



CTEBVI JOURNAL

SUMMER 2016

Volume LIX, No. 1

A Few Highlights...

- In Memoriam

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THE OFFICIAL PUBLICATION OF THE

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

THE CTEBVI JOURNAL

Message from the Editor

Hello! I hope everyone had a great and informative time at the CTEBVI Conference! The workshops I attended were amazing as always and I left with more knowledge about our braille world than ever before. I also enjoyed meeting some of you for the first time!

There have been a few changes and additions since our last *JOURNAL*. Our new President is Cristin Lockwood and the new Vice President is Maureen Reardon. Help me wish them the best of luck in their new positions! We also have a few new specialists so please take some time to read their upcoming articles, as they will be giving us updates and information in their field.

Keep safe and cool this summer! Surround yourself with love, fun, and friendship. If anyone has any questions or concerns, please email me any time.

Many blessings,

Sarah Esajian
sarahe@tcoe.org

Editor

Sarah Esajian

Print Proofreader

Cath Tandler-Valencia

Layout

Alfred Vazquez

Braille Transcription

Contra Costa Braille Transcribers

Embossing

Transcribing Mariners

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In Memoriam



It is with heavy hearts we give you a little glimpse into the lives of the four CTEBVI members we recently lost. Bianca Culbertson, Charles Bush, Joyce Beth Van Tuyl, and Saralyn Borboa will be remembered and respected for their contribution to the braille community.

Bianca Culbertson

Bianca passed away on March 27, 2016, Easter Sunday, in Auburn, CA. Bianca was born in Vallejo, CA in 1952 to her parents Delores McCurary Culbertson and Lester Ray Culbertson. She is survived by her younger brother, Casey Culbertson. Bianca was diagnosed with cerebral palsy in 1954 and later with scoliosis.

Bianca had an incredible faith. She was a Catholic and had a very strong devotion to the Blessed Mother and read scriptures daily. In 1973 she completed her braille transcription internship. As a braille transcriber, she was able to be in contact with wonderful women in her area who were also transcribers. She maintained these friendships throughout her life. She continued as a volunteer transcriber and was very proud of her profession. Over the past few years she went to great lengths to make sure all of her equipment and books were donated to someone who could use them.

Bianca's life was a challenge but she faced it with courage and faith. She had a strong spirit and was strong willed. She was very well read and informed. She also had a compassionate heart. It was very important to her to be seen as a person with purpose. She always wanted to offer support, information, and prayer.

Charles Bush

Charles Bush was a CTEBVI Life Member, certified in Literary Braille, but his interest in braille was primarily to support his wife, Joni Bush, a literary and Nemeth certified transcriber. He proofed her braille and her tactiles, claiming that he learned Nemeth by osmosis from his proofreading work. Being an engineer, Charles made tactile tools for Joni when he saw the need. He and Joni came to conferences, often attending separate classes so they could get the most information possible to share afterwards. Charles and Joni were both members of Contra Costa Braille Transcribers, a guild which disbanded at the end of 2015. The amount of volunteer work they produced for CCBT was staggering.

Charles was a man with many hobbies. He enjoyed model airplanes and boats, was vice-president of the Pikes Peak Soaring Society, inventing, furniture making (including making a harpsichord and a violin), oil painting, hunting, and fishing.

Charles leaves behind his wife of 49 years, four children, and nine grandchildren.

Joyce Beth Van Tuyl

Joyce Beth (Shapero) Van Tuyl died peacefully in her home on March 26, 2016 in Seattle, Washington due to complications of lung cancer. Mrs. Van Tuyl was born on October 23, 1925 in Highland Park, Michigan to her parents Nelson and Elsa Shapero. She graduated from the University of Michigan with a B.S. in Chemical Engineering in 1945. She married David H. Van Tuyl in 1947. The Van Tuyl's moved to San Francisco then Palo Alto where David worked as an engineer and Joyce managed the household, worked in retail and real estate, later becoming a volunteer brailist and teacher of braille, specializing in mathematics and science. Joyce moved to Seattle in 1985 to take a job doing what she loved with the Washington Talking Book and Braille Library. She retired in 2011 and continued to dedicate her time to the braille community.

Mrs. Van Tuyl is survived by her son Kenneth Van Tuyl (Virginia) and daughter Katherine McLain (Joseph), five grandchildren, 13 great grandchildren, sisters Caroline Allgrim and Anita Shapero, sister-in-law Hilda Kahle, and their extended families.

In addition to her service to the blind and spending time with family and friends, Joyce enjoyed sailing, travelling, playing Scrabble and Bridge, watching professional baseball, and had a passion for literacy and the arts.

Saralyn Borboa

Saralyn Borboa, a native of San Diego, California, journeyed into eternal life on April, 1, 2016. With an amazing spirit, she endured a long, challenging battle with a rare, aggressive form of cancer. It was a challenge she faced with grace, and perseverance; it was a battle she waged with determination, dignity, and courage.

Saralyn was born May 8, 1961, the daughter of Frank and Virginia Crumrine. She was a devoted wife, caring mother, loving daughter, and proud grand- and great-grandmother.

Saralyn had a zest for life and people. She was thoughtful and kind, sincere and reasonable. She will long be remembered for her laughter, pranks and practical jokes. Her laughter was infectious. She taught us all the value of laughing, loving, fighting for what you want and for those that need

your help. Saralyn loved butterflies. She exemplified their grace and beauty, sharing their magic with those close to her. She understood believing was the first step in anything one set out to do – through belief, one can find a way, regardless of obstacles. She always looked for the beauty in people, enjoyed opportunities to make new friends and expand her horizons. She faced life head-on, with an unwavering faith and the support and love of the family and friends who surrounded her. She looked at each day as a blessing and a gift. She truly lived her life!

In 2003, Saralyn received her certification in Literary Braille. She became a transcriber and proofreader of literary and foreign language texts for elementary through post-secondary students. She devoted much of her time and passion to the braille community. Saralyn loved braille and the doors it opened. She became a braille instructor for the Alternate Text Production Center (ATPC), instructing 24 incarcerated men at Ironwood State Prison in 2008. Through her teaching, Saralyn not only gave the men a means in which to give back to the community, she instilled hope and confidence for their future. She taught transcription courses for the Ventura Transcriber's Association, became the Foreign Language Specialist for the Transcribers and Educators for the Blind and Visually Impaired (CTEBVI), served as a Director for the National Braille Association (NBA), chairing the Literary Braille Committee, and served as a member of the Foreign Language and Formats committees. Additionally, she presented annual workshops for ATPC, CTBVI, and NBA, and served on several BANA committees.

Saralyn is survived by her husband, rock, and soulmate, Marty Borboa and their seven children: Jeremy Smith, Sean and Jennifer McSorley, Kenneth McSorley, Jessica Grucza, Marty Jr., Erika, and Phillip Borboa; her mother, Virginia Crumrine; sister, Maryanne Savary; and brothers, RB, Jon, and Jay Crumrine; nine grandchildren, and one great-grandchild. She was preceded in death by her father, Frank Crumrine, and brother, Chris Crumrine.



CTEBVI Membership

New to the Membership link is an update of ALL LIFE members, with an asterisk next to those that we are aware of as being deceased. Please take a look at the list <http://www.ctebvi.org/membership.html> to see if you know of anyone who has deceased that is not already marked and let me know at ctebvi.membership@gmail.com.

Are your dues current to 2016? If you are not sure, contact me and I can let you know. It is expected that all our members stay current every single year, without a lapse between years. Your membership with CTEBVI should not be dependent solely on your conference attendance. . . because WE depend on YOU!

If you are a Life Member or current with your membership, we thank you and ask that you please consider donating to one of the CTEBVI funds. You can go to our website, www.ctebvi.org, and renew your membership, become a Life Member and/or donate online, by using your credit card. Or you can mail a check to me at the address below.

Speaking of donations, have you set up your Amazon account so that your purchases help our organization through AMAZON SMILE? It is very simple to set up and it only needs to be set up the first time. Just search for our full name. I have discovered that you must check-out through the website, not the app, for the donation to apply. If you have questions or need help, please contact me! Thank you for your past, present, and future interest in CTEBVI, and we look forward to serving your needs for many years to come.

Judi Biller

CTEBVI Membership Chair

CTEBVI Gifts and Tributes Chair

1523 Krim Place

Oceanside, CA 92054-5528

ctebvi.membership@gmail.com



CTEBVI Membership Application and Renewal Form

CTEBVI membership dues are for the calendar year. Any dues received after October 1 will be applied to the following year. Members receive the *CTEBVI JOURNAL*. ***Expectation is that everyone stays current with NO lapse in membership!***

For your convenience, you may log onto www.ctebvi.org to submit the following information and make payment by credit card.

Domestic or Foreign (individual or family with VI children) Membership	US \$50	\$
Student Membership (post high school -- ID required at conference)	US \$25	\$
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I would like to make the following donation(s):		
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If you require PRINT or BRAILLE, you will need to email ctebvi.membership@gmail.com specifying your request **OR** you may send mail to the address below with your request.

Donations accepted to help defray costs of printing and mailing. **Thank you!**

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

VI Educator O&M Instructor Dual certification (TVI and O&M) Transcriber
 Parent(s) of VI student Proofreader Student Paraprofessional Retired
 Other (e.g. Librarian, Administrator, Counselor, Vendor, Consumer) _____

Please send this form with payment made payable to CTEBVI, Inc. to:

Judi Biller, CTEBVI Membership Chair
 1523 Krim Place, Oceanside, CA 92054-5528
ctebvi.membership@gmail.com

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

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



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Thank you for your contribution to CTEBVI. Please complete the following information.

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All contributions to CTEBVI are tax deductible. Please print a copy of this form as your receipt for your donation and send a copy along with your check.

Make checks payable to **CTEBVI** and mail to:

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Again, thank you so much for your contribution.

Featured Articles

THE ONLY THING CONSTANT IS CHANGE

by Bob Walling

My apologies in advance if this article appears disjointed. Over the past year I have been troubled by two seemingly unrelated occurrences. Several members of our group have passed away or retired and the unrelated/related problem is a paradigm shift in the work ethic of the replacements and/or applicants. When I started this article I was focused on the passing of Phil Hatlen (the VI teacher) and Joyce Van Tuyl (the braille transcriber). By no means am I going to try to mention everyone who passed away or retired, because I would definitely forget someone. These two were notable because they were representative of our profession and their different approaches to the same problem, "getting good braille in the hands of the kids."

Phil had a gentle way about him that just made you want to do the right thing. In the beginning of our relationship, Phil and I were in a meeting and we were arguing. Phil thought all braille should be created by volunteers and I advocated paying transcribers. In the middle of this "heated" argument, Phil stopped, looked around the room and proclaimed to everyone "I love this man!" He had a way of defusing a problem and targeting a solution. We were fast friends for years and I will miss our collaboration to "get the braille done." On the other hand, Joyce had an entirely different approach, as she personified the quintessential braille transcriber. When you sent braille to Joyce, you had better have brought your "A" game as her direct manner elevated braille to a new level of excellence. "Dirty braille" to her were bad words and if you gave it to her she would give you a few choice words of her own as her insistence on perfection elevated our profession. These are just a few examples of a teacher and a transcriber who helped make our profession what it is today.

Over the last 20 years I have found hundreds of teachers and transcribers with the same tenacity to get good braille in the hands of the kids. This brings me to my unrelated/related problem: millennials (18 to 34 year olds). Now I am going to generalize and stereotype two generations. Over the last month I attended four conferences about higher education, and the CTEBVI conference. I have been forced to compare and contrast two distinct generations with different values. The people I alluded to in the first paragraph were both in the baby boomer category. As of April, 2016, the millennials have surpassed the baby boomers to become the largest generational group in the United States. Millennials are not lazy; they just have a different work ethic. For example, for these millennials, 8:00 in the morning is a suggested time to be at work. The baby boomers are in at 7:55 am or they think they are late. Actually, I know a bunch of baby boomers who can't get to work on time and several millennials who work for me are in at 7:30.

This generational gap hit me last fall when I hired three new people, all college graduates, all millennials,

and all no longer employed. I thought this was a problem unique to my situation until I started talking to educators and administrators at other conferences. What I heard from several administrators at our CTEBVI conference started this article. They can't find suitable transcribers and VI teachers. The administrators all complained they could find applicants with the right credentials, but they were millennials and the preponderance had incompatible work ethics. One administrator said "they lack the soft skills," and when I started looking around, I found the millennial phenomenon was not restricted to educational facilities. Every employer I asked, bankers, construction, and fast food; complained about millennials.

Why are these two topics related? The people who set the standards for our professions are disappearing and the preponderance of the available work force are not a Phil or Joyce. I have railed in the past, telling you to stand up for the visually impaired and if you are not a "typical" millennial you will have to work twice as hard to fill the void, because you have to be the next Phil or Joyce.

SUPPORTING INCLUDED STUDENTS

by Jonn Paris-Salb, Assistive Technology Consultant
California Department of Education (CDE)

All students should demonstrate mastery of the State Board of Education (SBE) adopted content standards to be fully prepared for college and careers. Instructional materials may be in specialized formats and accessed in either hard copy or digitally using assistive technology. The SBE-adopted curriculum frameworks provide guidance to support these students at <http://www.cde.ca.gov/ci/cr/cf/index.asp>. The frameworks include various teaching models and strategies for supporting all students in acquiring the skills and knowledge expressed in the standards. Following are some examples of learning environments and strategies that may be appropriate for students with special needs.

Self-contained classroom or specialized school: Students with severe disabilities, those with multiple disabilities, or students with very specific learning needs (e.g., a student who is deaf needing American Sign Language (ASL) or a student who is blind needing braille instruction) may be placed in an environment most conducive to their learning needs. That placement may be in a special day class or a specialized school:

<http://www.cde.ca.gov/sp/ss/>

Learning Center: A learning center exists within the school for students to learn content at a different pace, using different materials – often scaffolded (broken into smaller bits of information) and organized to include study skills. This time, or percentage of the day, is established in the student’s Individualized Education Program (IEP):

<http://www.cde.ca.gov/sp/se/sr/issforswd.asp>

Push-In/Pull-Out: Students receive the core lessons from the general education teacher and also moved to the Resource Room (or other room name) to debrief, organize, scaffold the steps to answering the questions/problems, and work through assignments. For some students, the special education teacher pushes into the classroom so that intervention and assistance occur during the lesson:

<http://www.cde.ca.gov/ci/cr/ri/documents/cdertibrief072514.doc>

Co-Teaching: A relatively new concept is to pair a general education curriculum expert with the special education teacher to deliver the lesson and provide support, moving throughout the classroom to meet individual needs and facilitate learning through accommodations and modifications of the lessons. The teachers plan the lessons together:

<http://www.nea.org/tools/6-steps-to-successful-co-teaching.html>

Itinerant: Specialists with students in multiple schools need to meet with students on a scheduled basis to deliver materials, check on assistive technology, confer with the general education teacher, and assess student progress. An example of this model can be found at:

<http://www.d118.org/district/Sped/itinerant.html>

Consult: Students who are doing well but still need some level of support are on a consult, or need, basis. When the parent or general education teacher feels there may be a need for support, the consultant can work with the student to resolve any education issues:

<http://www.cde.ca.gov/nclb/sr/tq/nclbspedfaq.asp>

The IEP is reviewed annually, and a comprehensive re-assessment is completed every three years to ensure that the student's needs are met, the goals established for the individual are appropriate, responsible staff are identified, and feasible benchmarks are recorded. The model that meets their needs is discussed with the IEP team, which includes the parent/guardian. If a need or concern arises at any time, the teacher/school or parent/guardian can call for additional meeting to address these concerns.

“Just the Facts Ma’am, Just the Facts”

Melissa Pavo-Zehr, CTEBVI Foreign Language Specialist

FACT 1: LOC *Instruction Manual for Braille Transcribing UEB Edition 2015* **16.3a Use of Contractions.**

“In accordance with the provisions of The Rules of Unified English Braille 2013 §13.2, the Braille Authority of North America has approved the use of contractions in foreign words and phrases in English contexts. The contractions which would unduly distort the pronunciation of the word should not be used.”

- Reference the Note in *UEB 2013* **13.2.1** stating that it is permissible to disregard **13.2.1** provided that there are “appropriate braille authority policies and guidelines in place which transcribers in your country are expected to follow to ensure that ambiguity is avoided.”

These are those guidelines set forth by our governing authorities and policy makers thus far:

- LOC 2015 **16.3** see below “ . . . only apply to foreign text which occurs in a primarily English context.”
- BANA’s *Provisional Guidance for Transcribing Foreign Language Material in UEB 2015* **Method 1. UEB Accents and Contractions in Anglicized Words:** “Method 1 is appropriate when encountering the occasional foreign word or short phrases, names, and titles that occur in the books, magazines, cookbooks, and other material commonly written in English. This method is especially appropriate for readers who are not likely familiar with the special foreign language signs used in Methods 3 and 4 below.”
- *Braille Formats 2011* **1.15.3** “Foreign language words and phrases within an English language paragraph are contracted as though they are English.”;
- *UEB 2013* **4.2.7** “Use the modifiers listed above only in foreign language words and phrases in English context intended primarily for leisure reading, in English words or in anglicised words or phrases.”

FACT 2: In the *Instruction Manual for Braille Transcribing UEB Edition 2015* **16.3 Foreign Language Material in English Texts (UEB §13)**

“The principles governing foreign words in English contexts studied in this lesson only apply to foreign text which occurs in a primarily English context. They do not apply to foreign language school textbooks, school assessments, grammar books and phrase books, bilingual dictionaries, or foreign language literature in which the text is written entirely in that language.”

al dente



ab initio



BREAKDOWN: In leisure reading, novels, magazines, cookbooks, etc., where it is unlikely the reader is not familiar with the foreign language or their code signs being used;

- we DO contract *LOC 2015 16.3a* as in *pense, dente, and initio*
- we DO use a grade 1 word indicator to avoid a letters-sequence from being misread as a shortform or as containing a shortform. *UEB 2013 5.7.2* and *10.9.5*; *LOC 2015 12.1* “The *grade 1 indicators* are used to indicate that a symbol or symbols-sequence does not include contractions or numbers.”

SUMMARY: BANA has approved the use of contractions in English leisure materials.

It is recommended that the foreign language be uncontracted for younger ages. Use your hiring agency discretion is the best advisement.

Reporting just the facts,
Melissa

Reflections Upon the CTEBVI Conference 2016

Ralph Cioffi, CTEBVI O&M Specialist

In preparing for a presentation at the conference I came across an article from the Chicago Tribune, which stated that in 2004, Illinois became the first state in the nation to require all school districts to teach social and emotional skills as part of their curriculum and daily school life. It went on to say that as part of their studies, students were expected to meet certain benchmarks, such as recognizing and managing feelings, building empathy and making responsible decisions for themselves. The article included the fact that according to experts such as University of Illinois, psychology professor Roger Weissberg, “the touchy-feely stuff doesn’t have to come at the expense of intellect. New evidence shows a strong link between interpersonal skills and academics.” Mr. Weissberg believed, “Some teachers may be skeptical about social and emotionally based learning at first, but they are won over when their students learn more, are more engaged and become better problem solvers.” I’ll leave it to you to imagine my reaction to the confirmation of a longtime conclusion of mine while working with my VI/O&M caseload of students! Confirmation that the intuitive intervention strategies I had been using for years, previous to this article’s statement, were both valid and effective for all of my students. What more could a dedicated teacher ask for?

An even greater and satisfying surprise awaited me at the recent CTEBVI Conference, Spring 2016 in the city of Los Angeles. Extremely thought provoking can only describe the impact of some of the workshops I attended. The multiple areas of current ways of thinking about how to better serve VI students included the following:

*Focus upon **the significance of professional collaboration**, not only within the VI SELPA community, but across the board with EVERY one of the other educational professionals upon the campus that VI teachers and O&M specialists were assigned to. (p.s. How often have you experienced another professional like a Speech Pathologist, Educational Psychologist, A.P.E., etc., who had no idea about what to do with a VI student?)

*Emphasis upon of **the accelerated development of the inter-personal and intra-personal skill-base of visually impaired and blind students**. The fact is that any VI student’s exceptional use of any of their learned skills (braille, cane travel, technology use, etc.) is often dependent upon the emergence of a healthy sense of self-confidence and self-awareness.

*Significant implications that encouraged **the use of metacognition** as one of the new focal points of effective intervention for VI students. But, the new twist seems to be that both teachers AND students need to use the strategies on themselves! Those strategies include:

- The necessity of VI professionals to take note of how they think about themselves, the program they’ve created for their students, and the quality of their ability to interact effectively, not only with their students, but with the professional colleagues with whom they share the general education campus!

- The necessity of students to begin to take the initiative to think about themselves in ways that define who they are, who they want to be, and how they will achieve those goals for themselves!

After two full days at the conference, I found myself driving home with a feeling that while there are no perfect ways to help our VI/O&M students to acquire a greater sense of self-confidence and self-awareness. I was thinking that we are all obliged as professionals and paraprofessionals to do our best to figure out how to make this happen. Yet, the following morning, I happened to experience two 'back to back' workshops that came up with a number of very thought provoking ways to address my concerns. I am sure that no chance of serendipity made this happen. It was most probably all about the good planning of the committee that scheduled the workshops. And, I am so very glad to have been part of both workshops! The first was presented by Rob Schulenberg (created by both him and Caleb van Docto). He essentially explained how "home cultures" and "sub-cultures" within society can effect student programming elements such as personal expectations, values, and motivations. Of particular interest to me was how he described the effective impact of creating "blind culture" as an environment (upon the public school campus) in which visually impaired and blind students would thrive. He indicated that each one of us has the capacity to facilitate the kind of environment that supports our student's self-awareness and self-esteem in our own way. Yet any way that is chosen seems to be dependent upon all of the aspects that I described above that include such things as collaboration of all school staff, the development of metacognition techniques for both adults and school children (regardless of being sighted or not), and the creation of expectations and assurances for every student within the realm of inclusive "blind culture." In essence, he was calling for a unified and more sophisticated approach to thinking as a community that supports inclusion within the public school environment. I feel like every VI/O&M professional might benefit from experiencing a workshop with him and his colleague.

Immediately following Rob Schulenberg's very insightful presentation, the other workshop I attended, surprisingly presented the real life manifestation of what Rob was talking about!!!! "What's In My Technology Toolbox" was the title of the workshop. Taylor Cox, a middle school student who appeared to be totally blind, was the main presenter. Of course, her VI teacher and tech advisor were also there and available, but minimally needed for this event. Here was a young middle school student who was totally blind, and able to demonstrate that she could hold the interest of a room full of people who came to see exactly what she could do with the assistive technology that was available to her within her school district. To the amazement of the audience, she confidently demonstrated that she was aware of what she needed to use to succeed on an academic level, and then went on to demonstrate how to use it. Ironically, she seemed more adept at using the assistive technology than most of the VI professionals in the room! I only surmised this because of the sounds of admiration that were coming from the audience as she went on to demonstrate the use of each digital device. When asked what she had planned for her future, she quickly responded with a statement of her intention to eventually work for a tech company such as Humanware! Imagine the

dream-like anticipation available to a student of this age. As a parent, who could ask for more for their child? As a teacher, who could have been more satisfied with the outcomes? As a student, who could be more proud of herself? And, as an outside observer (that would be me!), who could not refer to all of this as the culmination of the responsiveness of her school district, the adeptness of her VI team and especially, the expansive input and futuristic outlook of her VI teacher!

In short, Taylor Cox had the audience riveted to her expertise as well as her presence throughout the presentation. What more can I say? I left the conference feeling that the professional field of working with blind and visually impaired students, is truly on the verge of new horizons for all involved with it!

Technology Notes

Jessica McDowell, CTEBVI Assistive Technology Specialist

Hello! I am happy to be part of CTEBVI as the new Assistive Technology Specialist! I am a TVI and O&M Specialist working for Marin County Office of Education. I look forward to sharing ideas and continuing to learn from this great professional community. Regardless of the role we play as transcribers or educators of individuals who are blind or visually impaired, we are all technology specialists in some area. New devices, tools, operating systems, embossers, apps and programs are all competing for our attention. We are left trying to assess what is functional and relevant and how on earth will we get it paid for. Our students need technology to access education, information, productivity tools, and to support their social connections (indeed every part of the Expanded Core Curriculum). As I have learned from my many mentors in this field, to specialize, we really have to dive right in and ask a lot of questions. Here's what I have been asking about lately.



Audio Description

Recently Audio Description (AD) has been getting mainstream attention. You may also know the term Descriptive Video Service (DVS) which was launched as a national service by the Media Access Group at WGBH in Boston in 1990 and continues services today. Audio description is additional narration that describes important visual details that cannot be understood from the main soundtrack alone. Use of videos, movies, YouTube and other digital media is common in classrooms. Without descriptions of key visual information by a paraprofessional, TVI, classroom teacher, or peer, a student with a visual impairment may miss details and context that would help with understanding the lesson. Also, enjoyment of movies and other visual arts can be enhanced when audio description is available. Accessing audio described content is becoming much easier. I have a new goal to integrate AD into my students' curriculum when possible.

Resources that will help me provide described content to my students at school include...

DCMP - The Described and Captioned Media Program at <https://www.dcmp.org>

The DCMP provides accessible educational series and other services to support students who are blind, visually impaired, deaf, hard of hearing, or deaf-blind. As an educator, you can register and access thousands of videos. You can also get your students to sign up. Captions are the on-screen text of the audio content. Descriptions provide spoken descriptions of visual information.

YouDescribe at <http://youdescribe.org>

A free accessibility tool for adding audio description to YouTube videos.

I also want to show parents of my students how audio description is available at home on movies and TV they may already be watching...

DisneyMoviesAnywhere app

The AD feature in this app allows users to sync audio description track to a movie that is playing in the room (either in a theater or at home on TV or another device). Currently the library includes favorite Pixar movies including most recent movies like "The Good Dinosaur." The cool thing about this technology is that the user controls the accessibility. The user starts it up, there is no need to track down a receiver at the theater. The user takes the accessibility into the theater on a smart phone. If used with family and friends at home, the user can choose to use headphones or allow the audio description track to play out loud.

More at: <http://lighthouse-sf.org/blog/every-pixar-film-is-now-accessible-with-mobile-audio-description-from-disney/>

iTunes "Collection" Listing Audio Described Movies

When looking for movies in iTunes, you can now find an option to just list movies with AD. In iTunes, there are playlists or collections that you choose by tapping a rectangle (they are lined up horizontally), going directly to a collection of movies with audio description is now an option. With VoiceOver, when you are on the "all genres" page and swiping through movies and options, you will hear buttons labeled with categories. "Movies with audio description" is a choice. Also you can search with terms "audio description" or "AD" to get a list of AD movies.

Also, AD can be accessed through cable and streaming services as well as on some DVDs.

The Audio Description Project, An Initiative of the American Council of the Blind is an extremely useful resource that is constantly updated. Find it at: <http://www.acb.org/adp/>. There are movie lists, articles, new developments, even info on the 2016 AD conference!

In closing, I hope in this role I can share encouragement and useful information. I also look forward to exploring strategies, ideas and new technology with the CTEBVI community.

Music in Education

Richard Taesch, CTEBVI Music Specialist

Special Features:

- The Sharing Place:

- * *A Special Tribute to our Editors and Proofreaders*
- * **Transcribers:** *Keyboard Graphic Displays & Tactile Alternatives*
- * *Preview: Transcribers, Teachers, Readers – 4/4 vs. “Four-Quarter Time”*
- * **ALERT:** *Corrections to Fall Issue 2015 – Sight Singing, Phrasing, and Measure Division Revisited*
- * *Conference Report on Music Workshops*

- Music Education Network for The Visually Impaired - MENVI

- * *MENVI Members and Student CTEBVI Membership*
- * *Articles by MENVI Specialists*

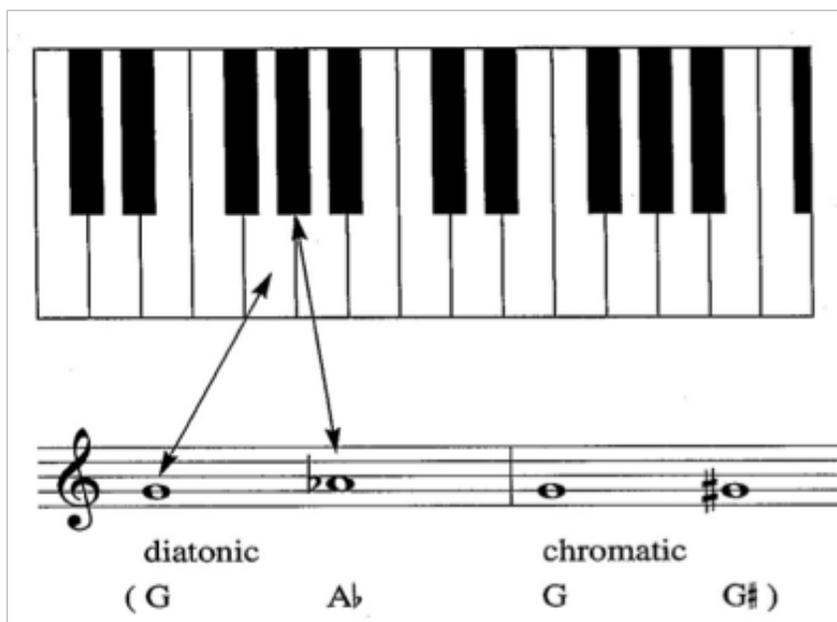
A Special Tribute to our Editors and Proofreaders

At times when journalists seem to differ with their editors or proofreaders, it may appear as negative rather than simply disagreement. Those of us who write must always remember that our editors are what make us look good; without them, even a knowledgeable and experienced specialist might not be able to contribute his or her work in a clear and journalistic way. Authors are sometimes like bandleaders who never quite made it as sidemen - that is to say, we all need each other, and my hat is off to them! This author wishes to express his deepest respect and appreciation to those folks who stand behind the curtain to support us, and who make this *JOURNAL* the fine work that it is!

Keyboard Graphic Displays & Tactile Alternatives

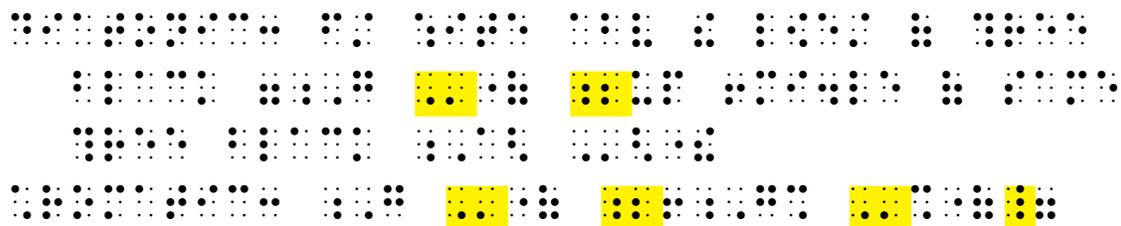
In a previous issue, I discussed possible choices between using tactile graphics for author-designed keyboard displays with instructional labeling, versus the use of simple text for brevity and for a more concise clarity.

As a transcriber, consider in what way you feel the following example might best be reproduced for a music textbook, then study the suggested braille possibilities:



Display courtesy of "Foundations of Music," Seventh Edition, Nelson / Christensen - Cengage Learning - ©2015

Suggested transcription (EBAE)*:



*(above, music prefixes  literary prefixes  and the punctuation indicator  are highlighted)

PRINT FACSIMILE:

diatonic: first white above the lowest of three black (G  up to middle of same three black A-flat 

chromatic: G  to G-sharp )

Be aware that a T.N. would need to clarify that accidentals may occur *with* literary note names [] used within the text, whether music prefixes do or do not always precede them, and that print photos and graphic arrows are omitted in braille. However, this can be done only once, thereby negating the need for further explanations of that practice for numerous examples to come.

Now study the following suggestions for progressively shortening the graphics (ad nauseam) even more - your reader may even bow in gratitude. 

(Each facsimile represents a different keyboard graphic example.)

Short:



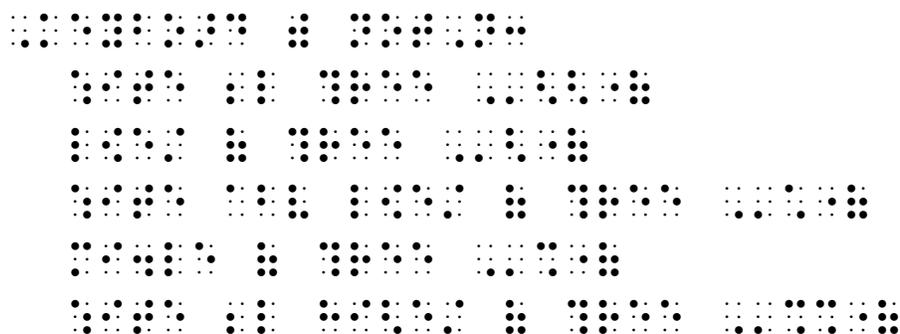


Note: Some music textbook transcribers prefer to use literary brackets for EBAE transcriber's notes within text. Other music code meanings of the T.N. dots 6, 3 have been confusing for some readers as applied to textbooks and inserted music notation (UEB will solve that problem; EBAE is applied in these examples):

Shorter:





Shortest:

For the last example above, one can easily imagine the maze of keyboard graphics, arrows, Xs printed on keys, and the mental indigestion for the weary reader that may have been avoided. Such print deviations must always be clarified with transcriber's notes.

What about transcribing visual conducting patterns? More to come in a later issue!

4/4 vs. "Four-Quarter Time"

Music teachers: Do you say "four four" time? Or do you say "four-quarter" time? Is one terminology more correct than the other? Why? Who cares, and what does it have to do with teaching and/or transcribing music braille? Stay tuned for next issue, as the discussion may be quite fun to debate.

***Sight Singing, Phrasing, and Measure Division Revisited***

Our apologies for the recent flurry of mysterious errata, but I would like to reprint two significant items from the sight singing discussion, as they should have appeared in the Fall issue, 2015.

On page 40 under "Discussion," the original sentence should have read:

"The only difference - as might be a transcriber's choice - is that of whether to place the eighth rests that divide the phrases at the end of the broken measure, **or** to put them at the beginning of the next line so as to not break a full beat."

The above sentence was an "**either/or**" comparative; the word "or" was inadvertently removed, thereby changing the intended meaning.

On page 39 (second paragraph and beyond), semicolons were substituted for dashes; one original sentence should have read:

“In the process thereof, you will quickly see that there is really no difference as long as the comparisons are based on musically logical thinking; thus the purpose of braille remains fulfilled — that is, to transform the print music from a visual graphic into an equivalent tangible medium for the braille reader.”

There were other editorial adjustments in the discussion, but hopefully the above items may serve to clarify the nature of the author’s intended meanings and purpose.



Conference Report on Music Workshops

Two music workshops were presented this year at our 57th annual CTEBVI conference on April 7-10, 2016. On the first day, “*Teach ‘n Learn*” was for educators and transcribers who may be new to music braille, and who want to present basics to tutors and blind students without needing to learn the code themselves. Attendees were guided through the infamous “*7 Little Steps to Read Music in Braille*,” presented by Richard Taesch and co-presenter, Stephanie Pieck.

The second day session, “*An Introduction to Music for the Blind Student*” was of a more advanced nature, exploring the music theory aspects of the *7 Little Steps* from the day before. Part I, *Revised Second Edition*, of the Introduction to Music series by Richard Taesch was discussed as to what is new, and how Part I is now expanded to include a broader preparation for school music programs and college. The applications of UEB as pertain to music texts was also part of the session, as well as a new way to view the “Braille Order” of special symbols as required by UEB. We had also planned to look at Part III of the series, which is an extensive teacher training course and manual for teachers of music braille itself; time had run out before that portion could be presented. All workshop materials, braille and print, from both sessions are available for download on the CTEBVI website: www.ctebvi.org

Those wishing to use the *7 Little Steps* for students or workshops are welcome to reproduce the materials, providing copyright credit is given to Richard Taesch, and to Stephanie Pieck who presented the two workshops.

Heartfelt thanks to my friend and colleague, past CTEBVI president, Grant Horrocks, and to all who honored both of us with a special award at the formal banquet. Surprised is an enormous understatement! Honored and privileged cannot begin to express my feelings and gratitude for being remembered in such a way! [R.T.]



Music Education Network for The Visually Impaired

Of special interest for MENVI members:

Would you like the option to request journal articles in braille or print again? If so, consider a membership in the *California Transcribers and Educators for the Blind and Visually Impaired* - CTEBVI. A special rate is available for pre-college student members as well.

The benefits of belonging to a professional organization of educators and transcribers are many, and can enhance resumes, networking, and career opportunities in the future. Journals can be requested in print or braille as well as in electronic format. Go to their website at www.ctebvi.org for membership information, conference news, specialists, and much more!

Articles by MENVI Specialists

BRINGING BRAILLE TO THE COMMUNITY

by Stephanie Pieck

Computers have made it easier than ever to create and emboss braille. Still, many people only have vague ideas about what it is, and there are those who believe it's slow, ineffective, and, worst of all for students, "not cool."

Braille music is the ugly stepsister in a way, even slower and harder to learn than just the plain alphabet. This saddens me, that these misconceptions are so prevalent. No one would ever consent to their child going through public school without learning to read. Yet often, this is what happens with a blind student. Recordings and computers may be quicker. But how will a student learn about proper spelling, grammar, and other things without getting their hands on braille? (Yes, I know Microsoft has a spellchecker, but . . .!)

I teach both blind and sighted students in my piano studio. I expect everyone to participate in as many activities as they can related to music-making, whether it's taking exams, playing school talent shows, or joining in concerts. Because of the diversity of my students, I've had to get creative about getting braille into the hands of the blind kids, while simultaneously showing their sighted peers that braille is not an obstacle. Along the way, there have been plenty of opportunities for the community to see braille in action. Perhaps some of these ideas will inspire and encourage other parents, teachers, and students.

Braille Concert Programs: At every recital, I make sure my blind students get a program in braille. This way, they can find their names listed and know when it's their turn to perform.

Scorecards in Competitions: Every year, as my students prepare for examinations sponsored by the Associated Board of the Royal Schools of Music, we hold practice and study sessions in which we discuss the scorecard that will be used to evaluate performances. The season culminates with a "mock exam," in which everyone must score everyone else. My blind students do their scorecards in braille. Since I collect all the

scores and tabulate them, I can include their contributions right along with everyone else's.

Community Service in Braille: There's something special that happens when someone reads aloud to us. Children love it, but I've also seen it delight folks at nursing homes and senior centers. I've had volunteers read portions of the "Harry Potter" series, while others have chosen print children's books, learned the braille alphabet, and transcribed the book for donation to a library overseas. These projects often spark conversations, and youngsters can learn valuable lessons about being "ambassadors for braille".

School Music: Even the earliest elementary students singing in a music class can have their song lyrics in braille. For those who sing with community or church choirs, those braille words can mean the difference between being able to participate from the very first rehearsal or having to wait until they can memorize the words by listening to singers around them. For foreign-language songs, the braille is even more important. Finally, since most members of choruses will be holding their music during performances, a visually impaired child with braille will look just like everybody else.

Fun and Games: Create braille with M&M's or other small candies. I've used the letters from braille Scrabble sets with early students just learning to find their way around a piano keyboard. They pick a letter, then have to find that note on the keyboard as fast as they can. Then we move on to playing groups of notes and seeing if a partner can guess what word we're spelling. (A favorite word is "cabbage," although some boys think it's neat playing "dead" on the lowest notes of the piano so it sounds particularly spooky.) If I have a group of six students, I assign each a dot number from the braille cell (1 through 6) and see how quickly they can get themselves arranged in various letters. This also builds cooperation and teamwork.

So bring your braille out into the world and watch the amazing things that can happen.

CTEBVI Music Committee:

Richard Taesch
CTEBVI Music Specialist
(661-254-0321)
richardtaesch@menvi.org

Grant Horrocks
formerly SCCM Conservatory & Piano Divisions
CTEBVI President, 2008-2012
siloti@sbcglobal.net

William McCann
President, Dancing Dots Braille Music
Technology, L.P.
(610-783-6692)
info@dancingdots.com

Robert Smith
Retired Professor of Music
(541-956-8900)
rrrsmith@uci.net

Carol Tavis
Elementary School Music/Special Learners
(626-339-6979)
taviscarol@yahoo.com

EXECUTIVE BOARD

President:	Cristin Lockwood	mc.lockwood@att.net
Vice President:	Maureen Reardon	reardonesq@att.net
Secretary:	Sue Reilly	sreilly@cox.net
Treasurer:	Sharon Anderson	sande8181@yahoo.com
Members at Large:	Wayne Siligo	wayne@siligo.com
	Vicki Garrett	ctebvi@gmail.com

BOARD OF DIRECTORS

Lupe Arellano	arellanolupe@hotmail.com
Judi Biller	ctebvi.membership@gmail.com
Trena James-Cook	tc2009@roadrunner.com
Dawn Gross	braille@grossgang.com
Sunggye Hong	hong72@sfsu.edu
Grant Horrocks	siloti@sbcglobal.net
Lisa Okikawa	lisaokikawa@gmail.com
Don Ouimet	D0uimet@juniorblind.org
Jonn Paris-Salb	JParisSalb@cde.ca.gov
Peggy Schuetz	peggys@juno.com
Yue-Ting Siu	yueting.siu@gmail.com
Karen Tomlinson	ktomlin310@aol.com
Robert Walling	bigonbrl@yahoo.com

COMMITTEE CHAIRS

BANA Representative	Tracy Gaines
CSMT Representative	Jonh Paris-Salb
Donna Coffee Youth Scholarship	Lisa Okikawa
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CTEBVI Specialists

The following individuals have agreed to serve CTEBVI in varying fields of specialization within education and braille transcribing. They have been recognized for their expertise in their field and their ability to communicate effectively in workshops and in writing. Please feel free to contact these volunteers with your questions. They are available year-round, not just at Conference.

You will note that several positions are currently open. Please contact Cristin Lockwood with your suggestions or questions regarding the responsibilities of a specialist and remuneration for the work done in support of CTEBVI. You may also nominate a person or persons to fill the opening, including yourself!

Assistive Technology

JESSICA McDOWELL

jesmcdowell@gmail.com

BANA Update

TRACY GAINES

bttranscribing@hotmail.com

Business Column

BOB WALLING

bigonbrl@yahoo.com

Tactile Graphics (Computer-Generated)

JON CRAWLEY

jrcrawley59@gmail.com

Foreign Language

MELISSA PAVO-ZEHR

melissapavo@gmail.com

Infant/Preschool

BETH MOORE

moorebeth@svusd.k12.ca.us

SUE PARKER-STRAFACI

sstrafaci@brailleinstitute.org

K-12

YUE-TING SIU

yueting.siu@gmail.com

Large Print

JOAN TREPTOW

joanietreps@charter.net

Literary

OPEN

Mathematics

OPEN

Multi-handicapped

OPEN

Music

RICHARD TAESCH

richardtaesch@menvi.org

O&M Specialist

RALPH CIOFFI

rcioffi48@gmail.com

Textbook

TERRY HARRIS

tlharris@gmail.com

CTEBVI Publications

8181 Fillmore Drive

Anaheim, CA 92804

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