



# CTEBVI JOURNAL

FALL 2011

Volume LIII, No. 2

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*A Must Read*

*And a boatload of fantastic articles from our Specialists*

THE OFFICIAL PUBLICATION OF THE

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

# Message from the Editor

Hello to All CTEBVI Members,

2012 Conference will be here before you know it. If you have an idea for a great workshop, or know of someone you'd like to have present a workshop, Call for Workshop Proposals application can be found on pages 6-9. If you're able to **volunteer your time at conference** as a workshop monitor, help out at the registration desk, or be on a committee, please contact any of the board members to find out what you can do to help. Your support is needed for a successful conference.

June 2011 Braille Challenge was once again an exciting and inspiring event. Finalists' names can be found at [www.braillechallenge.org](http://www.braillechallenge.org). If you have a child or student you feel could benefit from participating, check out the website to get information on how to register for 2012.

In this issue we have Part 1 of "The Evolution of Braille" from BANA. It's very interesting reading, so don't miss it.

Also, please be sure to read an **important announcement** from Judi Biller, CTEBVI Membership Chair, on page 11.

Happy reading.

***Marcy Ponzio***

An apology to Pat Leader whose name was inadvertently omitted from the Life Member list in the Spring 2011 issue of the JOURNAL.

# THE CTEBVI JOURNAL

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about **2012 CTEBVI Conference**)

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August 6, 2012

**Winter Issue:**  
November 19, 2012

# CTEBVI JOURNAL

FALL 2011

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# President's Message

*Bridging the Gap* is the theme for Conference 2012, March 15-18 at the LAX Marriott.

CTEBVI is an extraordinary organization comprised of many fields of professional expertise encompassing a common goal of providing and advocating for the education of all blind and visually impaired students. Achieving this goal relies on the success of the interaction, support, communication and cooperation among our various fields. As innovations in technology continue to compliment and enhance the accessibility of materials, there remains a gap between these advents and the hard copy texts that provide the cornerstone of classroom education. The gap between transcribers and educators and the state agencies that set the standards to which we must adhere is one that can be bridged through open dialogue. Our conference is renowned like no other for bringing all aspects of the industry together. The idea of *Bridging the Gap* could not be more timely.

Typically and historically, when federal, state and civic finances are stressed, the resulting budget cuts translate into diminished services for those most in need. Education in general and special education in particular often suffer as a result.

As of August 15, opening day for many California schools, there has been no response from Governor Brown to our letter (published in the spring JOURNAL) or to letters from others outlining our concerns regarding the timely distribution of required state adopted textbooks in braille and large print formats throughout the California public school system. Our intent was to open a dialogue with the California Department of Education and in doing so offer our vast professional perspective to help address the cause of what many of our members consider a very serious problem. By the time this JOURNAL is published, a follow-up letter will have been sent to Governor Brown, and we anticipate a response.

On reviewing our 2011-12 budget, it was brought to the attention of the Executive Board that many thousands of dollars could be saved annually in printing and mailing costs by increasing the number of members (currently 20 percent) who receive the JOURNAL electronically. I encourage you to consider this option by contacting Judi Biller at [ctebvi.membership@gmail.com](mailto:ctebvi.membership@gmail.com)

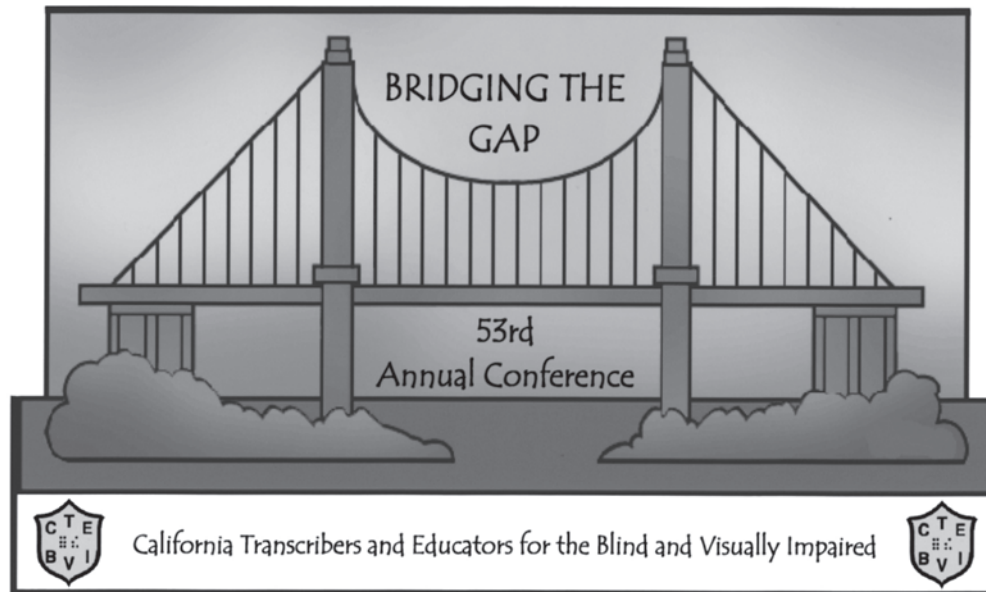
Our annual membership drive will take place early October. Staying current as a member in good standing helps keep the cost of membership down, which in turn will help in attracting new members.

Finally, a word about our Distinguished Member Bettye Krolick, who passed away August 5. (See Memoriam on page 18.) Bettye was a true pioneer in the world of braille music and education. Her insight to the needs of blind music students came from a musician's perspective. She touched so many in a profound and lasting way, answering questions with a direct and simple clarity that only great teachers can. I think it safe to say that for those who knew Bettye, the very thought of her always brings with it a fond smile.

Bettye was the brightest of lights in helping to show the way to a fuller life through music for countless blind musicians. Her legacy will continue for generations to come.

***Grant Horrocks***

# CTEBVI 2012 Annual Conference



**March 15 - 18, 2012**  
**Los Angeles Airport Marriott**  
**5855 West Century Blvd.**  
**Los Angeles, CA 90045**  
**310-641-5700**

Come join us for great workshops, our usual compliment of fascinating speakers, wonderful entertainment, food, and social gatherings. And, of course, our Silent Auction and 50/50 Raffle.

As a pre-conference event on March 15, we're offering a spectacular day at the new Getty Museum where you'll be able to immerse yourself in the world of art, and also enjoy the beautiful gardens and courtyards.

At our Sunday brunch we'll present a panel discussion with parents whose children have attended The Braille Challenge finals. They will share their stories on ways they have helped their kids develop strong social and academic skills. Challenge finalists are kids who personify a well rounded and successful student, and are all highly motivated and involved in both academic and extracurricular pursuits.

It proves to be another amazing conference. Hope to see you all there!

Visit [www.ctebvi.org](http://www.ctebvi.org) after January 1, 2012, for online registration packet and detailed information about workshops and events

# Call for Workshop Proposals

## CALL FOR WORKSHOP PROPOSALS

53rd ANNUAL CTEBVI CONFERENCE 2012  
March 15-18, 2012 LAX Marriott

The theme for 2012 is ***Bridging the Gap***. From where to where? That's up to you. These times require ingenuity and the ability to do more with less.

We are looking for workshops that offer practical solutions, interactive activities, and 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 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 opportunities for transcribers
- Nemeth Code
- Chemistry transcription
- Music transcription
- Textbook format for educational materials
- Foreign Language transcription
- Tactile graphics guidelines and techniques
- Transcribing for early grade levels
- Proofreading
- Software programs, not specific to braille software programs
- NIMAS – access issues and what to do once you have the files
- 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, GPS devices, apps for i-Phones
- 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, Families, and Students:**

- Setting up Twitter and Facebook accounts for your child
- 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 can be provided electronically (details for submittal will be provided at acceptance). Materials will be uploaded onto our website after conference. If your workshop is approved, the due date for submitting your handouts is March 11, 2012.

## Call for Workshop Proposals

### 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	<a href="mailto:patbiasca@msn.com">patbiasca@msn.com</a>	925-937-9413
Angela Martyn	Educators	<a href="mailto:Amartyn@csb-cde.ca.gov">Amartyn@csb-cde.ca.gov</a>	510-794-3800, Ext. 223
Anne Ward	Parents	<a href="mailto:inland2wards@att.net">inland2wards@att.net</a>	707-463-2296

Name	
Title/Affiliation	
Address	
Day Phone	
Evening Phone	Cell phone
Workshop Strand (mark the primary group that your workshop is targeting): <input type="checkbox"/> Transcribers <input type="checkbox"/> Educators <input type="checkbox"/> Parents	
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](mailto:patbiasca@msn.com). If you are unable to submit electronically, please contact Patty at **925-937-9413**. Proposals must be received by October 17, 2011.



# 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.

For your convenience, you may log onto [www.ctebvi.org](http://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 children) Membership	US \$50	\$
Student Membership (post high school -- ID required at conference)	US \$25	\$
Life Membership (check only -- no on-line payment)	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.		
	<b>TOTAL</b>	\$
CHARGE CARD NUMBER:		
EXP DATE:	CVV2:	
Signature (if using your charge)		

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

AFFILIATION/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 CTEBVI JOURNAL.

It is available to members online and in the following formats:

Print                  Braille                  Email \*                  \* You will be notified when the latest JOURNAL is available on our website. Issues are available in both .pdf and .doc formats

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

VI Educator                  O&M Instructor                  Dual certification                  Transcriber                  Active  
 Parent(s) of VI student                  Proofreader                  Student                  Paraprofessional                  Retired  
 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**

# Save a Tree, Save Your Organization

In an effort to help protect the environment, save a tree, de-clutter your bookshelves, **AND MOST IMPORTANTLY** to reduce the cost of printing and postage of nearly 600 JOURNALS, so we can keep your CTEBVI organization going ...

PLEASE email me, Judi Biller, Membership Chair, as soon as possible, at **[ctebvi.membership@gmail.com](mailto:ctebvi.membership@gmail.com)**, to let me know that I can switch your print JOURNAL over to being read virtually on your computer ... whereby you can change your font size and/or use your screenreader when necessary.

Thank you.

Judi Biller  
CTEBVI Membership Chair



# Donna Coffee 2012 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](http://www.ctebvi.org). **Applications are due to the committee by January 27, 2012.** The winner(s) will be selected by consensus of the Committee, and notified by February 10, 2012.
- **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 submit a report of the outcome of the proposal at the succeeding Conference.

**Applications for the 2012 scholarship must be received by January 27, 2012, and sent to:**

**Donna Coffee 2012 Youth Scholarship  
CTEBVI  
741 North Vermont Avenue  
Los Angeles, CA 90029-3594**

***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 Name:** \_\_\_\_\_

**Student Address:** \_\_\_\_\_

**Student Telephone Number:** \_\_\_\_\_

**Student Email:** \_\_\_\_\_

**Student Date of Birth:** \_\_\_\_\_

**Student Grade Level:** \_\_\_\_\_

**Student is Blind or Visually Impaired:** \_\_\_\_\_

**Parent Name:** \_\_\_\_\_

**Parent Telephone Number:** \_\_\_\_\_

**Parent Email:** \_\_\_\_\_

**School/District:** \_\_\_\_\_

**School Address:** \_\_\_\_\_

**Name of Teacher of the Visually Impaired:** \_\_\_\_\_

**Nominator Name:** \_\_\_\_\_

**Nominator Email:** \_\_\_\_\_

**Nominator Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**II. APPLICATION REQUIREMENTS for the Student**

- 1) In an essay of no more than two double-spaced typewritten pages, explain why you deserve 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 2012 application and use of funds for the project/activity that my child has proposed.

**Parent Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Completed application must be received by January 27, 2012.**

# Katie Sibert 2012 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, 2012.

*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  
2012 APPLICATION**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State & Zip Code: \_\_\_\_\_

Telephone Number: \_\_\_\_\_

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 16, 2012**

***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](mailto:dandog1944@yahoo.com)**

# Gifts and Tributes

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

### General Fund

Sharon Anderson  
Kathleen Brown  
Leslie Burkhardt  
*In Memory of  
Jane O'Connor Verhage*  
Christy Cutting  
Desert Volunteer Braille Guild  
*In Memory of  
Donna Wendt*  
Vicki Garrett  
Dawn Gross  
Cristin Lockwood  
Linda McGovern  
Diane Moshenrose  
Rosa Ortiz-Coad  
Martha Pamperin  
Peggy Schuetz  
Vanessa Stenz  
Sherri Stilliano-Lugo  
Anne Taylor-Babcock  
Joyce Van Tuyl

### Donna Coffee Fund

Kathleen Brown  
*In Honor of  
Rosalie Brown*  
Vicki Garrett  
Dawn Gross  
Cristin Lockwood  
Carol Morrison  
Peggy Schuetz  
Vanessa Stenz  
Sherri Stilliano-Lugo

### Katie Sibert Fund

Judi Biller  
Kathleen Brown  
Doris Cada  
Alysa Chadow  
Vicki Garrett  
Dawn Gross  
Jerry Kuns  
Cristin Lockwood  
Dennis And Sonja Mesker  
*In Memory of  
Phyllis Mesker*  
Charlene Okamoto  
Theresa Postello  
Peggy Schuetz  
Kathleen Shawl  
*In Honor of  
Alice McGary*  
Vanessa Stenz  
Sherri Stilliano-Lugo  
Anne Taylor-Babcock



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

Your Name and Address 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**

# In Memoriam



## **BETTYE MAXWELL KROLICK AUGUST 1, 1926–AUGUST 5, 2011**

Bettye Krolick was an accomplished musician, and had a life-long desire to help others. She combined her loves of music and volunteerism to embark on a journey as a music braille transcriber.

Around age 50, Bettye learned how to transcribe music into braille and began doing volunteer work for the blind. Realizing there were limited resources available to blind music students, she wrote a helpful book called "How to Read Braille Music." She also taught many school music teachers how to help blind students become involved with the school band, orchestra, or choir through braille music.

Bettye soon discovered that the field of braille music was not yet standardized. She met with braille music experts throughout the world and went on to write the first *International Braille Music Dictionary* for the Library of Congress. She also served on the Braille Music Subcommittee for the World Blind Union.

As technology evolved and the home computer became available in the 1980s, Bettye, by that time in her 60s, kept up with all of the latest technology which allowed braille transcribers to harness the power of the computer.

In the 1990s she became President of the National Braille Association. She continued to be actively involved in international music braille transcription and teaching, including facilitating an international "chat room" on the Internet (originating from Italy) about music braille. Her devotion to braille music over thirty years provided her the opportunity to travel widely throughout the world, meeting many amazing people, both sighted and blind.

Bettye was a Life Member of CTEBVI, and presented many fine music workshops at conference over the years. In 2007 she received the CTEBVI Distinguished Member award not only for her contributions to CTEBVI, but to the braille community as a whole. In March of 1988, Bettye, then-President of NBA, was a keynote speaker at the CTEVH/NBA Joint Conference in Irvine, CA.

In 2007, a brick was purchased in Bettye's name on the Wall of Tribute at the American Printing House for the Blind in Louisville, Kentucky.

When Bettye was diagnosed with Alzheimer's disease, her motto became "I'm not going to focus on what I can't do – I'm going to focus on what I can do." Bettye accomplished much in her lifetime, and our world is a better place because she was here.



**JANE O'CONNOR VERHAGE**  
**SEPTEMBER 9, 1920–APRIL 22, 2011**



A regal lady, Jane had a creative spark, an outgoing personality, and a gift for acting and public speaking, which helped launch her successful career. She graduated from Yuba City High School and College of the Pacific as a drama major.

Jane loved people and devoted her life to serving others through her work with nonprofit organizations. Her career as Director of Volunteer Services at Braille Institute in Los Angeles, California, spanned twenty-five years, followed by five years of service as President of the Glendale YWCA. She held other volunteer positions including serving on the boards of the Hollywood Heritage Society and Los Angeles Area Girl Scouts.

Jane was President of California Transcribers and Educators for the Visually Handicapped from 1973-1975, and received the Distinguished Member Award in 1990. She also volunteered her time as conference chair on a number of occasions.

The theater, books, music, and travel were all passions of Jane's. She read voraciously and was known to say, "Books are my friends."

Jane's inner strength, loving heart, and patient spirit will forever live on as an inspiration to her family, friends, and all who knew her.



# Explore the World of Raised Dots...

## 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 every day.

The North Orange County Community College District School of *Continuing Education* is once again offering a braille transcribing course beginning September 7, 2011. 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 **6:00-8:00 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 via email at **JanaBrailles@aol.com** or at **949-630-9009**.



## MEET ME IN ST. LOUIS ... GATEWAY TO THE WEST

Save the date: April 26-28, 2012

**National Braille Association  
Spring 2012 Professional Development Conference**

The National Braille Association is pleased to announce that we will be heading to St. Louis, Missouri for our next conference. Known as the *Gateway to the West*, the Gateway Arch greets visitors to this cultural and historic city!

Our host hotel is the Hilton St. Louis Frontenac, a destination synonymous with elegance and comfort. It is steps away from the Plaza Frontenac, with over 50 specialty shops, six restaurants, and a movie theater.

Once again, we are looking forward to our 5-of-5 workshop series. As usual, topics will include but are not limited to literary, textbook and Nemeth format, music, computer-assisted transcription and tactile graphics. Just to pique your interest here are a few of the sessions being developed just for you:

- Literary: *Proofreading*
- Tactile Graphics: *Guidelines and Formats*
- Music Braille: *Simple Songs to Opera Librettos*
- Textbook Formats: *Overview of Format Changes*

Keep checking back! Additional information will be posted on the NBA website as details become available.

**[www.nationalbraille.org](http://www.nationalbraille.org)**

We look forward to seeing you there!!!

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## GETTING IN TOUCH WITH LITERACY 2011

**A national conference focusing on the literacy needs of individuals with visual impairments  
December 7-10, 2011 at the Seelbach Hilton Hotel, Louisville, KY.**

GITWL '11 brings together the most current thinking on all forms of literacy, including print, braille, auditory, tactile graphics comprehension and the use of assistive technology. Presentations will address the needs of a range of ages and all levels of ability, including conventional and functional literacy. Plus, more than 60 concurrent workshops and additional poster sessions will focus on specific areas, including:

- Assessment, instruction and support
- Assistive technology and tactile graphics
- Braille Instruction and Tactile Literacy
- Cultural Linguistic Diversity and English Language Learners
- Early Childhood Literacy
- Legislation and Policy Affecting Literacy
- Literacy and Additional Learning Needs
- Low Vision
- Transitional and Vocational Literacy

Conference Co-Chairs:

**Janie Blome, APH and Jane Thompson, APH  
(800) 223-1839**

# The Evolution of Braille: Part 1

*Contributed by Jana Hertz, Literary Braille Specialist*



## THE EVOLUTION OF BRAILLE: CAN THE PAST HELP PLAN THE FUTURE?

*Part 1 of a three part article from the Braille Authority of North America (BANA)*

### Introduction

Braille itself has been instrumental in making possible the integration of blind people into society, and, in turn, this increased integration has driven developments in the use and production of braille. The more integrated that blind people have become, the greater are the demands placed on sources of literacy. Are the literacy tools keeping up?

The purpose of this article is to illuminate the changes in the way braille has been produced and used over the past 50 years and to discuss some of the reasons for and impact of these changes. Clearly there are a number of overarching and complex issues that influence the teaching, learning, and use of braille—teacher shortages, teacher competency, service delivery methods for braille learners, the role of braille in employment, and more. However, this article will focus on the evolution of the communication methods used by braille readers; it will also look at other evolutions that have occurred, such as how blind children are educated, the range of available technologies, and the evolution of braille and print.

This article is divided into three parts. Part 1 traces the use of braille as a viable reading medium from the 1960s to the present and takes a close look at how print has changed over the same period. Part 2 discusses the more technical aspects of braille translation, challenges faced by current transcribers of current codes, the need for accurate forward and backward translation with the least amount of human intervention, and the impact of the use of refreshable braille displays. Part 3 discusses the future; it explores the options for change and examines Unified English Braille (UEB) and the Nemeth Uniform Braille System (NUBS) as examples of code unification.

The development of braille and of its use in the United States is a long and fascinating story. The history is well-documented, so it will not be repeated here. This article will begin with a look at the evolution of braille in the United States beginning in the 1960s. First, however, it may be helpful to provide an answer to a frequently asked question: “Print does not change; numbers are numbers, parentheses stay the same, a dollar sign means dollars. So why all this tinkering with our braille?” Let’s take a quick tour of the relevant changes that have occurred in print during the last 50 years.

### Print Changes

In the early 1960s, print was, believe it or not, quite a different thing from what it is today—not only in terms of its methods of production and distribution, but also in the way it looked. For starters, individuals could produce print either by handwriting or with a mechanical or electric typewriter. Print produced on a typewriter was very symmetrical with rows and columns of characters. The primary tool available for showing emphasis was underlining. In 1961, the first IBM Selectric typewriters had a rotating typeball that could be changed in mid-document, allowing, for the first time, different fonts in the same document. This meant that individuals could produce a document with bold or italicized text, and they began to do so with abandon. Still, symbols that could be represented by typing were limited. If one wanted to place an accent mark over a letter, such as in the word *résumé*, it had to be done by backspacing over the final e and using an extra keystroke. Multiple copies could only be made using carbon paper or mimeograph machines, and, if a print document could not be hand delivered to its intended recipient, it had to be sent in the mail.

Color and graphics could only be produced by professional printers or publishers using expensive and complex methods, and they were not used in the same way we see today. Classroom textbooks were generally full of text, which was usually meant to be read straight across a column or page.

Beginning in the 1980s, people began to have computers and printers in their homes. At first, the printers created text much as typewriters did—columns and rows. In fact, a common kind of printer at this time was the “daisy wheel” printer, with technology not much ahead of the Selectric typewriter. The daisy wheel had a spinning sunburst of petals, each with a character on its end, and only characters available on that wheel could be printed. Copy machines improved and fax machines became common, so it was easier to reproduce and distribute print documents. Still, although floppy disks for computers could be hand delivered or mailed, paper was key in the distribution of print. Print began to show variations of font and style. Creativity abounded, and people were continually looking for ways to make the print appear “more attractive” to readers.

By the 1990s, the world of print was evolving at a tremendous rate. With laser printers, personal computer users were able to print complex text with multiple character sizes and various fonts and styles on a page. It was even possible for a person to create an entirely new print character if the current range of characters did not happen to include what was needed. People liked what they saw, and the vast varieties of possible print continued to expand. Color print was at first quite expensive for individuals to produce, but became more economical with the introduction of the inkjet printer.

As the possibilities have expanded, the nature of print on a page has become more and more non-linear and with an extensive use of graphics. Today, both K-12 and higher-education textbooks are full of photographs, diagrams, charts, graphs, boxes, and sidebars presented for visual appeal, and the content necessary to convey the meaning is displayed in a variety of layouts and arrangements on a page. Because technology is so much a part of the daily life of people of all walks of life, the boundaries between what is “technical material” and what is purely literary are

increasingly blurred—web addresses, symbols that stand for letters, and even mathematical equations can frequently be found in everyday books and magazines.

Often, written documents never even make it to paper; rather, they are presented and read using computer screens, cell phones, or other electronic devices specifically meant for on-screen reading. For example, in 2008, the Colorado Community College system announced that three students could access all their textbooks online for a flat fee. Online textbooks have the advantage of including hyperlinks, definitions, links to additional information, interactive graphics, and much more. Classroom settings in general are much, much more computer-based. Gone are the days of a teacher writing on a chalk board—the teaching demonstrations, the assignments, even the tests are increasingly conducted in an online forum.

Print conventions have changed. For example, there are now many styles of enclosure symbols like parentheses—brackets, curly braces, and angle brackets. Bulleted lists are ubiquitous. Changing technology has made it easier to change font, color, and print size—even within the same sentence—and has brought new words into our language, spelled in new ways with capital letters and periods in the middle of words. Plus signs, dollar signs, trademark and copyright symbols, @ signs standing for letters, question marks with spaces on either side run rampant, not just through text messages, but all through everyday magazines and newspapers.

### **Braille Changes**

Before the 1960s, blind children were usually educated in completely separate settings from sighted children, mostly in residential schools for the blind. The main source of leisure reading materials in braille was the Library of Congress. Educational materials were brailled mostly by a few braille publishing houses, using human braille transcribers who wrote each and every word of the material into braille; the number of titles that needed to be transcribed was limited by the fact that blind children attended only a relatively few schools. Most of the teachers who worked with blind students knew how to read braille, and, therefore, could comfortably create braille materials and did not need to rely on a print copy

to read the students' materials. Print page numbers were not generally shown in braille books. Outside of the braille publishing houses or schools for the blind with access to braille presses, transcribers could only produce braille by hand, either using a Perkins braille writer or a slate and stylus. Multiple copies of a document could be produced only using a thermoform machine, which was an expensive and laborious process.

The literary and the mathematics braille codes had generally been developed and then evolved with an eye toward saving space; for example, in order to use fewer cells, the percent sign and units of measurement such as "cup" were always brailled before the number, regardless of the order in print. Part of the role of the braille transcriber was to make the judgment calls that were sometimes needed to decide how to transcribe a given symbol. To save space and use less paper, it was common practice to divide words between lines when there was room for part of a word at the end of a line. This practice required time-consuming consultation of a dictionary to ensure that proper division occurred, and saving space and paper was more valued than saving time. The code for rendering mathematics in braille changed several times during the first half of the twentieth century, and, by 1972, the *Nemeth Code for Science and Mathematics Notation* was the standard.

If a blind person needed to produce something in print, the person either used a manual typewriter, often having written the material in braille first, or dictated the material to a sighted individual to handwrite or type. Reading braille always meant reading from hard copy—primarily paper but also on thermoform plastic.

Many factors in the blindness field began to change in the 1970s. In the educational arena, Public Law 94-142 provided that blind children should be educated in the "least restrictive environment." An increasing number of blind children had already begun to be educated in the public schools rather than in specialized schools for the blind, and the law accelerated the trend. This shift required many more titles to be transcribed because not every school used the same textbooks, even within the same state, and this led to an increased need for braille transcribers.

The organization responsible for developing the braille code had changed in composition and in name numerous times over the preceding century. In 1976 this group became known as the Braille Authority of North America (BANA), and it included national consumer organizations, braille producers, the Library of Congress, transcribing organizations, and others. While continuing to fine-tune the literary braille code, in the late '70s, BANA developed a system that included print page numbers in braille books so that mainstreamed blind students could follow along with the rest of their print-reading class. The system included additional symbols and formats not covered in the literary code, but needed for the meaningful transcription of textbooks used in mainstreamed classroom settings.

To some extent the braille code moved away from specialized practices, such as inserting apostrophes in braille where none existed in print, and more toward giving the reader an accurate representation of print. Library books, magazines, and the like were still transcribed using the literary code. The textbook code was substantially updated in 1997 and is now known as *Braille Formats: Guidelines for Print to Braille Transcription* and numerous conflicts between the literary braille code and braille formats still exist today.

Literary braille provides only one way to indicate a change in font showing emphasis. The one indicator, the italic sign, has to represent italic, boldface, underlined, or colored type. The *Formats* guidelines allow for italic, boldface, and various colors. These are needed when a textbook gives an instruction such as: "Copy the new vocabulary words (shown in italic type) into your notebook and study the review words (shown in boldface type)."

The literary braille code instructs the transcriber to substitute a word for symbols such as + (the plus sign), - (the minus sign), and < (greater than) that are shown in print. *Braille Formats* has braille characters to use for many such print symbols. For example, in a sentence such as "John + Mary = True Love," *Braille Formats* would use symbols similar to but not exactly like those in the Nemeth Code. If literary braille is followed, words "plus" and "equals" would be used for the print symbols.

(Part 2 of this article will discuss the conflicts that can arise when symbols from different BANA codes are considered for adoption into literary braille.)

Print textbooks make use of a variety of enclosure symbols, including parentheses, square brackets, curly brackets (also referred to as braces), angle brackets, and enlarged versions of all of these symbols. The literary code only provides for parentheses and square brackets. *Braille Formats* adds curly braces and angle brackets. In some texts, it is critical for students to know what enclosure symbol is shown in print. Mainstreamed students and employed blind people are expected to be able to produce print similar to that of fellow students or colleagues at work. Their textbooks need to help them prepare for this.

Additionally, to try to ensure greater clarity in the representation of computer-related material that was becoming more prevalent, BANA developed a specific computer braille code. While this made computer programming easier for braille readers, it added a new set of symbols. For even the most casual braille reader of general literary material, symbols from this code abound today in email addresses, websites, and even the name of common companies such as Amazon.com.

In the 1970s, braille translation software, although still in its infancy, started to become more common, and by the early 1980s, braille embossers were being used by larger organizations. Transcribers could either use six keys on a regular computer to enter the braille by hand or they could insert special codes into a print document to produce the proper formatting. Embossers provided an easier way to make multiple copies, but still, reading braille meant reading hard copy. Electronic braille displays had started to arrive, but they were mostly incorporated into stand-alone products that did not interface with mainstream devices, and most people did not have access to them.

In the late 1970s and the 1980s, the typewriter and the dictation method were still the primary methods for a blind person to produce print. However, in the K-12 education setting, the braille-reading students could often write out their assignments in braille, and then the special

education teacher or transcriber would “interline” the braille, i.e., write print above the braille so that the classroom teacher could read it. Most blind students who grew up during this era never had the experience of being able to read directly written communication from their classmates (no passing messages, no copying class notes), because most of their classmates were print users who did not know braille.

In the late 1980s, speech output became possible on personal computers, but was far from commonplace. Blind people with access to this technology could check and edit their own typing and could share their work by printing it out onto paper. There was still no way to fill out forms or pay bills without using a human reader, and no way to share documents without printing them first.

Beginning in the 1990s, the further proliferation of the personal computer and the rise of the Internet began changing the nature of the interaction of print and braille and drastically increasing blind people’s access to written information. Today, all kinds of print-origin documents are more directly available to braille readers. Now, with various combinations of Internet media, speech output, braille displays, scanning and OCR, braille translation software, and braille embossers, blind people can read, in a matter of moments, virtually anything created by anyone—a pop quiz from a classroom teacher, a popular new book that just came out in stores yesterday, a web page created by someone two minutes ago in France. Job applications, registration forms, order forms, and the like are readily available online, and bill statements are available electronically to everyone. Blind people are accessing the exact same material, in the exact same format as their sighted peers. Braille readers utilize technology to render these materials accessible, not a sighted reader or transcriber. Of course, human readers are still the most efficient means of accessing some information, but the need for them is not as great as in times past. Some online material is inaccessible, but it is now easier than ever for blind people to have direct access.

Refreshable braille displays have become more adaptable to mainstream computers, and note-takers with braille displays are common. These

devices allow blind people to read directly what was produced in print by others without the need to emboss onto paper or have someone transcribe it. The very same files or messages that sighted peers access by looking at the screen on their computer or device can be accessed by viewing through a braille display—no other intervention required. Although these displays are quite expensive now, they are in the hands of more and more braille readers, and there is no doubt that cheaper production methods will become available. With braille displays, any number of daily newspapers can be read in braille, no waiting required and no elimination of articles because of limited space in a braille publication. When surfing the web with a braille display, blind people can click on a braille cell using a device, and soon there is another page of braille. Hence, an unprecedented level of access to books of all types in braille is now available. The Gutenberg Library, Web-Braille, and Bookshare have made tens of thousands of titles available electronically, and it is now possible to read these books in braille using the technology available. Additionally, as optical character recognition technology has improved and the price of scanners has fallen, an electronic version of any print book is within the braille reader's grasp even if it is four o'clock in the morning, and there is no print reader for miles!

### **The Future is Now**

Today, blind people can communicate in writing with classmates and co-workers with the greatest of ease via email, text message, social media sites, or by simply passing files back and forth using a host of methods. The method of writing is not nearly as tied to the method of reading as it was in the past. For instance, someone can type an e-mail using a device with a refreshable braille display, and the recipient can read it in print on his or her cell phone screen, print it onto paper, etc. Likewise, someone can use a cell phone keypad to enter a text message, and, with the right technology, the recipient can read it in braille. This, of course, means that blind students can now produce assignments for their teachers more independently than ever. They can receive the handouts via email or web page, access them directly in braille, and submit the assignments directly, again via email or web page.

Braille translation software interfaces well with more and more mainstream applications. Braille embossers, now more widely available, can produce reams of paper braille. Because the existing technology makes it possible to produce braille more easily, it is often used in cash-strapped education settings by people who are not necessarily knowledgeable about braille itself. On the other hand, the work of knowledgeable transcribers, still extremely important, can be far more efficient with the use of this technology. Translation software and braille embossers, combined with the ability to scan documents and the availability of electronic source files from publishers, has created the potential to greatly speed the transcription of braille books. Transcribers are now able to invest less time in entering text and more time in preparing the proper structure and format books that will be translated. Greater ease of braille production correlates positively with a greater availability of braille textbooks, even in higher education. Thus, the stage is set for quicker, cheaper braille.

Increased technology has aided braille readers in their methods of braille production as well. Besides using a slate and stylus or a braille typewriter, blind people, too, can use braille translation software with a PC to create braille for embossing. Refreshable display devices allow users to type either in six-key Perkins Braille style or use a QWERTY keyboard to get either uncontracted or contracted braille.

Rather than being paper-based, braille for work and communication is now mostly electronic-based—original documents can be copied infinitely, manipulated, and customized. The same file, with a few keystrokes, can render a document in uncontracted, contracted, or partially contracted braille; with print page numbers or without them; on narrow or wide paper; and on paper or on a refreshable braille display.

BANA has continued to make minor changes to the braille codes from time to time, most moving braille toward greater similarity with print. For example, the placement of the percent sign and items of measurement was changed to follow print, and symbols such as the copyright and trademark symbol were added. These changes are intended to give the braille reader more accurate information about what is shown in print, and to give the transcriber greater freedom to focus more on issues of formatting the material rather than assuring that each and every word is rendered correctly. Since a human transcriber is not always part of the equation, it becomes increasingly important for our translation software at least to be able to render the words and symbols correctly. That need factors strongly into the code changes as well and will become an increasingly pressing necessity as print continues to evolve.

Since its invention in the early nineteenth century, braille has remained vital to the literacy of people who are blind, and it continues to thrive despite the predictions of some to the contrary. As we have seen, however, until the last 30 years,

people who use braille had relatively little direct interaction with print, and read braille that was delivered in a fairly standard way. Now, braille users generally interact directly with print-origin material on a routine basis, and the boundaries between what is in print and what is in braille are becoming virtually nonexistent. In addition, while print has undergone tremendous changes in appearance, delivery, and conventions, the braille code itself has changed relatively little.

We have painted a bit of a rosy picture here about what is possible in theory today with so much access to braille. However, we should make no mistake about it. There are great challenges as well. In the next installment of this article, we will discuss in more detail the workings of BANA; some of the challenges in today's braille production via braille display, translation software, and human transcriber; and the reasons why maintaining the status quo in braille code development in this country will not be a viable option for much longer if braille is to keep up with our changing written language and remain the primary tool for nonvisual literacy.

# Braille Mathematics

Mary Denault, CTEBVI Mathematics Specialist

## SYNTHETIC DIVISION

- In synthetic division, the numeric symbols in the synthetic dividend, synthetic product, and synthetic quotient must be aligned by place value. Nemeth Code Section 182.
- Symbols of operation must also be aligned when present.
- Follow print for where the vertical bar appears—to the left or the right. It must be unspaced from the dividend and divisor.
- The separation line must begin directly under the vertical line at one end and go one cell beyond the overall product.
- If the synthetic divisor appears in print as boxed on both sides, ignore this in braille.

### Synthetic Division Indicators

⠠⠠⠠⠠ Dots (456) straight line

⠠⠠⠠⠠⠠⠠⠠ Dots (25) separation line

Left and right synthetic division are shown below.

⠠⠠⠠⠠  
⠠⠠⠠⠠  
⠠⠠⠠⠠  
⠠⠠⠠⠠

⠠⠠⠠⠠  
⠠⠠⠠⠠  
⠠⠠⠠⠠  
⠠⠠⠠⠠

- The example below is a spatial arrangement. Shape indicators are not used in spatial material, the full cell is used instead. Nemeth Code Section 58.

**Step 1** Write the value of  $k$  and the coefficients of the dividend in order of descending exponents.

$$1 \quad \begin{array}{|c} 2 \\ \hline \end{array} \quad 4 \quad -9 \quad \square$$

$$\begin{array}{r} x^2 + 2x + 4x - 9 \\ x^2 + 2x + 4x - 9 \\ \hline 0 \end{array}$$

We will use synthetic division and find the remainder.

$$\begin{array}{r|rrrr} i & 1 & -1 & +1 & -1 \\ & & i & -1 - i & +1 \\ \hline & 1 & i - 1 & -i & 0 \end{array}$$

Since the remainder is 0,  $P(i) = 0$  and  $i$  is a zero of  $P(x)$ .

Find  $P(-i)$ .

$$\begin{array}{r} x^2 + 2x + 4x - 9 \\ x^2 + 2x + 4x - 9 \\ \hline 0 \end{array}$$

$$\begin{array}{r} x^2 + 2x + 4x - 9 \\ x^2 + 2x + 4x - 9 \\ \hline 0 \end{array}$$

# Computer-Generated Tactile Graphics

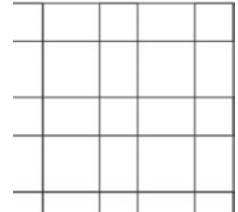
*Jim Barker, CTEBVI Computer-Generated Tactile Specialist*

## LIVE PAINT

In a previous column, I demonstrated how to create overlapping fills (or textures) using Adobe Illustrator. It is still a valid way of doing it; however, making adjustments to the drawing later is not that simple--it's sometimes simpler to just start again. But Illustrator generally has more than one way to skin the proverbial cat, and it has a specific tool to do just that: Live Paint.

### Draw Your Outlined Graphic

For this demonstration, I drew an elongated rectangle (no fill), duplicated it twice, then rotated the results and aligned them so as to eventually have a "woven" graphic. It doesn't matter which ones are "on top" of the others.



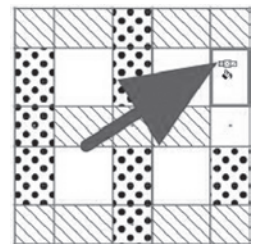
### The Live Paint Tool

Highlight (select) your entire graphic and then choose the Live Paint bucket tool in your tool palette (it looks like a pouring paint bucket). Or, using your keyboard shortcut, type the letter "k" to access the tool. Your pointer icon changes to a paint bucket--the "hot point" being the tip of the paint being poured. There will be three little boxes above the bucket, the center box indicates the pattern or fill that will result. You may choose your pattern by using your arrow keys (left or right) to scroll through your patterns. I find it easier (and quicker) to just choose the pattern through the swatches palette.



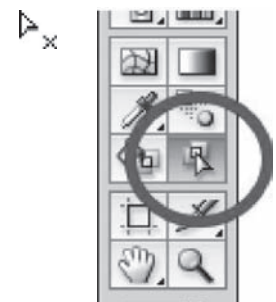
### Fill Your Designated Areas

With your Live Paint bucket pointer, click on and fill the appropriate areas in the still-selected graphic. However, notice there are unwanted lines still there.



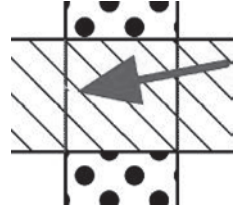
### Get Rid of the Lines

Type [shift+L] or go to the tool palette to access the Live Paint Selection tool.



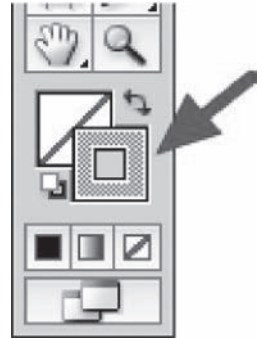
### Select the Unwanted Lines

This may be difficult to see in this example, but select the line(s) you want to “delete” (by holding down the shift key, you may select multiple lines at once). Be certain to choose just the line(s) and not an adjoining area; sometimes it’s a challenge.



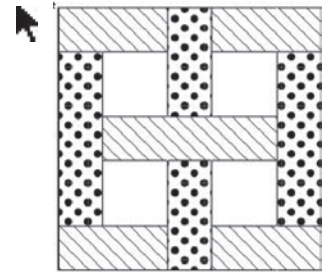
### Choose the Appropriate Pattern

As opposed to when you filled the areas, you wait until the unwanted lines are highlighted, and then you choose a pattern (the same pattern as the area it is intersecting). So you’re not really deleting the line, you’re just making the line the same as the area.



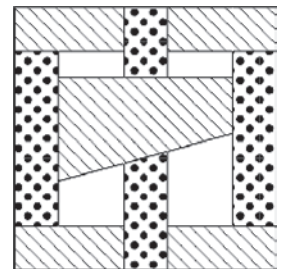
### The Result

So now you have your “woven” graphic. Of course, Live Paint can be applied to everything from Olympic Rings to maps (especially effective—and welcome—for drawing maps).



### Editing

But the whole point of this column is that—even once the graphic has been drawn—it is still completely editable. You may move the rectangles about and re-shape them—the fills and “deleted” lines adjust. I have only one regret: you may not have multiple lines or fills when you use Live Paint, so “dead zones” need to be done “the long way” if you require them. I’m hoping in a later version of Illustrator that feature will be added. In the meantime, explore and have fun.



# Music in Education

Richard Taesch, CTEBVI Music Specialist

## Special Features in this Issue:

- \* A Different Kind of Bar-over-bar – Classic Guitar  
- New ideas for teaching guitar students
- \* Featured Articles and Announcements; MENVI Reprints

## A DIFFERENT KIND OF BAR-OVER-BAR TEACHING – CLASSIC GUITAR –

With respect to music braille readers, perhaps the most perplexing and challenging teaching for me has been that of my own instrument, the guitar. The idea for this article came through an effort with a student in which I began to experiment with a temporary alternative presentation to clarify musical structure of the original transcription.

This young man is a violinist who also plays the classic guitar; his violin braille reading rarely gives him difficulty, even with the more complex orchestral and string ensemble parts. However, even the simplest of guitar music – as with most students I've worked with – completely confuses him. After much thought, I realized that violin music is a completely different concept; although it shares general string code similarities, and uses in-accords for double stops and divisis, it differs in one very significant way.

Guitar music employs upper and lower-part textures that are functionally the same as right and left hand for the piano; however, in guitar notation, all is combined onto one print staff, and the transcription must follow print. Only the right hand fingerings (*p i m a*) may occasionally occupy the second of a two-line braille parallel, often leaving an entire line with many empty cells. As a result, even the most basic of music for a beginner can mask the melodic vs. accompaniment musical structure. With piano music, the melody for an early level piece is fairly easy to spot, and will generally appear in the treble clef; left hand or subordinate parts are also clear, and as such, become braille-friendly as well.

I began my experiment by reiterating a device that helps to clarify the musical function of the right hand for a guitarist, thereby equating it to the piano:

1. Think of the right hand *i m a* (index, middle, and ring (anular) fingers as you would the *right hand* for piano – that is, mostly for playing notes above middle C in fourth octave and up as a general point of deviation.
2. Think of the right hand thumb *p* (pulgar) for the basses, as though a hypothetical make-believe *left hand* for the piano.
3. Therefore, the upper three strings become upper parts for *i m a*, and the lower three strings are the bass parts for *p* (not always, but as a general rule).

In the excerpt that follows, one can easily see by the print alone that the first measure is simply an accumulation of a basic C major chord. The problem is that this music is for beginners; in braille, reading downward creates a situation whereby the student may not notice the first beat (or chord bass note) until wading through the in-accord part(s). The lower harmonic structure is then being viewed geographically (and musically) in reverse. In measure five, the music moves into three in-accord parts. This becomes a virtual quagmire for blind students! Conversely, it would be visibly very clear to a print reader in the earliest levels, even though the concept of layered parts may not have been discussed in theoretic detail yet; in braille guitar music, one cannot avoid the ever-challenging principle of the in-accord before even the most basic of music can be read. Pedagogically speaking, this situation can become seriously counterproductive at best.

For this student we tried for many lessons to analyze the concept, and the only result was a very uninteresting passage for a child that was capable handling much more in the way of musical stimulation. Rote learning resulted, and created a music reading setback, not to mention boredom.

I then decided to create a kind of "schematic" transcription for him, intending it only as an experimental dissection of the code compliant braille. In just one reading, he got it; he played it, then said to me: "Why didn't you do that before?"

Examine the excerpt below and note the proper braille facsimile; we will then look at the little illustrative schematic. Our braille example shows one more measure than does the print in order to demonstrate the sparse free line reserved for RH fingering in that parallel.

**Allegretto**  
Op. 60, no. 8

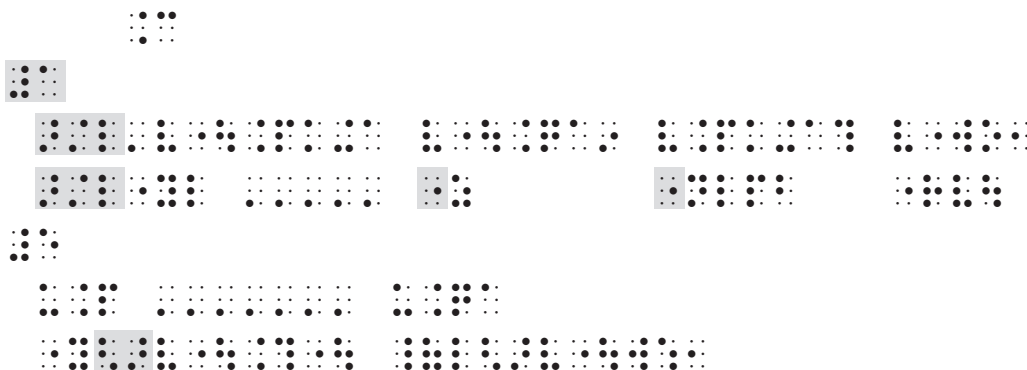
Fernando Sor (1778-1839)

The musical score is a single line in treble clef, 2/4 time, and C major. It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody consists of several measures of music. Fingerings are indicated by numbers 0, 1, 2, 3, and 4. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are also some markings like 'a' and 'm' above notes.

The Braille schematic is a two-line parallel transcription of the musical score. It uses Braille characters to represent musical notation, including notes, rests, and dynamics. Some Braille cells are highlighted in grey to indicate specific points of interest for discussion. The schematic is designed to be read as a single line of Braille, with the two lines of the parallel representing the two staves of the original score.

Thinking now as a music teacher, try to imagine a typical pedagogical approach for your student. Guess what? There is none, so you're "it"!

Now examine the experimental schematic, keeping in mind that it is only meant to clarify the normal layout of the original transcription; here we have also omitted dynamics and all right hand *p i m a* fingerings so as to focus on notational functions only. We can later refer back to the original to make comparisons and to study the details. Note the highlighted points for discussion. We have simply expanded the original into a temporary illustrative two-line parallel.



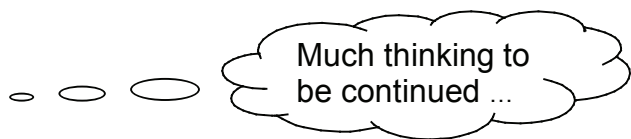
**Discussion:**

In this schematic-like version, I've placed measure numbers in cell 2 on a free line in order to create a kind of separation between parallels. New measures also begin with octave marks like piano music as an aid. I have also started the first parallel with treble clef signs in order to make it very clear that this is indeed a bar-over-bar presentation. Measures 5-6 do require one in-accord each, but present no confusion as I have transcribed them to read up as would be done in piano music for the left hand. Intervals in the upper part read down as is normal for strings, and similarly as would be done in piano music. I toyed with the idea of using piano hand signs, but prefer not to mix the formats in order to avoid the braille police.

It may be well to remember that – in certain piano situations – the use of continuous run-over lines with changing hand signs is quite code-compliant, and a valuable tool for the transcriber. [See *Music Braille Code, 1997*, Examples 20.2-1 through Example 20.2-3] In these cases, the print bar-over-bar is temporarily suspended, and hand sign changes serve in its place. A similar device might also be applicable to this kind of presentation.

I would like to pursue the possibility of being able to offer this kind of schematic for guitar where a clarification or illustrative presentation might be helpful. The downside is that we would need to devise a way to deal with right hand *p i m a*, normally occupying a free line. Perhaps the discussion might be a good subject for future code consideration.

Once again, we confront another glitch due to the lack of available pedagogy for teaching music braille reading. Keep in mind that we are not attempting to replace code, but only to demonstrate the music as is done with sentence diagramming in English composition textbooks.



**FEATURED ARTICLES and ANNOUNCEMENTS!**

MENVI – *Music Education Network for The Visually Impaired*

*Following is a reprinted excerpt from MENVI Journal, Issue 33; used with permission*

**TRANSCRIPTION & MUSIC REPRODUCTION**

MENVI member Andy English has contributed this interesting and informative article dedicated to music transcribers and their readers. All of us who are involved in the use or production of braille are affected by the discussion that follows. Whether you are a transcriber, a braille reader, a parent, or an educator, we hope that you will find this article of use. As always, articles are contributed by our members and specialists, and do not necessarily reflect MENVI advisory policy or administrative opinion.

The issue of copyrights and sharing of files is an ongoing problem. It has been our experience that seemingly no one has definitive answers regarding this area with respect to music and/or music braille. Everyone is urged to use due caution and prudence, and mostly, always respect the concept of intellectual property and the wishes of those agencies and schools that serve us.

\* \* \*

## REPRODUCING MUSIC FOR BRAILLE TRANSCRIPTION [Part One]

By Andrew English

I wrote this article to help instructors, student services staff, and blind musicians reduce the amount of time that it takes the braille transcriber to complete a piece of music. This document and many other digital print and braille resources are available at [www.papermusic.org](http://www.papermusic.org).

**Legal Obligations:** Before sending material to be transcribed, it is extremely important that you observe care and prudence when reproducing copyrighted materials. If you are a student, and the transcriptions are required for your education, you are allowed under the *fair use exemption to the copyright law* to reproduce materials for that purpose. Otherwise, it is your responsibility to secure permission **BEFORE** [sharing or copying] music. It is also important to exercise due restraint in redistributing printed or electronic copies, including your embossed braille volumes.

**Reproduction Guidelines:** The quality and readability of the manuscript dramatically affects the amount of time it takes to produce the finished braille. It is optimal for the transcriber to have the published print edition, but if you must send a photocopy or a digital image of the manuscript, please observe these guidelines:

*To be continued ...*

\* \* \*

See Andy's six guidelines now in MENVI News 33 at: [www.menvi.org](http://www.menvi.org)

### [Editorial Commentary:]

Since the beginning of this network in circa 1993, we have had a dream that one day there would be a comprehensive registry of as many music titles in braille as possible. This listing would **NOT** be considered a catalogue resource or database such as we commonly see online, web, and other venues; it would be a simple listing of every title that we could find. Imagine the thousands upon thousands of titles going to waste in the old computers of retired and deceased transcribers - precious music in braille that will never be shared by deserving readers. Moreover, imagine the vast thousands of unnecessary hours that have been wasted by transcribers retranscribing music that already exists, while readers do without. With only about thirty or so active certified and/or experienced music transcribers in the country, this is no less than a shameful waste of a finite resource!

This listing would not provide the music itself, only the fact that it exists and where to seek information. It would then be up to the reader to contact the source, and to make his or her own arrangements. The responsibility of copyrights and other "sharing" issues would remain with the person or agency that would provide the file or hard copy.

Unfortunately, with every turn in the road towards progress for such a project, there has been someone or something holding up a proverbial hand saying: "STOP!" Readers, it's now up to you to begin an advocacy for yourselves. Perhaps you will be more successful than we have been. For every well-intentioned attempt, private interests and fear have prevailed, and the braille readers are the losers.

Our heartfelt thanks to crusaders like Andy, and so many agencies that tirelessly confront this constant adversity standing in the way of access and education for our blind readers.

- R. Taesch [Ed.]

**TRIVIA FORUM:**

Which one is correct?

1. *Music Education Network for the Visually Impaired*

Or:

2. *Music Education Network for The Visually Impaired*

Discussion: Well, this one always brings interesting arguments regarding the title for our acronym, MENVI. Essentially both are correct in that the first presentation grammatically avoids the capital letter on an article, "the." However, since the network long ago elected to create a title "The Visually Impaired" as a formal phrase entity, the first example is then completely incorrect. We see the first one erroneously quite often, as word processors automatically correct the grammatical usage, and few are willing to argue with Mr. Gates.

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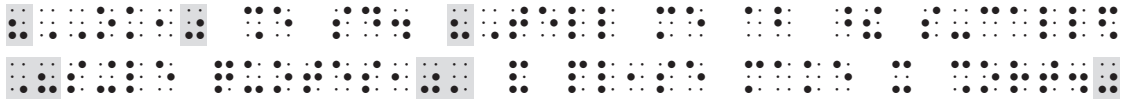
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“OK,” she said. “Tell me about these so-called ‘single quotes,’ and please make it short.”

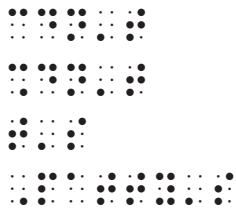


Double (outer) quotes take one cell in braille. Single (inner) quotes take two cells.

**Apostrophes as Usual**

Single quotes look just like apostrophes. In fact, when keyboarding, the apostrophe is used for single quotes. Apostrophes are not usually a problem because they occur in the middle of words, that is, with a letter on either side.

couldn't  
shouldn't  
that's  
Patty's



**Or Not**

I'm just sayin' 'taint necessarily so.

Here are apostrophes at the beginning and end of words to show omitted letters. This is seen in literature written in dialect or other speech patterns and also in language arts textbooks to illustrate usage of the apostrophe. These are often referred to as leading and trailing apostrophes.

leading apostrophe in front of the word: 'taint

trailing apostrophe at the end of the word: sayin'

This is what can happen in braille.



The apostrophes have been translated as single quotes because that's what they look like. Be aware if the print has many instances of leading and trailing apostrophes and be prepared to apply appropriate techniques as you translate. The remedy depends on the braille software. There may be a setting in some translation programs that determines how such apostrophes are translated. Or there may be effective search and replace techniques in Word or in the translated braille file that will address the situation. Be familiar with the characteristics of the print you are translating and that will help determine the remedy to try.



# Foreign Language

Saralyn Borboa, CTEBVI Foreign Language Specialist

## SUPERSCRIPTS AND ORDINAL NUMBERS IN FOREIGN LANGUAGE TEXT

When transcribing material that is printed in a foreign language we may find ourselves asking ...

“What am I looking at?” and “How do I braille it?”

Material printed in the superscript position can be one of the most interesting challenges.

Formatting guidelines for foreign language and textbooks are closely intertwined. *Braille Formats: Principles of Print to Braille Transcription 1997* gives guidelines for how to handle most items that are printed in the superscript position. There are, however, some instances that are particular to foreign language texts, in which case the *NBA Interim Manual for Foreign Language Braille Transcribing* would be the proper reference.

Before deciding which manual to reference, the meaning or purpose of the superscript item needs to be determined. If you are not fluent or at least somewhat knowledgeable about the language being transcribed, this may a bit more difficult than one would think.

### Test Yourself

Below are five examples from a Spanish Textbook.

Each example has the same superscript symbol.

Answer the following questions for each example.

What is this symbol ( ° ) called?

How is it used?

Which reference manual should be used?

How should it be brailled?

#1

Vaya<sup>°</sup>, Teresa ya está llegando a Coyoacán. Con lo que ahorró en el pasaje del metro, puede comprarse un helado de mango y unos esquites<sup>°</sup> en el jardín Centenario.

Vaya *Well*

esquites *toasted corn kernels*

#2

### **Nota Cultural**

Los principales factores que determinan la temperatura de **Bogotá, Colombia**, .... Con un promedio (*average*) de 14,5° C, Bogotá disfruta de un clima templado (*mild*) durante la mayor parte del año.

#3

Señora María F. Chávez

Calle Lozano. n.° 37

Carracas. Venezuela

#4

### **El metro**

El primer metro de Suramérica que se abrió al público fue el de Buenos Aires, Argentina (1° de diciembre de 1913); el último, el de Valparaíso, Chile (23 de noviembre de 2005).

#5

El español usa las cartas de indicador en algunas abreviaturas, como V<sup>°</sup> B<sup>°</sup> para Visto Bueno (*approved*).

The answers are on the next page. Let's see how you did.



#5 V<sup>o</sup> B<sup>o</sup>

These are both the letter o.

This is the abbreviation in superscript position for the words vista bueno.

The underlining is ignored and this would be treated the same as the example in #3.

Both manuals give the same information.

*Interim Foreign Language Manual* Rule 6.1a.

*Braille Formats* Rule 5, sect. 5b(1).

Brailled as:



**Ordinal Numbers**

Ordinal Numbers in foreign languages can be difficult to recognize if you are not familiar with them.

The chart below shows some examples of ordinal numbers that I have seen in the past few years.

Notice that they are not always in superscript positions.

It shows some masculine and feminine forms.

Some have punctuation, some don't.

It is by no means a complete or official list.

	1st	2nd	3rd
<b>Spanish</b>	1 <sup>o</sup> 1. <sup>o</sup> 1 <sup>a</sup> 1. <sup>a</sup> 1 <sup>er</sup> 1. <sup>er</sup> 1 <sup>er</sup>	2 <sup>o</sup> 2. <sup>o</sup> 2 <sup>a</sup> 2. <sup>a</sup>	3 <sup>o</sup> 3. <sup>o</sup> 3 <sup>a</sup> 3. <sup>a</sup> 3 <sup>e</sup> 3. <sup>er</sup> 3 <sup>er</sup>
<b>French</b>	1 <sup>o</sup> 1 <sup>er</sup> 1 <sup>er</sup> 1 <sup>re</sup> 1 <sup>re</sup>	2 <sup>o</sup> 2 <sup>e</sup> 2 <sup>e</sup> 2 <sup>ème</sup> 2 <sup>ème</sup>	3 <sup>o</sup> 3 <sup>e</sup> 3 <sup>e</sup>
<b>Dutch</b>	1 <sup>ste</sup> 1 <sup>ste</sup>	2 <sup>de</sup> 2 <sup>de</sup>	
<b>Irish</b>	1 <sup>ú</sup> 1 <sup>ú</sup>	2 <sup>ú</sup> 2 <sup>ú</sup>	3 <sup>ú</sup> 3 <sup>ú</sup>
<b>Finnish</b>	1:nen	2:nen	3:s

# Business Column

*Bob Walling, CTEBVI Business Specialist*

## WOE IS ME

As I write this article the United States is going into default. The members of Congress are too busy posturing to address the fact that the ship is sinking. The Department of Education in California just awarded all the braille transcription for English/Language Arts to one contractor. The contractor is out of state -- actually out of the country as well! That means no more braille money floating down to California transcribers. Massive cut backs in education threaten the job of every VI teacher. Turning sixty-five changed my military status from distinguished military officer to retired "old timer." In Texas we are in the middle of a drought. The grass is dying and it has been 100 degrees for weeks, with no rain. Woe is me.

Wait a minute!!!! Someone on TV just announced that Congress came to a settlement and the debt crisis is averted ... the USA is still afloat! I just received a call from a transcribing group and they need transcribers. It appears there are forty-nine other states that still need braille. The massive layoff of teachers was last year. We are not out of the woods yet, but more politicians are getting the heat to support the teachers. Hold on, turning sixty-five makes me eligible for senior discounts. I can hardly wait to cash in!

Platitudes: The only thing constant is change (when you work with braille, you work with change or fight for it). Every cloud has a silver lining ... just a second, it's starting to rain. My grass is saved!

## **TECHNOLOGY, DO WE REALLY NEED TO INTRODUCE IT NOW, OR CAN IT WAIT?**

It can be a challenge to figure out what technologies we should be introducing to our students as they move in and out of our programs. While our students are in elementary school, we are focusing on reading, writing, arithmetic, and getting in as much of the expanded core as possible. It is not difficult to fill each day working on the academic and social needs of our young students. But we need to keep in mind what additional skills students need to possess to ensure their future success.

It is impressive the wide range of adaptive technology that has recently become available for our students. In my classroom, I start out introducing low-tech devices and work towards the use of the high-tech. In the first year or so, I focus on organization of notebooks with braille, large print, or high contrasting tabs/dividers. Students learn to organize their work behind each divider making it easy to insert and remove assignments as needed. It is useful to discuss how keeping an organized notebook will help them when they use an electronic note taker, computer, or audio recorder/playback device. This usually motivates students to master those skills to earn the opportunity to get the high-tech equipment they want. So working on the use of dividers in their notebooks early on will eventually help them manage the content on their electronic devices.

With the explosion of electronic devices such as the iPod, iPhone, and iPad, it is not difficult to get our students to be interested in using them or similar devices. Our students see their parents, friends, or other students using these technologies and they often want to use them as well. It is worth learning how to download content of interest such as books from Bookshare, recordings of reading summaries, music, or even podcasts. This provides the opportunity to teach the basics of how to play/stop, rewind/fast forward, and use the Help system. It gets the device in their hands and they can learn the basics on an activity that they enjoy. The iPod, Victor Reader Stream, BookSense, and Book Port Plus are a few popular high-quality audio devices. The Book Port Plus from APH is available on Quota!

With the popularity of computers in school and in their homes, kids are exposed to computers at an early age. We can provide access to the computer by providing opportunities to learn how to use them. It is fun to take young students as early as pre-school and allow them to press the keys on the keyboard and hear the screen reader announce the letters as they are depressed. A few encouraging laughs is usually all that is needed to spark an interest. It is a good idea to download a screen reader such as Non Visual Desk Top Access (NVDA) which is a free (open source) screen reader for students to use at home and at school. What is great about NVDA is that it can be installed on the computer like other applications, or it can be installed on a flash disk or CD. If installed on a flash disk or CD, it can be run on computers without having to install it on the computer. This is a portable version of the screen reader and it allows students to go to a Windows based PC and gain access to their favorite applications. A tip for the beginning keyboarder is to press together the "Insert Key" and the number "1." This is a common keyboard command for most screen readers to turn on the keyboard help mode. Students can press any key and it will only announce the key being pressed. Press "Insert-1" a second time to turn off the keyboard help mode. This mode allowed me to teach an autistic student to learn the keyboard without being concerned about him crashing the computer. Yes, he crashed it several times before I figured it out! NVDA can be downloaded for free at [www.nvda-project.org](http://www.nvda-project.org). If students are learning to use other screen readers such as Window-Eyes or JAWS at school, there is not a concern about being confused by learning different commands. Most of the commands for NVDA are the same.

While students are learning to use the Perkins braille writer, it may also be a good idea to introduce an electronic braille notetaker such as a BrailleNote, PAC Mate, BrailleSense, or Braille Plus SG (available from APH on Quota). Pressing on the keys and hearing the letters announced as the keys are pressed is helpful. If an electronic braille notetaker is not available, a Power Chord Keyboard connected to a PC may be able to help. Notetakers cost thousands of dollars and a teacher may not have an extra one to transport from school to school. The Power Chord Keyboard is \$220 and it plugs into a computer using USB. This braille keyboard will not replace an electronic braille notetaker, but it can help itinerant teachers as well as parents provide access to a braille input device connected to a PC. As a student writes in braille, the text appears on the computer screen for parents and teachers to see and the student can hear the screen reader announce the letters at the same time. To get more information on the Power Chord Keyboard, go to **[www.exceptionalteaching.com](http://www.exceptionalteaching.com)**.

If we can introduce these types of assistive technologies to students while in elementary school, they are going to be more prepared to use them when higher demands are placed upon them when they are promoted to middle school, high school, college, and beyond. These devices can seem overwhelming if we are not familiar with them at first. But, keep in mind the wealth of resources available to us. A great way to get started is by posting an inquiry on Braille-n-Teach. Remember to check out Blind Cool Tech for instructional podcasts (**[www.blindcooltech.com](http://www.blindcooltech.com)**). The web sites of most products also have downloadable tutorials that can be helpful. Another excellent way to get support is talking with other teachers, students, parents, and service organizations about your interest in learning how to use these devices.

# Infant/Preschool

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

## BACK TO SCHOOL

We thought that this would be an appropriate time to list some suggestions for making the transition from an in-home early intervention program to preschool more successful for young children and their families

### **A few thoughts for the transition from home to preschool**

1. Even though services will be identified in the IEP, it's helpful for the TVI and O&M to discuss what the transition will actually mean and look like to family members. For instance, will all services be provided at school or will there be a time of transition where some services will be provided in both school and home?
2. Make a visit with the family to the preschool before school begins to help prepare and orientate the child to the classroom.
3. Suggest to family members to read books about going to school with the child, or make a book about going to preschool, and what might be expected. Use the actual name of their classroom teacher and specialists who'll be visiting.
4. Encourage family members to include the child in picking out a lunch box or backpack to bring to school. Encourage children to learn to open containers and unzip their backpack at home, in an effort to be more independent and feel more competent in the preschool environment.
5. Suggest that parents ask the teacher about what type of "home to preschool" transition item would be best. For instance, if the child is taking a nap at school, is there a special pillow or toy they can bring to make that process smoother.
6. Talk to the child's classroom teacher about first day expectations. Is it best for a parent or family member to stay for a period of time or say goodbye, and let the child know they will be back, say, after lunch. While parents know what will soothe their child best, it's another process that requires communication.
7. Once you have discussed the plan for "good-bye" with family members and the classroom teacher, talk to the child about the plan. Describe the steps how Mommy, Daddy, or Grandpa will be taking her to school, watching her put her lunchbox in her cubby, giving her a hug and then saying "I'll be back after lunch!" It may be a good idea to rehearse this, through play, practicing before you actually start. You might even want to do a "trial run" at the preschool before you start school.
8. During the first week, communicate with the classroom teacher and make a plan to communicate as often as is needed to help your child make a successful transition.

**Components for inservicing regular education preschool staff:**

1. Description of blindness and visual impairment and the particular student's eye condition.
2. Introduction to what braille looks like.
3. Overview of being a sighted guide and beginning cane travel.
4. Awareness of the need to verbally describe what is being presented in class.
5. Experience with simulation goggles.
6. Note that the students in class with most likely reflect the attitude of the teacher in response to the student that is being included.
7. Examples of some adapted materials.
8. Importance of concept that instructional assistant needs to be perceived as for the whole class and teacher, not just for particular student.
9. Allay safety concerns, i.e., playground, movement in classroom.
10. Describe labeling of classroom and inclusion of tactile and braille materials.

**Some thoughts for TVIs encountering a new staff:**

1. Respect the overall structure of the program and try to fit your instruction in seamlessly.
2. Support the classroom teacher through adapted materials, suggestions for best location of student's "cubby," place in circle time, place at table, etc.
3. Help regular educator find "ownership" of the student's education.
4. Be aware of the fact that your student entails interruptions, other adults coming in and out, space for materials. Be respectful and ask for input and understanding.
5. Include the whole class in learning tactilely.
6. Lead the way in ensuring that the visually impaired student experiences all activities in some manner. (Encourage thinking outside the box in how something can be adapted. Don't allow the "She can't see it, so....")
7. Encourage student to think of classroom teacher as her teacher, too. Don't allow her to be only instructed by assistant or specialists.

These are just a few ideas that we have found helpful over the years. Here's to another successful school year for all of us: our young students, their families and teachers!

# Tactile Illustration

*Katrina Ostby, CTEBVI Tactile Illustration Specialist*

## GUIDELINES AND STANDARDS FOR TACTILE GRAPHICS

The BANA Guidelines and Standards for Tactile Graphics, 2010 are now available! At present, the guidelines are only available in an HTML version. You can download the file from BANA's website at: <http://www.brailleauthority.org/tg> and save it on your computer. After unzipping the file, the guidelines can be viewed in web browser such as Internet Explorer and Mozilla Firefox.

Later this summer, BANA expects to make a printable and searchable PDF version available, as well as print and braille editions and a tactile supplement. The guidelines refer to the tactile supplement quite a bit. If you don't have the supplement, you may not be able to understand some of the new guidelines, so I encourage every tactile artist to purchase the supplement when it becomes available.

The Guidelines tell us when to use the numeric indicator and when not to, and the rules are the same for literary, textbook, and Nemeth Codes.

### **Use the numeric indicator:**

- line graphs
- scatter plots
- bar graphs
- histograms
- pictographs
- pie charts
- spinners
- lines of latitude and longitude
- time lines

### **Omit the numeric indicator:**

- axis values on Cartesian graphs
- hours/minutes on analog clocks
- axis values on number lines
- angle values on protractors

### **And on measuring devices such as:**

- rulers
- thermometers
- barometers

# CTEBVI Awards, Presidents & Editors

## CTEBVI SPECIAL AWARDS

### Special Recognition

1985	Bob Dasteel
1987	Betty Brudno Eleanor and Jack Scharlin
1989	Dr. Aikin Connor
1992	Russell W. ICrby
1995	John Flores
1997	Jim Bliss John Linville
1998	Dr. Frederic Schroeder

### Distinguished Member

1984	Fred L. Sinclair
1990	Jane O'Connor Verhage
1991	Jane Corcoran
1992	Norma L. Schecter
2001	Ann Kelt
2002	Sue Reilly Joyce Van Tuyl
2003	Elinor Savage
2004	Dr. Joy Efron
2005	Dr. Phil Hatlen
2007	Bettye Krolick
2008	Rod Brawley
2009	Steve Goodman
2010	Burt Boyer
2011	Dr. Stuart Wittenstein

### Fred L. Sinclair Award

1988	Fred L. Sinclair
1990	Winifred Downing
1991	Georgia Griffith
1993	Dr. Abraham Nemeth
1994	John Wilkinson
1995	Bernard Krebs
1997	Rose Resnick
2001	Sally Mangold
2011	Mike Cole

### Honorary Life Membership

2000	Donna Coffee
2009	Phil Hatlen
2009	Dr. Abraham Nemeth

### Wall of Tribute at APH Hall of Fame

2004	Fred L. Sinclair
2008	Rod Brawley

## Innovator Award

2010	Sendero Group Duxbury System
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1973-75	Jane O'Connor Verhage
1975-77	Fred L. Sinclair
1977-78	Joyce Van Tuyl
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