be received by October 15, 2010.

EXPLORE THE CODE OF RAISED DOTS ... BRAILLE CLASS OFFERED WITH BOTH CLASSROOM AND ONLINE OPPORTUNITIES

Six tiny dots, ingeniously arranged by a 15-year-old boy nearly 200 years ago, have brought literacy to thousands of people with visual disabilities worldwide. Many sighted adults and children recognize Louis Braille's alphabet of raised dots, although few of them have any idea how to read it. Learning to decipher the braille alphabet is the first step in understanding its versatility and importance to the people who use it everyday.

The North Orange County Community College District *School of Continuing Education* is once again offering a braille transcribing course beginning September 15, 2010. This is a nine-month course in the Literary Braille code, utilizing the *Instruction Manual for Braille Transcribing, Fifth Edition*, and will prepare participants for transcribing printed materials into braille for blind persons, according to the guidelines set forth by the Braille Authority of North America. Successful completion of this course will prepare participants for the Library of Congress certification process and provide opportunities for joining local volunteer groups that provide transcribing services to braille readers in the community. Classes will be held on Wednesday evenings from 6:30-9:30 p.m. and meet at the Braille Institute in Anaheim. Braille Institute is located at 527 North Dale Avenue at the southwest corner of Dale and Crescent in Anaheim. Parking is free at the Dale Avenue parking lot. For those interested in taking this course, but are unable to join us in the classroom, we do have an online class available.

Qualified participants should have a good knowledge of the English language, be available to regularly attend weekly class meetings and complete the weekly homework assignments (on or offline), and possess a "perfectionist" attitude. Typing skills are not needed, only your time and dedication to learning this fascinating skill.

There is no tuition for this class. Textbooks will be provided free of charge and supplies are minimal. Assignments can be completed using a braillewriter or a computer. If you are looking for an interesting and challenging opportunity, or an opportunity to learn about the most recent changes to the braille code, we are looking for you! Come join us!

To obtain additional information about the class, to reserve a space, or to register, you may leave a voice mail for Diana Burkhardt at **714-821-5000**, extension **1602**, or contact Jana Hertz at **(949) 212-7556** or via email at **JanaBrailles@aol.com**.

CONGRATULATIONS!

The North Orange County Community College District School of Continuing Education is pleased to announce the names of those who dedicated their time and energy this past year to the nit-picky task of learning the art of writing dots, having completed instruction of the Library of Congress braille transcribing course, a recommended prerequisite to Library of Congress Certification.

This class consists of students who attended a weekly class in Anaheim, California as well as online students from across the state. We also have students from outside of California working this course online. The course is taught by Diana Burkhardt and Jana Hertz.

Those who have completed the course as of the sixteenth of June, Two-Thousand Ten are:

Christine Anderson
Marion Dawirs
Christina Jauregui
Nancy Leaning

Cora Lee
Ceolia Leverette
Jill Oliver
Valerie Perry

Terri Pfenning
Cindy Powers
Karen Pugatch
Emily Stultz

Deanna Williams

We thank each of you for your commitment ... and challenge you to get that certification. May you each live the rest of your life as a dot six ... so as to capitalize on each deed, event and opportunity you may encounter. Class of 2009-2010. You make us proud!

Jana & Diana

THIS JUST IN ...

NBA SPRING CONFERENCE IS COMING TO CALIFORNIA!

APRIL 14-16, 2011

DOUBLETREE HOTEL, SAN DIEGO/DEL MAR

MORE INFORMATION TO FOLLOW

Featured Articles

BLIND CROSS-COUNTRY SKIER JOINS CANADA'S OLYMPIC TEAM

By Allen Cameron, Calgary Herald; Canwest News Service January 23, 2010

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Canmore athlete with only 10 per cent of his vision finds place in two Games

Get this crystal clear: Brian McKeever did not qualify for the Olympic Games because he's legally blind. He did not make history as the first winter-sport athlete to qualify for both the Olympic and Paralympic Games in the same year because only 10 per cent of his vision remains, all of it peripheral.

The Canmore man did it because he can ski faster at long distances than just about everybody on the planet, and he'll get a chance to show that as a member of the 11-athlete Canadian cross-country Olympic team, which was unveiled on Friday in Canmore.

"Now it's about preparing to honour this selection," said the 29-year-old skier, a double gold medallist at the 2006 Paralympics in Turin. "I don't want to just show up and be making up the numbers. I actually want to be feeling like I'm part of the race and contributing to what's going on out there. I didn't want to achieve this position just because I happen to be pretty fast and blind."

McKeever booked his historic ticket to Vancouver, and a likely position in the Olympic 50-kilo-metre race, by winning a Noram series 50-K last month in Canmore.

That put him in the same room on Friday with fellow Olympians Chandra Crawford and Sara Renner of Canmore (who won gold and silver respectively at Turin); Madeleine Williams of Edmonton; Dasha Gaiazova of Banff; Perianne Jones of Almonte, Ont.; Devon Kershaw of Sudbury, Ont.; Ivan Babikov of Canmore; George Grey of Rossland, B.C.; Stefan Kuhn of Canmore and Alex Harvey of St-Ferreol-les-Neiges, Que.

"I am so inspired by Brian McKeever," said Crawford. "It's unbelievable. I raced with him through the fall, and I know he was struggling to get his form back, but he held strong to his dream and didn't give in to doubt and he made it happen. I feel like I've had a lot of things to get through to get here, it's been hard to make the team, it's been hard to perform to the ability I have, but with Brian around, I maintain a high level of inspiration. It's so amazing."

McKeever will be a part of a team that includes an established women's contingent, led by Renner and Crawford, and a rapidly rising men's squad anchored by multi-event threat Kershaw. And it's a team that could grow later this month, if other countries decide not to fill their available quota of athletes.

"We had our Trials, and we had 15 people who should be nominated, and we'll know on the 28th whether there'll be an increase in the quota," said Tom Holland, Cross Country Canada's high performance director. "And I'm very hopeful. It's our Games and I think 11 is a little small, so I'm remaining optimistic that we'll get a little bump up."

That would open the door for two skiers on the bubble – Red Deer's Drew Goldsack and Canmore's Gord Jewett.

The McKeever announcement put the national team in the forefront heading into Vancouver, and that's fine with Canadian Olympic Committee director Gene Edworthy, a Calgarian who knows the challenges McKeever and his dad, Bill, both face with Stargardt's disease.

"It's amazing on a lot of levels," said Edworthy, whose children were taught by Bill McKeever. "I think it's a great thing for the Olympic movement. For one thing, it ties together the Paralympics and Olympics. Like Brian said, we're all overcoming obstacles; it's just some of them are more noticeable than others. And from an Olympic standpoint, it goes to show that we can all overcome those obstacles."

Once McKeever's done with the Olympics, his focus will shift to his five Paralympic events that he'll ski with his brother Robin as his guide.

"The Paralympics should not be seen as a sideshow to the Olympics and Vanoc has done an amazing job of marketing the Olympics and Paralympics as one Games, and that's the first time it's been done," said McKeever.

SITES UNSEEN: TRAVELING THE WORLD WITHOUT SIGHT

By Wendy David, Ph.D.

Perhaps you heard about the 18-year-old from Vancouver Island who was waiting for a flight attendant to escort her off the plane in Chicago, to a connecting flight in Florida, but the attendant forgot? Ten minutes later, the blind teen heard the plane door seal shut, panicked, and called for help. And who wouldn't? Luckily, two maintenance staff found her during an unscheduled plane check. This seems more an age-related story—a teen who trusted a professional adult—than one focused solely on disability skills. But it does draw attention to the conundrum of using sighted assistance while traveling versus going it "alone."

To paraphrase Shakespeare, "to accept or not to accept" is part of the focus of Wendy David's new book, *Sites Unseen: Traveling the World Without Sight*. You may have read David's previous book, *Safe Without Sight: Self-Defense Strategies for People Who Are Blind* (National Braille Press ©1998). The purpose of Wendy's new book is not to point up the frustrations of travel—quite the opposite. In Wendy's pitch to the Press, she wrote, "I would love to write a guide on how to travel when blind in a way that allows for optimal enjoyment and success. I would be drawing from personal experience, as well as addressing the myriad questions I get from blind friends and colleagues all the time."

So how does Wendy handle the conundrum? Here's an excerpt:

"I'm not shy about requesting what's called 'meet-and-assist' services at a busy and unfamiliar airport with precious little time between flights. But I know my rights. I once had an airline escort argue with me that if I didn't get in the wheelchair, he would not escort me. I chose to 'go it alone' and report him later. Usually, if the attendant is unable to leave the wheelchair behind, you can place your carry-on baggage in the chair instead."

Wendy's book includes hundreds of tips and travel websites and blogs to satisfy the most experienced traveler, but Wendy's primary goal is to help blind individuals who think they must travel with sighted assistance to reconsider their assumptions. She arms the reader with enough information to travel by boat, plane, train, or bus, anywhere in the world, independently. Here's one way Wendy reduces travel stress:

Allow Day 1 to Get Acquainted

When possible, I allow myself the first day to acclimate to my new surroundings. That means I wake up on the second morning knowing where the elevator is, how to call for room service or the front desk, where I want to eat, and the quickest route to the best cup of coffee. If I'm at the ocean, I know my way to the beach and where the soft towels are. If I'm in a foreign city, I know a docent is "sitting on ready" to guide me at the museum. And if my goal is shopping with a sighted assistant, I know I have already arranged for the service.

Wendy David and her partner, Larry, both of whom are blind, have traveled to Europe six times, Hawaii four times, and been all over the United States and Canada skiing. They have been on eight different cruises, visited glaciers, swam with dolphins, and even kissed a sea lion. "People are always asking us," says David, "how do you manage foreign currency, how do you get through customs with a dog guide, who describes the unique sights to you, or how do you get around countries without public transportation?" I realized I could put my experience to use by writing a book that enhances the travel experience for blind people. Traveling as a blind person has not always been easy, and there are times I felt quite lost, but I can honestly say that all of those experiences are treasured memories."

David's book is not a what-to-see-in-Paris book; it's a how-to book for blind travelers. It includes sound advice from a variety of experienced travelers, like Joe Orozco:

“Some people have gotten good at remembering the general layout of certain airports. I believe the Atlanta airport is supposed to be one of the easiest layouts, but to this day I forget what goes where when I change planes in Atlanta. Yet it’s only a matter of time before I ask enough questions and harass enough people before I figure out how to get from one gate to the next. It truly is something of an adventure each time, and no doubt you will soon become an expert at recognizing that traveling by air is not too different from finding a new classroom, navigating a mall, or negotiating a restaurant.

“Listen to your surroundings. Seriously, no great advance in technology will ever replicate the surround-sound that happens between your ears. We all know the misconceptions of ‘Superman’ hearing abilities are false, but do take advantage of all the little clues from the sound of the ground people are walking on, to the general direction of voices, to the racket of cash registers, metal detectors, PA speakers, escalators, elevators, electric carts, and other sounds that traditionally flow through an airport.”

Chapters include:

- How to Decide Where to Go
- How to Decide When to Go
- Trolling Internet Travel Sites
- How to Get There
- Navigating Airports
- Traveling by Train
- Traveling by Bus
- Taking a Cruise
- Traveling with a Dog Guide
- Traveling Internationally
- Staying Safe While Traveling
- Traveling with GPS
- Accessible Travel Agencies
- Accessible Adventure Groups
- Social-Travel Networks
- Maps & Travel Books in Accessible Formats

“There are so many resources out there for travelers with disabilities,” says Wendy, “people just don’t know about them.”

Available in multiple formats from National Braille Press at www.nbp.org (click on “Our Bookstore”).

About the Author

Wendy David, Ph.D., is a licensed clinical psychologist at the VA Puget Sound Health Care System in Seattle, WA, where she treats female veterans with Post-traumatic Stress Disorder. She and her life partner, Larry, who is also blind, enjoy traveling, skiing, hiking, and maneuvering the many hills of Seattle with their dog guides.

This is David’s second book. She coauthored *Safe Without Sight: Crime Prevention and Self-Defense Strategies for People Who Are Blind* with Scott McCall and Kerry Kollmar, published by National Braille Press in 1998. She hopes this book opens new opportunities for blind travelers.

This quarter's 20/20 hindsight offering will be Part 1 of the final braille exam to beat all exams – the dreaded "Dear Pearl" letter.

Bernard Krebs, first NBA president



First, a few words about the author, Bernard Marvin Krebs, from a 2005 National Library Service newsletter, available for your reading pleasure at <http://www.loc.gov/nls/newsletters/update/2005/apr-sep.html>.

Bernard Krebs (1910-2004) of Plantation, Florida, died on December 7, 2004, at age ninety-four. He was a teacher, librarian, author, and friend. He will be remembered by blind and sighted people alike for his pioneering work in creating straightforward user-friendly training materials for learning and using braille.

Krebs, who lost his sight and several of his fingers in an accident at age eight, served as librarian and braille instructor at the Jewish Guild for the Blind in New York City from 1935 to 1975. During his forty years at the guild, he taught braille to hundreds of blind students and enhanced national recognition of the guild and respect of its services.

Krebs is the author of *ABCs of Braille*, *Braille in Brief*, *Lessons in Braille Transcribing*, *An Introduction to Braille Mathematics*, and *Transcribers Guide to English Braille*, updated in 2000. He is probably most familiar to braille transcribers as the author of the Dear Pearl letter.

Can you meet the challenge? Transcribers? Teachers? Those TVIs who had me as a braille instructor at SF State, thank your lucky stars I had never met the Dear Pearl letter until last year.

Here it is! The second part will be in the next issue.
Sue

172 Marble Arch
 London, NW2 England
 WH6-2905

6/10/57

Dear Pearl:

I hear that you are anxious to learn whether our first impressions of *la belle France* were changed during our visit to Paris. I fear that the aftereffects of our *unfortunate* and *distressing* experience in Nice have tended to *sour us*, and it appears that after a three- and four-time repetition of brazen attempts to relieve us of money unduly, have left our views quite entirely unblemished by the slightest touch of warmth. As of today, we must answer your question firmly *by no*, but by tomorrow— Perhaps we should bear no ill-will; perhaps we are unlessoned in chicanery; but tonight something occurred which tipped the scales to balance and which will certainly convulse us with laughter for many years to come. Coming across on the *United States* earlier this year, we *were* fortunate enough—just at the beginning of the trip—to meet an elderly couple who occupied cabin 2D on the 3d deck and who had befriended us that first afternoon on shipboard.

She was a real pearl, and we never wearied of hearing her stories—in humorous vein—involving her young daughter who was a bride-to-be and her 'good-enough' future in-laws. *He* was an AF of L subpoena expert and was both clear-thinking and clever. By the by, he appeared to be a real New Yorker with his *o's* and ***'s* showing through in 'b(oi)d' for 'bird', and he always said 'com'ere' and 'comin'.'

We had arranged a dinner-party with our new friends, the ___'s, at a near-by cafe, *Le Grand General*, and we arranged to meet in the lobby of our hotel promptly at 7 P.M. Now, you must know the *Ambassador* Hotel has the questionable but yet rather *unique* distinction of ELECTRIC-EYE DOORS at its front entrance which, frustratingly enough, seem to react whenever you are just about 2 ft. 1 in. away and just as the hand is preparing to raise for *the push*. Our French *freres* must have devised this scheme to 'bedevil' their would-be American peers in the art of gadgetry.

Itinerant/Resource Room/Special Day Class Specialist

My name is Keith Christian and I am a new member to the CTEBVI Specialist team. I would like to introduce myself and share some of my experiences, followed by information from my recent workshop at CTEBVI.

I am currently a TVI at Clara Barton Elementary. My classroom is a resource room and my students range from kindergarten through 6th grade. My first teaching position was at Nobel Middle School in Northridge. I taught there from 1996 to 2003. While at Nobel, I learned the importance of a solid foundation for the visually impaired in academics, social skills, orientation & mobility, and the use of adaptive technology. It became clear to me that students needed to possess these skills by the time they reached middle school or junior high. In middle school or junior high school, there were many challenges to overcome. Students needed to learn to communicate with multiple teachers, switch classes quickly, organize notebooks, use lockers, and deal with many new social issues. This was the time to use their skills--not the time to learn them.

School is a time to explore more of the Expanded Core classes such as home economics, choir, or wood working. It was my goal to have students take classes where they could explore living skills, hobbies, and career opportunities. It was truly frustrating when students wanted to go home and just sit in their room. I did not want them to be passive, but to pick up a hobby or create something with their hands. It was easy to encourage students to try wood shop, horticulture, or foods, especially after exposing them to it first in my classroom. A variety of wood projects were part of my curriculum and it brought great pleasure to my classroom staff to teach them these skills. Students also worked together as a class to fill a jar with points to earn a luncheon. The luncheon was prepared by the students, as I was fortunate to have a classroom equipped with a stove and sink. The students enjoyed getting caught doing something right to earn the luncheon. On the other hand, there was peer pressure when they had to take points out. The luncheons were planned and executed by the students. Music was also part of the classroom's curriculum, so entertainment was provided by the students as well. Many fond memories were made during those years. I believe that exposure to different experiences enriches students' lives--a belief that is core to my curriculum.

After seven years at Nobel, I moved to Orange County and became the TVI at Clara Barton Elementary. Transitioning from working with middle school students to elementary gave me a unique opportunity to teach young VI students the skills needed to be prepared for middle school or junior high and beyond. The use of adaptive technology is key to my program. Students are exposed to a variety of technologies to help them complete class and homework assignments. Students need to have a set of skills that will enable them to complete general education work alongside their sighted peers. I touched on this in my workshop at CTEBVI which was titled "Techniques and Tools To Support Today's VI Students." The purpose of the workshop was to look at some low and high tech tools that help students get the job done and also how to encourage our students to engage and collaborate with sighted peers.

This is a quick overview of myself and my experiences as a TVI.

Itinerant/Resource Room/Special Day Class

Keith Christian, CTEBVI Itinerant/Resource Room/Special Day Class Specialist

TECHNIQUES AND TOOLS TO SUPPORT TODAY'S VI STUDENTS

While preparing an outline for my presentation, I realized a video would be better for demonstrating what I wanted to present. So I had someone follow me around with a camera while I talked about the tools in the classroom and asked students specific questions about their work. Listed are some of the techniques or tools demonstrated in the video, which will be available for viewing. First, our students are frequently using note takers, and helping them learn to manage their files can be a challenge. Using Microsoft's Active Sync is an effective way to see what is on a note taker, transfer files between the note taker and computer, and locate missing assignments. Also, it is helpful to place a shortcut to that folder on the desktop.

Creating PowerPoint presentations is common starting in elementary school. Since my students word process many of their assignments, students easily collect data and type up the information for their slides in Word or Duxbury. Students can emboss the information and will often narrate their slides using Studio Recorder. Students have learned to import text, pictures, and audio narration into their slides. In my presentation video, a student created a PowerPoint presentation for a 3rd grade project using these skills. Studio Recorder is a powerful recording application designed to be accessible with a screen reader. It does an excellent job and it is available with Quota Funds. It is good for kids to hear themselves read for a variety of reasons. If you are interested in recording software for students, Studio Recorder is worth considering. You can download a trial version at: http://tech.aph.org/sr_info.htm.

The Talking Tactile Tablet (TTT) is a touch pad which connects to a PC via a USB cable. Embossed overlays are placed on the TTT where the overlays can be tactually explored, while being given auditory feedback. It is effective for giving students independent practice reading braille with the Speech Assisted Learning (SAL2) software and programs. There are some games such as Snakes and Ladders that students enjoy playing when they have earned free time. In addition, the National Geographic's World Atlas is available for the TTT. The embossed overlays are excellent as well as the audio content. Students frequently use the World Atlas to collect data for state or country reports. They are able to use the tactile diagrams, listen to the audio content presented and take notes on their note takers. Inviting students from the general education classes provide an opportunity for our students to interact with their peers. This enables them to be on the giving side instead of the taking side of assistance. Information about the TTT and the available programs are at www.exceptionalteaching.org.

I look forward to expanding on these topics in the future. If you are interested in viewing the video, it will be available on the CTEBVI web page soon. It may take some time, so I have also made it available at <http://dl.dropbox.com/u/6994999/CTEBVI2010FINAL.wmv>. If you are interested in seeing more techniques or products demonstrated in future videos or articles, please let me know. I am interested in your feedback. You can email me at: keithchristian@roadrunner.com.

Textbook Formats Specialist Committee

I am proud to introduce to the braille community the Textbook Specialist Committee! First of all I would like to thank Patti Biasca and members of the CTEBVI board for giving me the opportunity to serve as chair of this committee.

My name is Jayma Hawkins and I am an accessible media editor for the American Printing House for the Blind, Inc. I have been Literary certified since August of 2003 and Textbook Formats certified as of February 2008. I am a member of the National Braille Association and serve on the Professional Resource Committee. My goal in staffing the committee is to have people with a wide variety of knowledge and expertise so that we may better serve those in the braille field and even more importantly the braille readers. So without further ado, allow me to introduce my esteemed fellow committee members. Contact information:

JHAWKINS@APH.ORG

Robert Roldan will be serving on the committee from San Jose, California. He has been Literary certified through the Library of Congress since December of 2004. He received his NBA Textbook certification in March of 2009. But that's not all ... Robert has recently become certified in Nemeth as well! Congratulations Robert! The name of his company is Amanuensis Braille and it is also located in San Jose. Contact information:

ROBERTGROLDAN@GMAIL.COM

Beverly North joins us from Lubbock, Texas. She has been Literary certified since August of 2007 and received her Nemeth certification in October of 2009. She is a lifetime member of the National Braille Association and owns a braille company by the name of DotWriter Services. Contact information:

DOTWRITER15@GMAIL.COM

Joanna Venneri has graciously agreed to sit on the committee. Joanna needs little introduction as she is one of the best known braillists in the United States. She originally learned braille from a blind classmate while in high school. She became Literary certified in 1980 and earned her NBA Textbook Formatting certification in 2004. Joanna is a long time member of CTEBVI and has given workshops in the past as well as written articles for the CTEBVI JOURNAL. Some of her areas of expertise are general and foreign language textbooks. She also proofreads for other transcribers. Joanna is the current Vice President of the National Braille Association where she presents workshops and writes articles for transcribers. She resides in San Francisco, California. Contact information: **JVENNERI@AOL.COM**

We are excited to come together as a committee to share knowledge of braille and hopefully get to know others who share our love and passion for braille and for those we serve.

Textbook Formats

Robert Roldan, CTEBVI Textbook Formats Specialist

DEMYSTIFYING BLANK LINES

Have you ever been frustrated by all of the rules and exceptions to the rules for blank lines? Does it seem like the only people who truly understand the chaos of Braille Formats are the creators themselves? Hopefully, these examples will help demystify some of rules regarding when to use or omit blank lines in braille. We will review some of the Braille Formats rules and then use these rule in our braille examples.

** Code rules in the following examples are taken from the BRAILLE FORMATS PRINCIPLES OF PRINT TO BRAILLE TRANSCRIPTION 1997, 2007 Update. Published by the Braille Authority of North America.

EXAMPLE 1

Braille Formats – Rule 1 Section 12b

- (3) **Running heads followed by other headings.** A blank line must be left between the running head and a centered heading, a cell-5 heading, or a column heading that follows. **EXCEPTION:** No blank line is required between a running head and any braille heading that is followed by (cont.) and repeated at the top of one or more pages.

The image shows two examples of Braille text. The first example shows a running heading followed by a cell-5 heading, with a blank line between them. The second example shows a running heading followed by a cell-5 heading, with a blank line between them. The text is in Braille and includes a centered heading and a cell-5 heading.

A running heading followed by a cell-5 heading requires a blank line per Rule 1 Section 12b(3) above.

The Objective 28 material was treated as introductory material, so the change in context from introductory material to text requires a blank line.

EXAMPLE 2

Braille Formats – Rule 10 Section 1a

- (4) Separation of stanzas
- (a) Numbered stanzas or verses. A blank line must be left preceding each stanza or verse number. Place the appropriate numeral starting in cell 5 on the line immediately above each numbered stanza or verse.
 - (b) Unnumbered stanzas or verses. Each unnumbered stanza or verse must be preceded and followed by a blank line.

Braille Formats – Rule 4 Section 1(b)

- (2) A braille heading may be placed on the first line of the braille page. When a running head is used, follow the provisions given in Rule 1, Section 12b(3).
- (3) Do not leave a blank line before any braille heading that follows the page change indicator, a top box line, or a top table line.

Braille Formats - Rule 1 Section 16

c. Breaks in Context

- (2) Without a print marker. Leave one blank line if the print text uses one or more blank lines to indicate a break in context between items shown together on a page. When a context break that involves items having the *same braille format and indentation* occurs between two pages, either print or braille, follow the provisions given below.
 - (a) When the material that immediately precedes a break in context ends on the last or the next-to-last line of a braille page, a blank line must be left at the top of the next braille page. If a running head is used, a blank line must be left following it.
 - (b) If a break in context occurs at the top of a print page that begins within a braille page, a blank line must be left following the page change indicator.

The image contains several Braille examples illustrating context breaks. The first example shows a heading followed by a list item, with a blank line indicating a context break. The second example shows a heading followed by a list item, with a blank line indicating a context break. The third example shows a heading followed by a list item, with a blank line indicating a context break. The fourth example shows a heading followed by a list item, with a blank line indicating a context break. The fifth example shows a heading followed by a list item, with a blank line indicating a context break. The sixth example shows a heading followed by a list item, with a blank line indicating a context break. The seventh example shows a heading followed by a list item, with a blank line indicating a context break. The eighth example shows a heading followed by a list item, with a blank line indicating a context break. The ninth example shows a heading followed by a list item, with a blank line indicating a context break. The tenth example shows a heading followed by a list item, with a blank line indicating a context break.

A blank line is required between each stanza to comply with Rule 10 Section 1a(4)(b) above. The last line of the poem is not separated from the bottom box line because the boxing rules take precedence over the poetry rule. So the box rule that states that no blank line is left immediately above a bottom box line is followed.

No blank lines are needed following the page change indicator and the centered heading per Rule 4 Section 1b(3) above.

A blank line does follow the center heading per the centered heading rules.

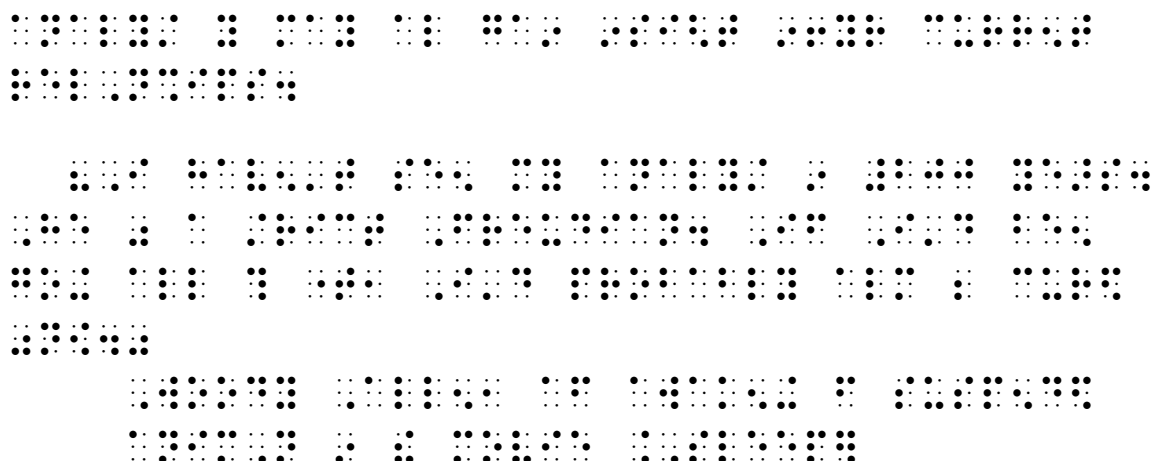
Line 25 is blank in this example and there is a change of context that occurs at the beginning of page a1 so a blank line is left following the Running Head to indicate the change in text as required by Rule 1 Section 16c(2)(a) above.

EXAMPLE 3

Braille Formats – Rule 1 Section 17a

- a. **Quoted matter.** Quotations set off from the body of the text by blank lines, change of margins, reduced type, or special typeface must be presented in braille as follows.

(1) A blank line must precede and follow the quoted matter.



The blank lines to set off quoted matter are brailled before the beginning of the quoted material and after the source citation which completes the quoted material.

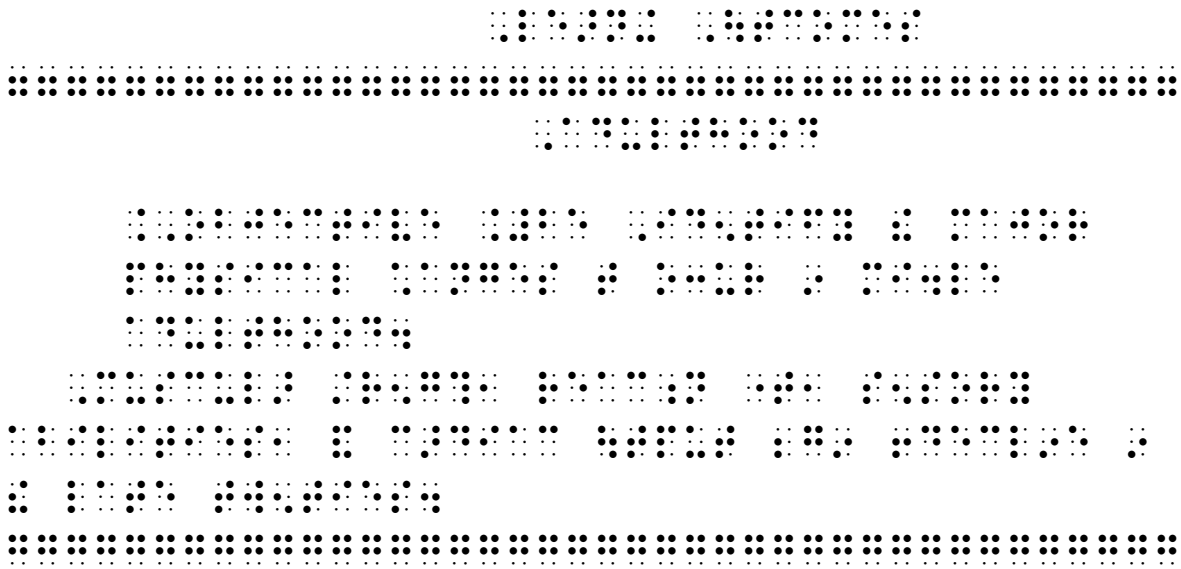
EXAMPLE 4

Braille Formats – Rule 4 Section 1b

- (2) A braille heading may be placed on the first line of the braille page. When a running head is used, follow the provisions given in Rule 1, Section 12b(3).
- (3) Do not leave a blank line before any braille heading that follows the page change indicator, a top box line, or a top table line.

Braille Formats – Rule 6 Section 3b(2) Blank lines with boxes

- (b) No blank line must be left before or after a box unless required by other braille formats.
- (c) No blank line is required between the page change indicator and a top or bottom box line.
- (d) A blank line is not required between a centered braille heading and a top box line.



The centered heading before the box does not require a blank line because no blank line is required between a centered braille heading and the top box line. This heading is also placed on line 1 of the braille page because there is no running head.

A blank line is omitted before the centered heading following the top box line because blank lines are omitted before a centered heading immediately following a top box line, item (3).

A blank line is required between the centered heading inside of the box and the cell-5 heading.

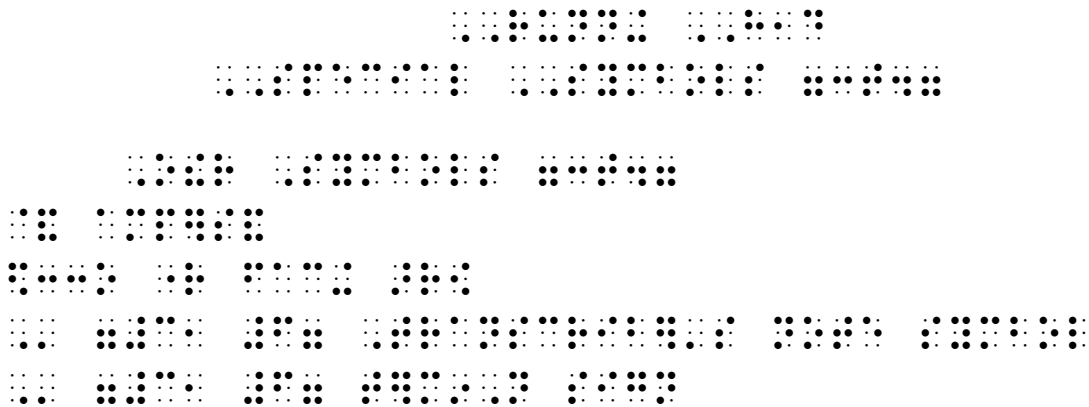
EXAMPLE 5

Braille Formats – Rule 4 Section 2

c. A centered braille heading must be preceded and followed by a blank line except as noted in Rule 4 Sections 1b(2) and (3) above and in the following instances.

(1) Repeated centered headings

- a) No blank line is required between the running head and a centered heading that is repeated on one or more consecutive braille pages. This also applies to table titles and labels.
- (b) No blank line is required below a repeated centered heading unless another centered heading or a cell-5 heading immediately follows.



Since the repeated centered heading follows a running head there is no blank line following the running head per item (a).

Even though the cell-5 heading is a continued heading, it requires a blank line before it because it is preceded by a centered heading per item (b).

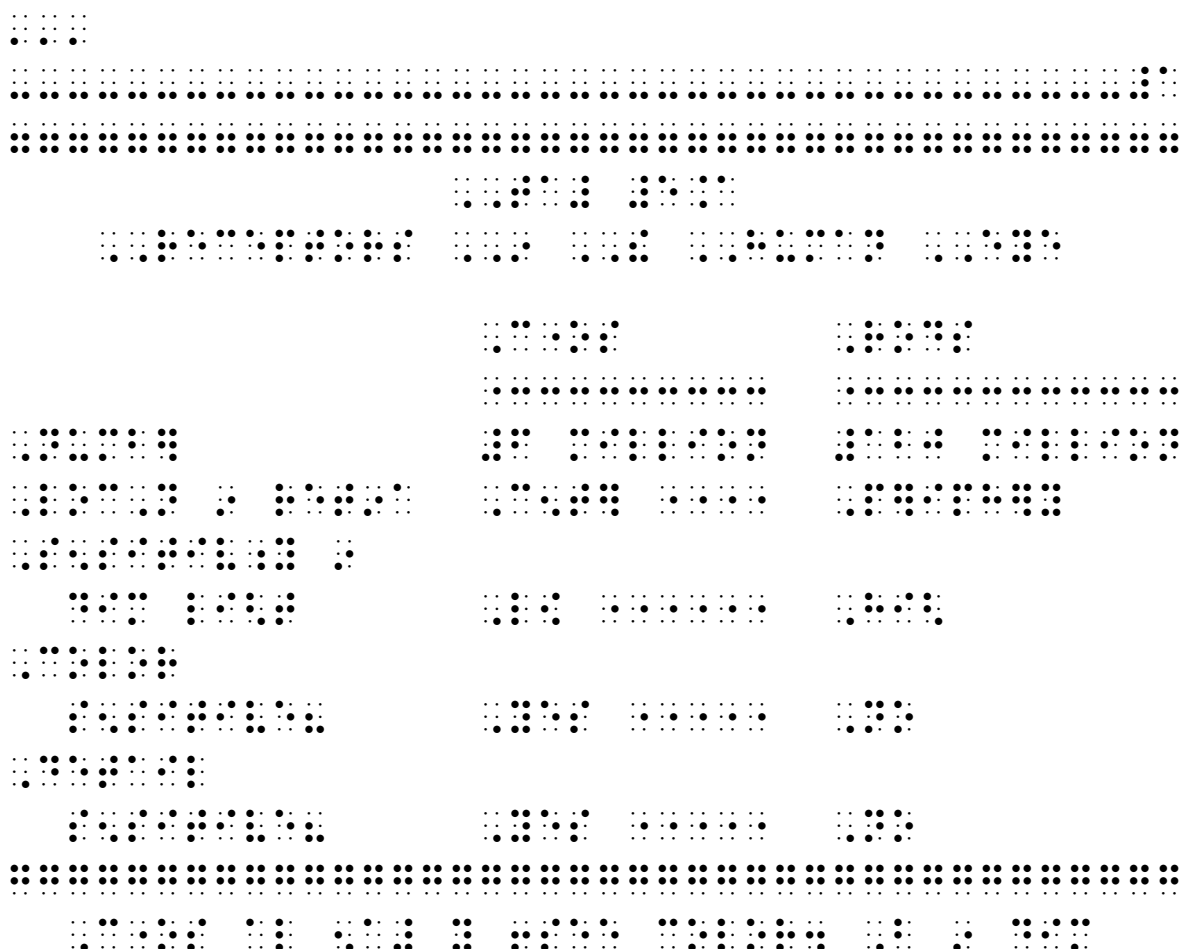
EXAMPLE 6

Braille Formats – Rule 6 Section 3b(2) Blank lines with boxes

- (b) No blank line must be left before or after a box unless required by other braille formats.
- (c) No blank line is required between the page change indicator and a top or bottom box line.
- (d) A blank line is not required between a centered braille heading and a top box line.
- (e) Within a box, no blank lines must be left immediately below the top box line or immediately above the bottom box line.

Braille Formats – Rule 7 Section 1a

- (2) Columned material must be preceded and followed by a blank line except where it immediately precedes or follows the page change indicator. See also Rule 1 Section 12b(7) if a running head is used. For columned material shown in a box or set off by lines, follow the provisions given in Rule 6 Section 3b.



No blank line is required before the top box line per item (c) above.

No blank line is required before the centered heading per item (d) above.

A blank line is required following a centered heading.

No blank line is required following the columned material before the bottom box line because Rule 6 Section 3b(2)(e) would take precedence over the Rule 7 Section 1a(2) rule requiring blank lines before and after columned material.

No blank line is needed following the bottom boxing line because this is not material that has a format requiring a blank line to distinguish it from the material before it.

This is a good time to point out a very important concept that often goes overlooked by many braille transcribers. Under Braille Formats – Rule 1 Section 16b, there is a reminder that states:

NOTE: No blank lines are required when *different braille indentation patterns* indicate an obvious change in braille format between either print or braille pages.

When you are considering whether or not to include a blank line and the rules are ambiguous, just ask yourself, “Does the indentation pattern clearly distinguish the changes that have occurred?”.

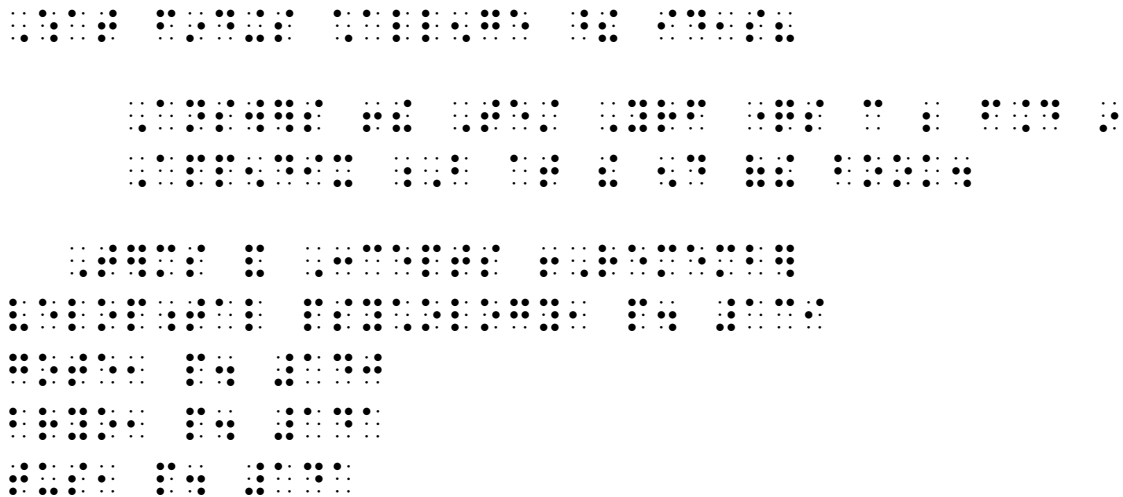
EXAMPLE 7

Braille Formats – Rule 7 Section 2a

(1) A list must be preceded and followed by a blank line except where it immediately precedes or follows the page change indicator. See also Rule 1, Section 12b(7). If a list is shown in a box or set off by lines, follow the provisions given in Rule 6, section 3b.

Braille Formats – Rule 12 Section 2

Unmarked cross-references and incidental notes. When unmarked cross-references and incidental notes, e.g., *See chapter 4 or Answers on page 145*, are printed outside or between the paragraphs of narrative text, ignore any special typeface and transcribe such notes *without* the braille reference indicator. A blank line must precede and follow such notes that must be brailled left-aligned, beginning in cell 7.



The paragraph is brailled in a 3/1 format. The material following the paragraph is a cross-reference, so a blank line is required before and after this material.

Since there is a cell-5 heading before the list, the rule for a blank line before a list is superseded by the cell-5 heading rules which require a blank line before the heading and the text to immediately follow the heading. A blank line is left at the end of the list as required by the list format above.

I hope that you have found this material beneficial. We are looking for suggestions on future articles that would be helpful for our readers. Please submit your ideas to us at **JHAWKINS@APH.ORG**.

Business Column

Bob Walling, CTEBVI Business Specialist

BE THE SOLUTION

Now the annual conference is over and as predicted in my last article, it was a humdinger! I have another whole year to request (beg) for funds and volunteers. Now is the time to forget what you have heard about the economy. If you have run out of braille work, now is the time to run out and get more. If you are sitting there with nothing to do, then you have the time to hunt for work. "But, Bob, I have been hunting for six months!" How is that working out for you?

Albert Einstein said the definition of insanity is "doing the same thing over and over again and expecting different results." Or to put it in more modern terms, "If you do what you've always done, you'll get what you've always gotten." Sounds like time for a change. Discovery consists of seeing what everyone else has seen and thinking what no one else has thought. It's time for you to work at a little constructive "discovery."

What do we know? The visually impaired student needs alternative media in the classroom. Everything else is a supposition.

This is how I think it is supposed to work (correct me if I have my facts wrong). Historically, the solution is like a four-legged stool: VI teacher, CSMT, transcriber and production facility.

The VI teacher identifies a need and makes the request to CSMT. CSMT contacts the transcribing community; the transcribers braille the book and send the files to CSMT. CSMT sends the files to a production facility; the production facility embosses the book and sends it to CSMT warehouse. The warehouse forwards the book to the teacher, satisfying the request. Am I close?

Over the years we have identified weaknesses in the system. We needed more transcribers. We got them. We needed a greater production capacity. We built it. In 2005 we were close to "braille on demand." The VI teacher's request was measured in weeks. Now the request is measured in months – or years. A VI teacher recently called me about a book. When she requested the book, she was informed it would take 16 to 36 months to fill her order. We have the capacity to have the book in her hands before school starts. We all have been "trying to solve the problem." How is that working out for you?

What is the answer? I don't have a silver bullet. You are all the smart ones. If you are just sitting there, then you have the time to look at the problem and "discover" a solution. You might start by separating supposition from fact. The economy: supposition. The kid needs the book: fact. The state of California is doing all it can to solve the problem: supposition. The kid needs the book: fact. Bottom line: the kid needs the book. All else is supposition. If funding is the problem, can you think of an alternative funding source? Please, look at the problem. Only you can "discover" the solution. And when you do "discover" the solution, please share that with all the other teachers and parents so we can get the books to the kids!

THOSE PESKY TITLE PAGES ...

Summer is upon us ... and the pursuit of the coveted certification in Literary Braille by Library of Congress. In that pursuit comes the question of requirements, and how to complete the manuscript title page. The *Instruction Manual for Braille Transcribing*, Fifth Edition 2009 offers specifications for the title page in 19.2b. The requirements listed in this article are for the **certification manuscript**. Other agencies, libraries, and transcribing groups may have differing requirements, which may not be applied to the certification manuscript.

For the purposes of the certification manuscript, the Library of Congress requires the title page to contain the following information listed in the following order:

- the book title (FULLY CAPITALIZED)
- subtitle and/or series name (if any)
- author (FULLY CAPITALIZED)
- publisher with first or principal address, city and state (if given)
- copyright and reproduction notices
- ISBN
- year of braille transcription
- name of transcriber, organization affiliation and address (city and state only)
- total number of braille volumes (in arabic numbers)
- number of the particular volume (in arabic numbers)
- inclusive braille pages (both preliminary and text)

Use literary-style pagination (title page will always be p1)

The information for the braille title page is taken from the print title page and the page that is usually on the back of the title page that contains cataloging, copyright and other publication information. Usually the information listed above can be listed on one braille page.

19.2b(1) Centering lines. The Library of Congress requires that each line be centered on the title page. If any line fills an odd number of cells, the extra cell should be placed on the right side of the information, thus making more room for a long title and the page number.

19.2b(2) Blank lines. Ideally, the items on a title page should be grouped into the following units with a blank line between each:

- 1) title, subtitle, series name
- 2) author's name
- 3) publisher, copyright information, reproduction notice, ISBN
- 4) embossing date, transcriber's name, group affiliation and address
- 5) volume number and page numbers

The title of the book is always on line 1 and the page numbers on line 25. If there is not enough information to fill out the title page this way—with one blank line between groupings, place the word *By* on the line above the transcriber's name. If necessary, two blank lines may be left between groupings, starting at the bottom of the page. In other words, if you had five extra lines, you would leave one blank between groups 1 and 2, 2 and 3, 3 and 4, and 2 blank lines between groups 4 and 5.

When there is more information than will allow for blank lines between each of the groupings mentioned above, condense the information by placing the word *by* on the same line as the date of transcription. Another line can be saved, space permitting, by combining the publisher's information (see 19.2b(6) below). If even more lines are needed, some of the blank lines that separate groupings may be deleted, starting at the bottom of the page.

All lines on a title page may be utilized **except** two. There must be a blank line left between the title (and subtitle if there is one) and the author's name, and another blank line left between the author's name and the following publishing information.

19.2b(3) Capitalization. Only the title (not the subtitle) and the author's name are brailled in FULL CAPITALS. (regardless of print)

19.2b(4) Title and subtitle. The title and subtitle should be brailled on consecutive lines. Fully capitalize the title, but not the subtitle. If the title is too long to fit on the first line of the Braille page, it should be divided, as evenly as possible, between two or more lines. Make the division at a logical point in the title; do not divide words in a title between lines. If the book is one of a series, the series name is placed on the line immediately following the title, or subtitle, in single capitals.

19.2b(5) Author(s). If a book has two or more authors, the name of each author should be brailled in FULL CAPITALS on consecutive lines. If the title page is very full, authors' names can be joined by the word *and* and placed on the same line. If space will not permit the listing of all authors on the title page, see *Braille Formats* Rule 2§3. The word *by* before the author's name is used in braille only if it appears in print. With centered lines, it is often clearer to spell out the word *by*. You may choose to contract and join the word *by* or you may spell it out; remember to be consistent and treat the word in the same way wherever it occurs on the title page (with publisher, copyright and transcriber information).

19.2b(6) Publishers. Braille the words **Published by** followed by the name of the publisher and the first or principal city (and state, if given) in which they are located. If space permits, all of this information may be brailled on one line. Example:

Published by Random House, Inc., New York

19.2b(7) Permission from publishers. Permission to transcribe a book into Braille is not required from the publisher or copyright holder as long as the transcriber is working under the auspices of an "authorized entity." Authorized entity is any nonprofit organization or governmental agency having a primary mission to provide specialized services to persons with visual impairments. When permission is not sought, the following statement must appear on the Braille title page following the copyright information: **Further reproduction or distribution in other than a specialized format is prohibited.** This statement must appear on the title page of the trial manuscript since students enrolled in this course are working under the auspices of the national Library Service.

These copyright guidelines apply to books published and transcribed in the United States. Further information on how to transcribe copyright and reproduction notices can be found in *Braille Formats*, Rule 2§2c(5).

19.2b(8) Copyright. Only the latest copyright date is listed on the title page. If there is no copyright date, substitute the word *Printed for Copyright*, followed by the latest printing date.

The copyright holder is always given on the title page—even when the publisher holds the copyright. Ignore expressions of reservation of rights such as *All rights reserved*.

If the copyright symbol © occurs on the print title page use the braille symbol (⠠⠨⠠), placed and spaced as in print. Follow print if both the word and the symbol are shown.

19.2b(9) ISBN. When shown in print, the ISBN (International Standard Book Number), the SBN (Standard Book Number), or the ISSN (International Standard Serial Number), is placed on the line immediately following the copyright and reproduction notices preceded by the words **Transcription of**. Follow print punctuation. Example:

Transcription of ISBN: 0-4583-6578-8

Include both the 10- and 13-digit ISBNs on the braille title page if they occur in print. Each is brailled on consecutive lines. Example:

Transcription of
ISBN-10: 0-4583-6578-8
ISBN-13: 654-0-4583-6578-8

When a copyright page lists the ISBN and then parenthetically (pbk.), list only the number and omit the parenthetical citation.

When a book lists different ISBN numbers such as (trade) or (library binding), use the ISBN that applies to the book you are transcribing and omit the parenthetical citations.

19.2b(10) Transcriber's group affiliation. List the year that the transcription was completed and the transcriber's name followed by the name of the group (along with city and state) for whom the transcriber works or from whom the transcriber received the braille assignment. List only the transcriber's city and state if there is no group affiliation.

19.2b(11) State abbreviations. Follow print for the publisher's state (if given) whether abbreviated or spelled out. Spell out or use some kind of abbreviation (two-letter or standard dictionary) for the name of the state of the sponsoring agency and/or the transcriber. When no state is given for the publisher, do not insert one. Use the two-letter state abbreviations for the others.

19.2b(12) Volume and page numbers. Arabic numbers are used to indicate the number of a particular volume and the number of volumes in a book. When a book consists of only one braille volume, use the words **In 1 Volume** (instead of "Volume 1").

The numbers of the Braille pages contained in the volume are brailled on the last line of the page, preceded by the words **Braille pages**. The numbers of the preliminary pages, each preceded by the letter *p* without the letter indicator, are followed by the Arabic numbered pages. Of course, these page numbers cannot be filled in until the volume is completed and the page numbers are known.

Reflections of a Peacemaker

A Portrait Through Heartsongs

Mattie J.T. Stepanek



Foreword by Oprah Winfrey

Introduced and Edited by Jennifer Smith Stepanek

**Andrews McMeel
Publishing**
Kansas City

Reflections of a Peacemaker

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REFLECTIONS OF A PEACEMAKER p1
A Portrait Through Heartsongs

MATTIE J.T. STEPANEK

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Aliso Viejo, CA

In 2 Volumes
Volume 1
Braille pages p1-p5 and 1-83

Infant/Preschool

Beth Moore and Sue Parker-Strafaci, CTEBVI Infant/Preschool Specialists

LITTLE ROOM AND RESONANCE BOARD STILL WORK!

The infant is lying on a board suspended an inch off the ground, surrounded by boards on three sides and a piece of plastic above. From the plastic are suspended a variety of common objects, measuring cups, beads, plastic interlocking rings and other interesting things. The child first extends both arms straight out from her body and feels the edge of the wood encompassing her. She then reaches up with one hand and tentatively feels the objects suspended above. Soon both hands are above her and finding and exploring what is above. All of a sudden, she finds that if she releases on objects with a push it will swing and hit other objects and the side of the walls. Minutes later, both hands are up, objects are flying, and other objects are being pursued by an inquisitive mouth.

Soon the infant's twin is placed in the same setting and the same routine follows. Because this girl is a little more cautious, her exploration takes a bit more time. But once again, after a time, both hands are out and then up and bringing objects to midline and mouth. All manner of fun ensues.

Of course, both of these infants have just experienced the wonders of a "little room" and "resonance board." And I, as their teacher, have had the delight in seeing Lilli Nielsen's ingenious materials at work once again. My students, the twins, are eleven months old and both were born blind due to anophthalmia. It has been exciting to witness the girls development, but I was astounded to see how they "took" to their little room and resonance board. And the stress is on "their" because it is a space that belongs to them and the girls are already recognizing it.

Now this isn't scientific and there could be other reasons for the following results. I left the apparatus at their home and it will remain there as long as it is needed. I returned the following week for our usual session. As I started to work with the girls I noticed some impressive changes in their responses. As I walked in the room, I greeted first one of the girls verbally and put my hand on her chest. She responded with many smiles and reached with both hands for my hand and played with my hand and smiled for several minutes. I greeted her sister the same way, and was greeted with cooing and babbling and her playing with my hand as well. Both girls were now very proficiently playing in the little room. (Both have the first response of feeling the boundaries of the little room with their outstretched hands.) Additionally, when placed on the floor, both girls rolled over, for the first time to my witness, without any adult assist.

I am describing these teaching moments to you to once again encourage the use of the little room and resonance board. These are big pieces of equipment to get into homes, but the result is worth it, especially if the family will dedicate space to it and leave it out for daily use. My particular family lives in a one-bedroom apartment, but saw the value of having the room out and found space for it.

Please visit info@LiliWorks.org or www.LiliWorks.org if you need more detailed information. We are fortunate to have LilliWorks Active Learning Foundation here in Alameda, California. This isn't an advertisement. Many of us, as TVIs, have known about Lilli Nielsen and attended her workshops throughout the years. APH also has a Jumbo Work-Play Tray, available on quota, that some people are using in a manner to the resonance board. My purpose here is to describe an activity that was inspiring and fun to witness in working with my visually impaired infants. Don't be put off in getting big pieces of equipment out where our blind and visually impaired infants and toddlers can use them on a consistent basis. It works!

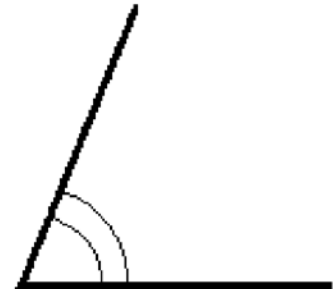
ANGLES AND ANGLE INDICATORS

I was recently ask how to use the drawing tools in Microsoft Word and Adobe Illustrator to draw angles and those tiny little arcs inside angles.

Some books show the angle indicators with arrowheads. Please don't use arrowheads in braille for angle indicators. There simply isn't space for them.

Some books show single, double, and triple angle indicators -- it is okay to follow this convention, as long as each arc is 1/8" away from every other arc. Remember, fingertips are limited to about 1/8" resolution.

Make sure the line type used for the angle is thicker (louder) than the line type used for the angle indicator.



Adobe Illustrator

First, draw the angle with the Pen tool (P) using three single mouse clicks to define the angle, then hold down the control key and mouse click anywhere to finish off the shape.

Then, select the Ellipse tool (L), alt click on the vertex and enter 0.75" for the width and height of the circle. If you need two angle indicators, repeat using 1.0". If you need three angle indicators, repeat again using 1.25". This creates perfect, concentric circles centered on the vertex.

The next step is to trim off the part of the circles outside the angle with the scissors tool (C). Mouse click on each circle where it intersects the angle.

Finally, those parts of the circle outside the angle need to be selected and deleted.

Microsoft Word

I couldn't figure out how to trim circles in Word, but we can draw arcs and get a pretty close approximation to a segment of a circle.

Draw your angle with the Freeform tool. (From the Drawing Toolbar, select AutoShapes, Lines, Freeform tool) Single click to make lines, click and drag to make curves. Single click at each vertex of your angle. Using the ESC key to save the angle.

If your angles are coming out wonky, check to make sure you have turned off the snap to grid options. (From the Drawing Toolbar, select Draw, Grid, uncheck Snap objects to grid)

Use the curve tool to draw the arcs. (From the Drawing Toolbar, select AutoShapes, Lines, select the curve tool icon in the lower left corner.)

Decide where your arcs should start and stop, about 3/8" from the vertex of the angle for the innermost arc. With the curve tool selected, click on the start location, then click on the stop location, then move your mouse away from the polygon until the line becomes a nice arc, when the arc looks perfect, simply press the ESC key. The arc is automagically trimmed to stay inside to two places where you clicked the mouse.

Arcs vs. Right Angle Indicators

If you have both, make sure it is easy to tell the difference between the right angle marks and the angle indicators. The right angle indicators should all be the same size in your work, I recommend 1/4". Then if the smallest angle indicator has a radius of 3/8", the size difference will help the reader.

Computer-Generated Tactile Graphics

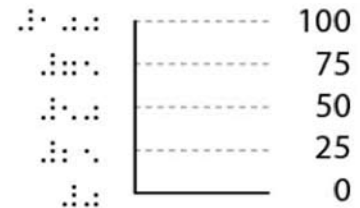
Jim Barker, CTEBVI Computer-Generated Tactile Specialist

GRID LINE ALIGNMENTS

How to align y- and x-axis descriptors to a graph.

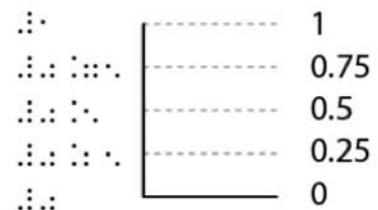
Standard y-axis numbers

Numbers on the y-axis are aligned vertically to the place value. Horizontally, align dots 2, 5 to the grid line or tick.



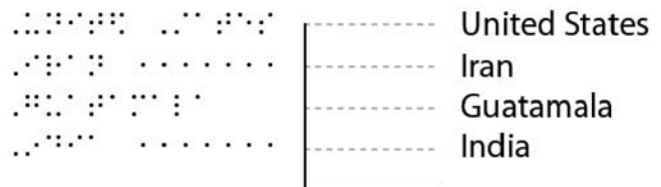
Place value alignment

Although this looks like it is left-justified, it is actually aligned by place value. This would not be an unusual situation.



Text alignment on the y-axis

Text is left-aligned on the y-axis. Leave one blank cell before inserting a minimum of 3 unspaced guide dots (dot 5). (In publishing, these are called leader dots.) Notice that there need to be at least four blank cells between the text and the vertical axis before you use the guide dots—see Guatamala.



More often than not, these would be keyed and this rule would be moot.

Standard x-axis numbers

Align dots 4, 5, 6 of the number indicator to the grid line (or tick). Left-align the axis descriptor directly beneath the first number.



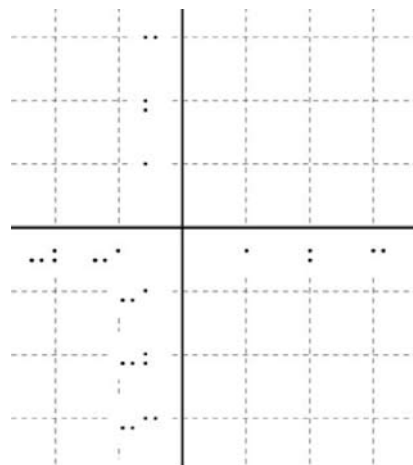
Rulers, Thermometers, Protractors, *et al.*

Align dots 1, 2, 3 to grid line (or tick) where the number indicator is not used. Dots 2, 5 are used horizontally, still.



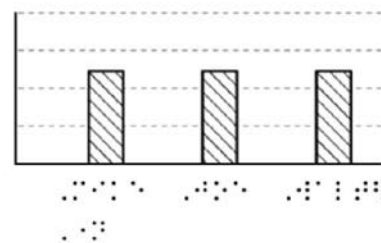
Cartesian Graphs

The axes numbers in Cartesian graphs align to the grid lines on dots 1, 2, 3 and 2, 5. Notice the position of the minus signs; they are ignored when aligning dots 1, 2, 3.



Bar graph keys

Center-align the keys (or text) on the bars. Left-align the axis descriptor directly beneath the first key.



Music in Education

Richard Taesch, CTEBVI Music Specialist

Special Features in this Issue:

- Teaching piano bar-over-bar reading using canons and duets
- Workshop 2008, continued –
The state of music education for the blind child

As discussed in last issue, two-part canons make wonderful subjects for teaching bar-over-bar reading whether one-on-one or in the classroom. Very short excerpts can be used, and the many facets of learning and assembling them can help to combat repetitive practice fatigue and boredom.

The example in last issue presented music using the **D** five-finger pattern. Here are two more examples now using the **A** five-finger position. Example 19 is a playful adaptation to *Mary Had a Little Lamb*. It is written in a minor key, thus the name, “*Minor Mary*.”

First, refresh yourself on the general procedure suggested in the Fall 2009 issue. Here is a summary for you:

It is helpful to memorize short – one and two-measure – sections before attempting to perform the piece with an additional part. [As a review, try simple exercises such as found in “*Introduction to the Piano for the Blind Student*,” Graded Studies Book 1 (www.dancingdots.com).] Assign the right hand part to your student while you create a duet by playing the left hand part. In this way, the student must learn to accurately count the rests and measures for one part at a time. The student will read and play through an entire right hand part while you both *rehearse* as an ensemble.

Prerequisites: Be sure that you have introduced the “**A**” five-finger position. Also, be sure to review the second octave mark, dots 45, for the second duet.

A Five-finger Position Each Hand

MINOR MARY

Canon Part I

Canon Part II

The little invention duet that follows can be much fun when a swift pace has been achieved. Once the parts are drilled separately, make a game out of playing the Part I together at as fast a tempo as possible. Note the repeat signs, which mean the music can be repeated indefinitely in typical *round* style. All of the canons and duets in this series can be repeated in the same way.

The focus of each little venture here is to take attention away from the mechanism of bar-over-bar braille complexities. Concentration will then shift more toward the music while the technique becomes intuitive.

A LITTLE INVENTION

Duet Part I

Duet Part II

20b

5

1

This little duet is a good opportunity to demonstrate the use of the braille “tracker” dots used only when there are seven empty spaces to fill. There must be at least five tracker dots minimum, and they are used to help the reader “track” to the next aligned measure for both hands. In the next issue, we’ll continue with more ensemble music in three and four parts.

THE STATE OF MUSIC IN EDUCATION
A continuing series and report based upon Workshop 2008

The last episode began with a continuing discussion of historic evolutions (and schools of thought) that may have possibly shaped some of our successes and failures in music education over time. The article concluded with excerpts from *The New York Times* 1917 editorial that was sparked by an article appearing in the same issue. Following is a review summary of that discussion:

In that article, Dr. Abraham Flexner (Rockefeller General Education Board), criticizes traditional education, and proposes an “experimental school.” His school would reduce the study of Latin and Greek to electives. New methods would replace classical literature, and English grammar would also be reduced or dropped. An article review is titled: “Educators Approve Rockefeller Plan; Elimination of Classics in Teachers College [Columbia University] Project Finds Favor with Many.”¹ Teachers College at Columbia would be assigned to carry out the experiment.

The New York Times described this proposal as “Radical and Dangerous.”

One significant point that was made in the Times editorial seems well summed up by the quote: *“There is nothing that would implant in the mind of ingenuous youth the thought that there was anything worthwhile outside the shop, the market, and the laboratory ...”*²

1. *New York Times Archives, Page 4 – January 21, 1917*
 2. *New York Times Archives (Editorial); published January 21, 1917*
- Copyright © The New York Times

Was music OR the arts ever considered to be academically significant by educational decision makers in America? And yet music somehow finds its way – modest as it is – into some academia, and has resulted in MENC’s [Music Educators National Conference] *“National Standards.”* These guidelines are often required study within the curriculum for music teacher credential candidates. However, NOWHERE in those standards does it encourage a blind music student to learn to read music, or even hint at what his or her teacher should know, or how to learn and to teach it!

The list of young blind musicians who once came through the doors of SCCM (Southern California Conservatory of Music), either as quarterly students or for short intensive programs, and who have taken their place among the employed as a direct result, number in the dozens. All now contribute to the need for paid professional music transcribers, motivation to improve and develop new technology, and cry out to encourage specialized training for music braille educators – a training that still does not exist in any pedagogical schooling today [2010]!

The Music Teachers' Association of California (MTAC, est. 1897) now provides for blind students to take their music theory and practical exams in braille; this also includes sight-reading for the performance exam. And yet, there is no mention or recommendation of any learning process or resource.

If there had been "standards" of pedagogy for music literacy the same as for sighted children in place, the blind musicians mentioned above would not have had to frantically prepare themselves in those very short intensive training programs and crash courses. Music braille is nearly always left to the last minute, and is a primary cause for blind students failing in college music programs! And here we are [in 2008] with most colleges and universities now requiring a blind applicant to read music BEFORE being admitted, and yet tragically at a loss of how to properly counsel that student in its parameters.

Is the "Demand" or "Need" still not enough to inspire any curriculum review committee to at least recommend a basic orientation specifically for those who may teach this important skill – a skill needed by blind music teachers who may face obsolescence without it? Or for those who will have to scrape for itinerant work while relying on Access Paratransit to arrive at dozens of different schools weekly.

Are colleges willing and encouraged to accept a blind student's money for tuition, but also forced to waive music literacy? Must they continue to be deprived of the means to offer training for those who would teach it? Again, I ask: *Why is that?*

To conclude this episode, consider very carefully the words of Harold Rugg, one of John Dewey's [The father of American Education] disciples:

*"... through the schools of the world we shall disseminate a new conception of government – one that will embrace all of the collective activities of men; one that will postulate the need for scientific control and operation of economic activities in the interests of all people."*¹

Quoted from the book by John Stormer:

"None Dare Call It Treason," Liberty Bell Press 1964, 105

1. Source: *The Leipzig Connection – Paolo Lionni*, Heron Books 1993 –

As said before: Consider some thoughts, use what you can to draw your OWN conclusions, and mostly, begin to ask your own questions.

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- In the example below, numbers are in italics, but do not begin or end the phrase. Literary italics are used here.

CAUTION Only Quadratic equations solved for y (whose graphs are vertical parabolas) are examples of functions. *The horizontal parabolas in Examples 8 and 9 are not graphs of functions*, because they do not satisfy the vertical line test.

1. *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

- The example below ends with parentheses. The Nemeth italic indicator is used here, after the italics.
- The ampersand is not mathematical, the literary ampersand is used.

money on research and development (R&D).

1. *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

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