

CTEBVI JOURNAL

FALL 2015

Volume LVIII, No. 2



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THE OFFICIAL PUBLICATION OF THE

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

THE CTEBVI JOURNAL

Message from the Editor

Hello everyone! I hope you enjoyed the summer issue as much as I enjoyed putting it together! I would like to give a special thanks to the authors of the "Braille Apocalypse" by Sally Martin. This article was put together by a group of VI Teachers from Arizona. Many of you wanted to thank them for the fun way they presented the changes that take place using UEB. Thanks again to all the contributing authors for such an entertaining piece! Onto the next round of interesting topics and information to move us into the fall season.

The 2016 CTEBVI Conference will be here before we know it! You can find everything you need to know about presenting, volunteering, and exhibiting on page 8. If you have questions or a great idea for a workshop please feel free to email any board member who will happily assist you.

Have a Happy Holiday season!

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FALL 2015

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Message from the President

“Focus on the Future” is our 57th annual conference theme. At the 2015 conference we presented a Symposium on Technology and the role of teachers and transcribers in our changing world. It was well received. In 2016 we will have another symposium, however, the content and presentation will be different.

There are currently many challenges across our industry that have a direct effect on students with visual impairments. The objective of the 2016 symposium is for attendees to leave feeling better equipped to provide support and guidance in the following areas:

Transcribers: Obviously, UEB is the first thing that comes to mind. Its official 2016 rollout brings up questions regarding Nemeth vs. UEB math, the overall instructions for UEB implementation and knowing when to transcribe in EBAE or UEB.

Teachers: When should you begin teaching UEB to students? What do you need to know about testing and the requirements for implementing core curriculum?

Students: How will students adapt to working with multiple codes? How will the transition to UEB affect the process of receiving books in a timely manner?

Our symposium panel of professionals in these areas will address these questions and more. Understanding that each state has a different method for handling these issues, our goal is to find out what works and what doesn't.

WE NEED YOU to send us your concerns and questions. If you've already encountered some issues relative to the topics mentioned above, we want to know about them as well. Please send to: bttranscribing@hotmail.com.

Ultimately we want to focus on what the students are dealing with, which in turn should provide solutions that are in their best interest.

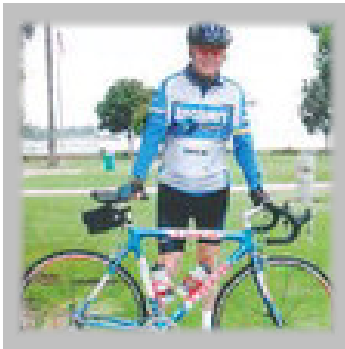
Thank you for your involvement,
Tracy Gaines

In Memoriam



Charles Robert Calhoun

SAN DIEGO -- Charles Robert 'Bob' Calhoun left us on August 4th; he is now at peace. He was born in Canton, Ohio on January 12, 1928. During his childhood and teen years, he lived in Bronson, Michigan. In 1949 Bob first came to San Diego as a member of the United States Navy. He served as a Navy corpsman at the Naval Training Center and at the Navy Hospital.



Bob fell in love with San Diego. He was called back into the Navy during the Korean War and served in a research facility in Memphis, Tennessee. After completing his Master's Degree in Education, he returned to San Diego as a teacher. He served the San Diego Unified School District for 37 years as a teacher and administrator. He retired from the position of Assistant Director of Special Education.

He was an officer and on the board for many organizations that served students with special needs. Those organizations included California Transcribers and Educators of the Visually Handicapped, Council for Exceptional Children, National Administrators for Deaf Education, California Educators of the Physically Handicapped, and Association for Retarded Citizens. He was also a member of the National Education Association, the San Diego Teachers Association, and the California Administrators Association. He was very proud of the many new programs for special need students that he implemented in San Diego schools, with the help of his hard working and dedicated staff.

Bob's wife, Anita, was also an educator. After retirement, she and Bob joined the United States Peace Corps and served in Czechoslovakia. They taught English and teaching methods to teachers and University students. Bob loved to travel. He and Anita visited many countries in Europe, Asia and South America. They took a two month road trip around the U.S. and have toured Canada together.

Bob enjoyed many years being active in the San Diego running community. He completed many marathons and races of other distances, and was often an age division award winner. The friends he made during those years remained dear and supportive friends. In later years Bob became an

avid cyclist, and at the age of 68 rode his bike across the United States from San Francisco to New Hampshire. He continued to ride his bike until a few days before he left us.

Bob is survived by Anita, his wife of the past thirty years, and his former wife, Virginia Calhoun; son, Christopher, of Sacramento and his children, Lisa and Alexander; son, Kevin, of Escondido and his children, Kory, Kristina, Nathan and Preston; stepson, Vincent Miller; step daughter, Carolyn Miller and her son, Nathan and his girlfriend, Amanda Schnitzius. Bob's surviving siblings are his brother, Samuel Calhoun of San Diego and his wife Joyce, and sisters, Grace Palmquist of Turlock, California and Rosemary Copeland and her husband, Norman, of Kalamazoo, Michigan.



Call for Workshops

2016 CALL FOR WORKSHOPS

57th ANNUAL CTEBVI CONFERENCE

April 7-10, 2016 • LAX Marriott

The theme for the 2016 CTEBVI Conference is **Focus on the Future**. The implementation of UEB is here, along with Common Core, computer-based assessments, STEM subjects, and the integration of Nemeth code with UEB. Be brave! Come lead a workshop on a topic others need to know about. Let's focus on the future, for all students!

We are looking for workshops that offer practical and usable information to help make conference participants' lives and jobs easier. 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.

As a starting point, here are possible workshop topics (not an exclusive list) for each strand recommended by our workshop-strand chairs. As you can tell, almost any topic is fair game for a workshop. Get creative and come up with your own. New topics are always exciting!

TRANSCRIBERS:

- Transitioning to UEB
- Employment opportunities for transcribers
- Nemeth Code (including UEB context)
- Chemistry transcription
- Music transcription
- Textbook format for educational materials
- Foreign Language transcription
- Tactile graphics guidelines and techniques
- Transcribing for early grade levels
- Proofreading
- Updating certifications

- 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:

- Instructional materials/introducing students to UEB
- Common Core State Standards implementation and accessibility
- Standardized testing for VI students
- Preparing students and their technology for computer-based assessments
- Assistive computer technology: screen readers, personal scanning systems, refreshable braille displays, portable notetakers, comparing/contrasting technology, emerging technology, GPS devices, iPads, apps for iPhones, etc.
- Classroom management and resources (data, IEPs, inventories, technology and 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 and 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.
- Administration: supporting mainstream teachers to meet VI students' needs, creating a workable VI program, designing enrichment programs, working with the Department of Rehabilitation, living skills

PARENTS, FAMILIES AND STUDENTS:

- What do I need to know about UEB?
- 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
- Socio-recreational options/outlets for different age groups
- Best online resources for parents
- 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 (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

SUBMITTAL FORM

For your convenience, the form below may also be found on the CTEBVI website.

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.

<i>Sue Reilly</i>	Transcribers	dot5y@yahoo.com	619-395-7335
<i>Karen Tomlinson</i>	Educators	ktomlin310@aol.com	818-773-4750
<i>Anne Ward</i>	Parents	inland2wards@gmail.com	707-463-2296

NOTE: Workshop sessions are 90 minutes long.

Name:	
Title/Affiliation:	
Address:	
Day Phone:	
Evening Phone:	Cell phone:
E-mail:	
Workshop Strand (mark as many as apply): Transcribers ___ Educators ___ 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) is 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:	
1.	
2.	
3.	

Call for Workshops

Panel Members Names, Titles, and Affiliation (complete only if applicable):

Preferred Seating:

Classroom: (tables with chairs)

Theatre: (just chairs)

Any other arrangement (please specify):

Internet is needed for my presentation: Yes No

Internet is needed for my presenter only or for other participants as well

AV equipment: AV equipment will be provided in every workshop. Presenters must supply laptop computers and connectors (power cords and USB cables) from those computers. Presenters will get further information on equipment needs in their acceptance letter.

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 18, 2016**.

All proposals must be submitted electronically to Sue Reilly at dot5y@yahoo.com. If you are unable to submit electronically, please contact Sue at 619-395-7335. **Proposals must be received by December 1, 2015.**

Gifts and Tributes

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

DONATIONS RECEIVED MAY 1, 2015 – AUGUST 31, 2015

GENERAL FUND

Jean Ann Wright (to defray cost of print *JOURNAL*)

Susan Van Dehey (to defray cost of print *JOURNAL*)

Linda McGovern (In Memory of Norma Schecter)

Sally Saunders

Julia Moyer

Dawn Gross

Anonymous

AMAZON SMILE

KATIE SIBERT FUND

Elizabeth Bronstein (In Honor of Judi Biller's Retirement)

Mary Ann Ramirez (In Honor of Judi Biller's Retirement)

DONNA COFFEE FUND

Jean Ann Wright

Carol Morrison

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



Donation Form

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

Your Name and Address for acknowledgment:

First Name: _____ Last Name: _____

Company Name, if applicable: _____

Mailing Address: _____

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

Please let us know if this is a general donation or if you would like it directed to one of the following funds:

- Please direct contributions to the KATIE SIBERT MEMORIAL SCHOLARSHIP FUND \$ _____
- Please direct contributions to the DONNA COFFEE MEMORIAL SCHOLARSHIP FUND \$ _____
- Please direct contributions to the CTEBVI GENERAL FUND \$ _____

Direct my General Fund to this specific item: _____

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

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

CTEBVI
c/o Judi Biller
1523 Krim Place
Oceanside, CA 92054

Again, thank you so much for your contribution.

CTEBVI Membership

October is our Membership Drive month; any dues received after 10/1/15 will be applied as your 2016 dues. If you are not sure if you need to pay 2016 dues, please contact me.

It is expected that all our members stay current every single year, without a lapse between years, in order to be a member in good standing. Your membership with CTEBVI should not be dependent solely on your conference attendance... because WE depend on YOU!!

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

CTEBVI cannot survive, grow, and remain a productive organization unless we have your help. Thank you for your past, present, and future interest in CTEBVI!

Judi Biller

CTEBVI Membership Chair

CTEBVI Gifts and Tributes Chair

1523 Krim Place

Oceanside, CA 92054-5528

ctebvi.membership@gmail.com



CTEBVI Membership Application and Renewal Form

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

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

Domestic or Foreign (individual or family with VI children) Membership	US \$50	\$
Student Membership (post high school -- ID required at conference)	US \$25	\$
Life Membership	US \$500	\$
I would like to make the following donation(s):		
• General Fund		\$
• Katie Sibert Memorial Fund		\$
• Donna Coffee Youth Scholarship Fund		\$
In Honor/Memory Of (or designated use for a certain purpose):		
	TOTAL	\$
CHARGE CARD NUMBER:		
EXP DATE:	CVV2:	TELEPHONE on acct:
Signature (if using your charge)		

NAME _____

ADDRESS _____

AFFILIATION/COMPANY (if applicable) _____

(TELEPHONE) HOME _____ WORK _____ MOBILE _____

EMAIL _____ (required for *JOURNAL* delivery)

The *CTEBVI JOURNAL* comes to current members via an emailed link. You will be notified when the latest *JOURNAL* is available on our website. Issues are available in .PDF, and .doc formats.

If you require PRINT or BRAILLE, you will need to email ctebvi.membership@gmail.com specifying your request **OR** you may send mail to the address below with your request.

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

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

VI Educator O&M Instructor Dual certification (TVI and O&M) Transcriber

Parent(s) of VI student Proofreader Student Paraprofessional Retired

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

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

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

BANA Update

Tracey Gaines, CTEBVI Representative to BANA

BANA APPROVES SEVEN UPDATES TO THE NEMETH CODE

Please Note: The seven rulings summarized below are contained in a BANA press release which you can find on its website at <http://www.brailleauthority.org>. The updates are effective immediately.

Details of the approved updates are posted on the Mathematics and Science page of the BANA website at <http://www.brailleauthority.org/mathscience/math-science.html#updates/>.

Orientation §4c: Technical and Non-Technical Texts

BANA recommends that a transcriber's note be inserted on the Transcriber's Notes page of any braille volume containing tactile graphics. This transcriber's note should indicate that the graphics were produced in accordance with the Guidelines for Tactile Graphics, 2010.

Rule IV §26: Use of the English Letter Indicator

BANA has ruled that in uncontracted braille, the English Letter Indicator is used or not used according to the rules of the Nemeth Code. Insert the phrase "in contracted and/or uncontracted braille" to the existing language on page 29 in the Nemeth Code book.

Rule XVII §119: Function Names and Their Abbreviations

BANA has approved a correction to the 2007 Nemeth Update that a fraction indicator does not require an empty cell following it. This correction removes the space following the fraction in Example (7) on page 122 in the Nemeth Code book.

Rule XIX §134: Signs and Symbols of Operation

This update adds the Minus Followed by Minus Symbol. When two minus signs follow one another in an expression, a multipurpose indicator is inserted to indicate that they are not compounded vertically. BANA has approved the "minus followed by minus" symbol, $-$ - (3-6, 5, 3-6).

Rule XXII: Miscellaneous Signs and Symbols

This update adds the Per Mille Symbol, ‰, meaning "per thousand" to the Nemeth Code. This symbol is based on the percent sign (per hundred).

Rule XXIV §184: Spatial Arrangements

This update rules that in a system of equations preceded by an enlarged grouping sign, the numeric indicator is not required before the first numeric character in the equations. The following statement is added to the end of the paragraph on page 183 in the Nemeth Code book: "The numeric indicator is not required before the first numeric character in the expressions."

Rule VIII §54: Spacing with Abbreviations

BANA has ruled that for consistency in the presentation of abbreviations in technical material, when a system of equations is preceded by an enlarged grouping sign, the numeric indicator is not required before the first numeric character in the equations. The following statement is to be added to the end of the paragraph on page 183 of the Nemeth Code book: "If the abbreviation is preceded by a cancellation indicator and followed by a terminator, the required spaces come before the cancellation indicator and after the terminator."



At its meeting in May, BANA approved a new publication, *Provisional Guidance for Transcribing Foreign Language Materials in UEB*. This publication is now available on the BANA website at <http://www.brailleauthority.org/foreign-language/index.html>.

BANA has two new representatives: CTEBVI's representative is Tracy Gaines taking over for Peggy Schuetz. Thank you, Peggy, for your excellent service. The representative for the Clovernook Center for the Blind and Visually Impaired is now Saul Garza.

The next BANA meeting will be held November 5-7 in Crystal Lake, IL. Interested parties are invited to observe the BANA board meetings. If you are interested in observing the BANA meeting, please contact BANA Chair Jennifer Dunnam at 612-767-5658 or by email at chair@brailleauthority.org.

You can follow the work of BANA by signing up for BANA-Announce, a one-way email list that disseminates news and information from the BANA board and its working committees. To join this list, send a blank email message to bana-announce-subscribe@brailleauthority.org and follow the directions in the confirmation email that will be sent in response. You can also follow BANA on Facebook and Twitter.

Featured Articles

BUILD A FIRE by Bob Walling

As usual, I have several thoughts and only a limited space to share them with you. You have heard the latest analogy that education is not a journey but a fire . . . a fire that needs to burn within our students. Teachers are the spark that ignites the fire and fire needs fuel to continue to burn. This is where transcribers enter the equation as they provide the fuel. The point being, the fuel needs the spark and the spark needs the fuel.

Imagine going camping. Someone has to gather the wood and someone has to start the fire. If either the teacher or transcriber chooses not to go camping, our students are left out in the cold. Do not let anything or any organization throw water on your fire. If someone has not gotten the message yet, I am going to try another metaphor. Do not let UEB rain on your parade. For our students this is a one-time shot, and unfortunately, we cannot go back and reeducate students that missed the developmental target of opportunity.

Let us address the VI teachers who say they are quitting rather than learning UEB. How did you get where you are? Come on, we are both teachers. You had to learn algebra to get a degree and UEB should be child's play in comparison. If you quit they will find a new teacher but they can never replace your experience... and I know you have a few more sparks in you.

What about the transcribers that say they are quitting rather than learning UEB? These are not the transcribers who fight over one thirty-second of an inch dot. I remember my first NBA conference somewhere in the early 1990's. In a room of about 50 transcribers, the "queen" of Nemeth, the famous Maxine Zerman, was presenting a workshop. In the middle of her presentation on an anomaly in the Nemeth code, a little man stood up and interjected an alternate explanation and a heated exchange took place. This transcriber was challenging the foremost authority on the Nemeth code!!! I asked the person next to me, "Why isn't someone asking the old man to sit down?" They told me that he was Abe Nemeth. Once more, if you give up, you are taking away vital experience and that is essential fuel for the fire.

Now that that rant is over, something else is troubling me. Over the last 20 years, you and I have fought for students to get braille textbooks, and in 2005, we came extremely close. The school year has started and it looks like we are back in the 1980's all over again. Last night I received a call from the teacher of a blind high school student. First day in class, the blind student was given three print textbooks and was told to find someone to read them to him. I hope, by the time you read this, that I have been able to learn the other side of the story or have fixed the problem. Is this happening in your school? Please drop me a line at bigonbrl@yahoo.com. This is the last straw and someone needs to be held accountable.

WEBSITES, BLOGS AND STUDENT ENGAGEMENT... OH MY!

by Lisa Okikawa

Welcome back to the second article in a series about how to navigate CTEBVI's social media sites. The previous article gave a broad overview of CTEBVI's branded social media sites and this and subsequent articles will look more in-depth at specific sites and how to use them. Don't worry, this will be painless. If not, feel free to send me feedback at lisaokikawa@gmail.com or track me down and tell me otherwise!

This article will first go back to "basics" by exploring a form of the online world that most of you are probably most comfortable accessing, our website, and comparing it to a site that we'd love to see more of you visiting...our blog. The reason for doing this is that I've heard both accurate and inaccurate murmurings about what our website can be used for versus how to use the blog. Since the website is the most frequently accessed service and where most people go initially, let's break that down first.

Website: <http://www.ctebvi.org>

Websites aren't that new to most people. A website is a collection of pages organized to include pertinent information about a particular topic. Most of you are aware that our website is where you go to find information about CTEBVI and how to sign up for the conference. In addition to learning about conference information (past and future), did you know that you can sign up for membership, learn about the different scholarships we have available (both the Donna Coffee Youth Scholarship for students or the Katie Sibert Scholarship for professional development), read the archived issues of the CTEBVI journal, donate to CTEBVI and post or read about job openings? Everything you need to know about CTEBVI, including connecting to almost all of our social media sites, can be accessed from our website (more seasoned users can also access from the sites directly).

Blog: <http://ctevidcysblog.wordpress.com>

In its simplest terms, think of a blog as an online diary. Dictionary.com defines a blog as: "a website containing a writer's or group of writer's own experiences, observations, opinions, etc. and often having images and links to other websites." Blogs are typically casual and written in informal and conversational language. The majority of our blog postings are written by our Donna Coffee Youth Scholarship recipients, but we also include previous articles from archived issues from the JOURNAL or posts written by me that I think might be useful to our membership.

Our Blog's Layout

Seeing that you are currently looking at our blog (if you're not, go to the URL above as it will help to make sense of our site), you will notice that there are more items on the page than just blog postings. We do not post ads on our blog but we do post about our other social media sites. Interested in the layout? Ours is a two column blog. The blog postings listed in reverse chronological order (newest postings are on the top). The left column and the right side shows badges (or highlights) via most recent posts from our social media sites:

Twitter (tweets), Instagram (photos) and Facebook (postings). The very top of this left side also includes a link that says, "Follow Blog via Email." By doing this, you can enter your email address and you will be alerted immediately in real time (via email) when we post new items. SUBSCRIBE to our blog! It's the easiest way to get updated entries with minimal effort. The blog posts are delivered *directly* into your inbox!

What Are All Of These Links For?!

If you have been to our blog, know that each blog post has many links. These links help to organize our blog for you, the user. Each link categorizes our posts into the most general or most specific articles.

Most General Categories

At the top of each blog posting (in addition to the post's title and date it was published) there is also a link to all of the posts written by the author. Our student bloggers (Taylor Cox and Heaven Vallejos) are categorized as "ctebviblog" and "lisaokikawa" for posts written by me. For example, if after reading Taylor's most recent post you only want to read what was written by her and Heaven Vallejos, you would click on "ctebviblog" to only read their posts.

Most Specific Categories

At the bottom of each post, you might see something that says: "Posted In," "Categorized Under," "Leave a Comment," or "Comments" with a number next to it. These links help to organize our posts for the reader. "Posted In" helps categorize our posts into more specific categories so you can read the topics that are of the most interest to you. For example, our posts are divided into the following categories: "CTEBVI" (for general CTBVI information)," "Heaven Vallejos" (posts written by Heaven), "Taylor Cox" (posts written by Taylor), "Educators," "Transcribers," "Parents," "O&M" and "UEB."

Another example would be if you are a student who just read about Taylor's Camp Bloomfield experience. You only want to read posts about Camp Bloomfield but have no interest in other topics geared towards students. At the bottom, after all posts, there is a category that says "posted in" with a "Camp Bloomfield" link. If the students click on this keyword "links," they will be directed to all posts that talk about Camp Bloomfield and only Camp Bloomfield.

Comments

Our blog loves to receive feedback and the best way to do that is to comment on a blog. As bloggers, none of us know what you think of our posting if you don't tell us. Were you amused or inspired by something our student bloggers wrote? Tell them by clicking on the "Leave a Comment" or "Comments" link! These lead to the same place and do the same thing. "Leave a Comment" means you will be the first commenter and "Comments" means that others have commented.

When clicking on the comments link, you might see that several people have something to say about a particular post. They might be related; they might not. Which leads us to...

Student Engagement

Our blog is an incredible opportunity not only to share with other students what the Donna Coffee Youth Scholarship winner is doing, but to be part of a technology lesson! Teach your students how to navigate websites by finding the “student” category and commenting/interacting with our student blogger or other students who read the blog. So often our students may feel isolated, especially if they don’t have an opportunity to socialize with other BVI students. By being part of the blog community, they can interact virtually with other students who post comments. The blog is an opportunity to help teach, motivate and inspire your students. Is safety a concern? Don’t worry; CTEBVI moderates these comments to ensure appropriate behavior from our blog users and readers.

See, this wasn’t so bad! Leave a comment on our “Social Media 101 for CTEBVI” and post on the blog (tagged under “social media” in case you need to locate it). Let me know what you think!

ON BECOMING AN EFFECTIVE O&M SPECIALIST

by Ralph Cioffi

As you may have realized from reading my previous articles for the *JOURNAL*, good planning and strategy always came to the rescue during the span of my 25 years as an O&M Specialist. So far, as a new contributor to the *JOURNAL*, I've written about how my focus of intervention during mobility lessons affected students as well as staff within public school settings. Now, I want to report upon the kind of intervention that was necessary for me to give to myself during my early years as a Mobility Specialist.

Two weeks into my first job as a Mobility Specialist, I began to experience feelings of intense personal and professional inadequacy. Challenging times initially appeared to have a lot to do with my inexperience while working within a public school district. Yet, this didn't quite make sense to me since I was fresh out of graduate school and feeling very knowledgeable and eager to teach cane travel. What I quickly came to realize was that my relative inexperience with BVI students was not what was bothering me. I was simply beginning to feel the rise of my own unaddressed issues about working with certain students, specifically those who displayed unexpected physical and cognitive impairments that did not allow me to deliver instruction in the patent way that I had learned to do while in training.

I was not aware, upon accepting employment, that just about all of my initial caseload would be composed of students with Down syndrome, cerebral palsy, autism, etc. Considering the expectations of the public school administration (which I now represented) I remember thinking that I might not be capable of implementing the interventions that were so anticipated by the district.

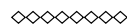
Of course, my conclusion was erroneous. It is obvious to me now that what was missing from my training experiences was an acculturation process to students with multiple disabilities. Keep in mind, my training took place almost 30 years ago and at that time, training could involve just so many aspects of what the real world had to offer. In essence, I stepped into a role that most of our mainstream population at that time would never experience in their lifetime. I took responsibility for my own feelings by simply admitting that I didn't know enough about this student population and realized that a lot more informal training and on-the-spot learning time was ahead for me.

At that same time, I had been reading a book related to art history in which I found a quote by a 19th century French painter, who stated, "I learned my trade at the Academy, and I do not wish to forget it, but in reality, I did not learn my art there." What this French artist was saying was that how he applied the basics of what he had learned when in art school was really what made him a sought-after artist. I seemed to better understand what he was saying as I took on the responsibility of having to learn the true art of Orientation & Mobility!

This emotional episode was truly an awakening for me. The irony here was that I was displaying the same kind of unwillingness, hesitancy, and intimidation to working with my multiply disabled students as my

typically intelligent students demonstrated to me, when I assigned THEM to what seemed like alien territory. Not able to realize that children are children, regardless of their etiologies, I had a lot of personal and professional growing (some would call it groaning) to do at that time. Once I realized what was happening within me, I wasted no time in making the changes that were necessary to meet and embrace the practical challenge that each new student presented. Jimmy, one of my students who exhibited a severe visual impairment along with an extreme case of cerebral palsy, is a good example of this.

Jimmy



Upon first meeting Jimmy, I was greeted with an extraordinarily attentive expression as he let out an energetic sound of excitement. It let me know that this student had been anticipating my appearance and was very glad to have me here. It appeared that his teacher had prepared her student well for this initial meeting.

It was a humbling experience to realize that Jimmy was unable to speak coherently, was way beyond legal blindness limits, and was almost totally immobilized, except for his ability to turn his head and extend his right hand to use his index finger. Yet, at 12 years of age, he remained joyfully energetic and ready to engage in anything new. Apparently, I was the “new” thing in his life and it seems that he knew I had something to offer that would benefit him. I wish my bewildered self could have said the same, at that time.

Jimmy, capable of demonstrating the power of his youth in very healthy ways, was not focused upon what he could not do. I want to say he was a realist, but I truly felt he was a futurist! He was focused upon his ability and its potential. What that might be was still unclear to me. Yet, it seemed to be a given for him.

Improving Jimmy’s O&M skills while subject to a manual wheelchair which he could not self-propel, seemed a challenge that made little sense to me. All I could imagine myself doing with him was to push him around the school grounds with a cane jutting out from somewhere on his wheelchair while he learned directions (regardless of his inability to speak) to destinations that were necessary for him.

What I learned about Jimmy was helpful. Born with a diagnosis of cerebral palsy, Jimmy was abandoned shortly after birth. Because of the extent of his disability, he grew up within the context of a group home environment. It was his first placement and he continued to reside with them over the following years.

My strategy for working with Jimmy turned out to be no different than what I would use with any other of my VI students. Starting off with a series of “getting to know you” conversations always proved to be time well spent. In this case, regardless of the fact he was unable to speak, it turned out to be invaluable!

Jimmy had a small texting device that was placed upon his wheelchair table in order that he could communicate with people. It was usually a long wait for a text message that he was “pecking out” with his index finger on a keyboard that he had to practically put his nose against in order to see the size of the print on the keys.

It took a few minutes for Jimmy to compose his text to me. It was, “Hi, I’m Jimmy. I’m so glad to meet you!” How could I not be delighted with this greeting? I responded with appreciation for his welcoming and at some point asked why he was so looking forward to meeting me. His response was simply stated in print with the usual delay of about two minutes. “Because you can help me!” was his reply.

This statement got my attention quickly. It was so very different than what I’d received from other students. “Really? Tell me how I can be helpful to you?” was my response. Minutes later, he responded with, “I have a wheelchair at home.” I told him that I was glad he had another one (while wondering why he had two) and went on to say that I wished that the one he came to school with was an electric one. He shook his head and texted, “You don’t understand. It’s electric.” I looked at him and excitedly said, “You mean you have a battery powered wheelchair at home?” This time, we both made sounds that may have seemed strange to anyone nearby.

I thought he was going to explode as he began to almost tip over his wheelchair because of his movements. He kept nodding his head forward, bounced up and down, and made all kinds of sounds to let me know that I had clearly gotten his message. “Oh, my God! You have an electric wheelchair at home! This is great. Let’s get it here at school!” He made sounds that indicated I was right as he immediately went back to texting, “Janet is afraid to let me use it. You need to talk to her.” He explained that Janet was the group home “mother” who did not want to be responsible for him getting hurt while he used it. Thus, I got my homework assignment at the conclusion of our first hour together. Could either one of us have asked for a more satisfying experience?

The motorized wheelchair was a gleaming piece of machinery that I parked in Jimmy’s classroom. It even had two brightly colored racing flags raised high above the rear of the chair for sighted people to notice from a distance. Jimmy’s level of excitement soared upon its arrival. He couldn’t wait to get into it. However, it would take some time to review a number of safety issues I needed to discuss and demonstrate with him before we could begin. Impatient as he was, he cooperated with my timeline of ‘driving’ lessons!

It was remarkable for me to have such a self-motivated student who was so focused and able to look outside of his current situation. My experience with him allowed me to look beyond his physical disability to the genuine person whose needs and wants were just like anyone else’s in the world. Jimmy could process, suggest and follow through. He was open to new ideas that might serve him well with little effort. He was adventurous and trusting. The major problem for him was that his body did not serve him well. Working with Jimmy changed me. Having made a genuinely personal connection with him, I had nothing more to fret about when working with him. Even though indentations soon appeared on the wheelchair in the following

Featured Articles

weeks, it was full speed ahead for Jimmy!

I'm looking forward to sharing more insight and information, in my future articles, into the various methods of instruction I was able to provide my BVI students and how it affected their support systems (parents, school professionals, paraprofessionals and others). If you wish to share your experiences or have questions you wish to ask me, let's continue the conversation by commenting on the CTEBVI blog at:

<https://ctebvidcysblog.wordpress.com/category/journal/om/>

Point of Interest

Joan Triptow, Large Print Specialist

After the conference this past March, I received the evaluations for the large print workshop I presented. There were several positive evaluations, which I appreciated very much. There was one negative response, and that is the one that I had to research. I couldn't figure out why the comment, "workshop was not as advertised," was made.

First, I looked at the registration packet. The workshop title was "204 Adapting Diagrams for Large Print to Braille Transition." That was right. Second, I went to the workshops file online for the 2015 Conference, 204 Adapting Diagrams was the same. Lastly, I went to the Workshops-at-a-Glance insert in the Program, and there was my problem. It read "Large Print in the Classroom."

The materials presented were definitely *not* created quickly in the classroom. The adaptations helped the students for which they were made, to pass their math classes, and that's what mattered.

Next year I will announce the title and overview of my workshop before we start, so there is no confusion.

Please check out the 2015 Workshop files. They are chocked full of really great information.

If there are any questions regarding large print materials, or a topic that you would like me to research, please don't hesitate to call or write.

Yours in Literacy,
Joan Treptow

Back to School: Prep for Now, Plan for Later

Yue-Ting Siu, CTEBVI K-12 Specialist

The Challenge

With the kick-off to another school year, many of us have been scrambling to ensure supports are in place for our students and to meet immediate pressing needs. Knowing all the things we need to manage for the moment, is it too early to think about transition planning at the end of the year?? The answer? No!

This year's theme will be all about transition planning, strategies, and resources. This article introduces a new initiative from California's Department of Rehabilitation (DOR).

The Transition Partnership Program

<http://www.rehab.cahwnet.gov/public/factsheetdocs/TPPFactS.pdf>

In a landmark move, California's DOR has recognized the need for support in transitioning students out of high school and set a new purpose to collaborate with local school districts and students. With this program, DOR hopes to better support the successful transition of high school students to meaningful employment and/or post-secondary education.

What does this mean?

High school students are now eligible to apply for DOR services "at least" one year prior to graduation. This means that while high school students remain supported by educational vision services from the school district, they can receive additional services via an assigned DOR counselor.

What can DOR provide?

DOR can provide training specifically to support skills a student will need for employment or post-secondary education. These skills include (but are not limited to): job skills, worksite training, and even support in using the technology a student will need after graduation.

What does this mean for transition planning?

The key words are "at least!" By law, transition planning begins at age 16, but really age 14 is when goals need to coincide with the skills that will be needed post high school and the IEP team (including parents and the student) must plan accordingly. If a student has needs outside of what can be adequately covered by staff during school hours, DOR is now in a position to fill instructional gaps. This might mean:

1. Helping a student develop the interview skills necessary for a summer internship.
2. Developing the self-advocacy skills a student will need to manage college and employment.
3. Identifying technology a student will need to independently and efficiently access information in the workplace or at the college level.
4. Creating plans for orientation and mobility for safe and reliable travel to school and work.

With all there is to plan for in a student's transition, DOR is a much needed resource and support, available for us and our students. Often times, DOR counselors are also familiar with the intimate challenges and differences in services in college, particularly for students with visual impairments. This knowledge is powerful and can serve as a bridge between students accustomed to working 1:1 with a TVI (Teacher of Students with Visual Impairments) and working with an alternate media department in college.

Remember that eligibility is determined after meeting with an assigned DOR counselor, so plan early to inform parents, make the initial appointment, and get your students registered! Successful transition planning depends on building those critical skills *before* they are needed.

To Get Started

Contact your local Department of Rehabilitation Office:

<http://www.rehab.cahwnet.gov/DOR-Locations/index.asp>

Every state has its own center for vocational rehabilitation services. Don't wait to find out who your contact is and how they can help you and your students!

Foreign Language

Melissa Pavo-Zehr, CTEBVI Foreign Language Consultant

NOW ANNOUNCING ...

I'm very excited and pleased to announce that BANA has released a new book of guidelines called, "Provisional Guidance for Transcribing Foreign Language Material in UEB." But this is not all; it also makes reference to a new and updated "Formats." Also we are looking forward to the upcoming NBA Fall Conference to be held in Louisville, KY. Carol Greer, BANA Liaison and an NBA Director, is presenting the newly released BANA publication, "Methods for Transcribing Foreign Language Material in UEB." There will be much to comment and report on in the next issue. Method 3 will be discussed in depth and that will be the following areas of concentration.

For now, the Methods discussed are brief but clear with examples given. I love examples; they take much of the guess work and the many possible "interpretations" out of the equation for a clear result. With this being said, I will refer you to the document found on the BANA website under "Codebooks and Guidelines" and recap the Methods discussed within this publication briefly.

Method 1: Use modifiers—"Section 4 of the UEB Manual, 2013;" keep type forms but contract all words with the exception that it contains one or more modifiers that would be within the contraction itself. In this case, as always, do not contract. Used for all foreign words occurring within an English text or where sufficient knowledge of foreign code signs are not likely.

Method 2: Preferred for those who are learning code signs, braille, etc., and for leisure reading according to 13.5 referenced within the provisional. However, the examples presented within the Methods for FL Material are shown as uncontracted as are the examples in "Section 13.5 of the UEB Manual 2013". I will ask only to confirm that, "in all English novels" (referenced within 13.5) means that this does include our NLS novels and other leisure reading materials.

Method 3: Use foreign code signs according to "Section 13.6 of the UEB Manual, 2013" do not contract; do not use foreign contractions (i.e., as shown in the "World Braille Usage 2013 German p.182"); do not use punctuation other than UEB; list Foreign code signs on the SS page as usual.

Method 4: I strongly urge you to avoid this transcription method unless you are willing to devote the time necessary to study the languages and their specific codes with regards to that particular country. With that being said, I have also searched to no avail for the Spanish contractions used in the "Don Quixote" example shown. However, this will also be one of the questions presented; so I hope to be able to give clarification for this as well. If not, I will continue my search as I prefer to have the why of the what. I want the black and white for myself as do many of you, I'm sure.

The recommended methods and those that will be most practical to us are Methods 1 and 3. I encourage you, if you have not yet done so, to view and study the provisional. Again, be mindful that when you are referencing Section 13 in the UEB Manual, always compare to our BF 2011 guidelines for the specifics of contracting, formatting, etc., with regards to our requirements as transcribers within the US and to our hiring agencies. Be informed, stay informed; stay current and inquisitive always!

Happy Brailleing! Hope to see you at the upcoming CTEBVI Conference to be held April 7-10, 2016 at the LAX Airport Marriott. Registration Forms are available at www.ctebvi.org under the Conference drop down tab. Register and reserve your slot today!

Melissa Pavo-Zehr
CTEBVI Foreign Language Consultant
Braille Media Specialist @ AMAC Accessibility Solutions
Owner @ Braille Source
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Music in Education

Richard Taesch, CTEBVI Music Specialist

Special Features:

- The Sharing Place:

Dividing Measures & Phrasing Musically for Sight Singers, continued

ALERT: Important corrections to Winter & Summer Issues

Conference Rumbblings for 2016

- Music Education Network for The Visually Impaired - MENVI

Introducing our new MENVI sponsor, Dancing Dots, L.P.

THE SHARING PLACE

Sight Singing, Phrasing, and Measure Division

In earlier discussions concerning measure division choices, we compared print with braille examples for the sighted teacher and/or transcriber. This time, let's reverse the role, and explore braille only, as though a blind teacher working to communicate his or her preferences to a sighted transcriber or music student.

In the process thereof, you will quickly see that there is really no difference. As long as the comparisons are based on musically logical thinking thus, the purpose of braille remains fulfilled; to transform the print music from a visual graphic into an equivalent tangible medium for the braille reader. When performed, the result will be the same, whether it is read from print or braille.

As a music transcriber, read through the following braille excerpts as though you were a music braille reader - visually, of course. There's no need to strain for exact pitch; just feel the pace, rhythm, and poetry of the phrasing. Two versions are given; see which you would prefer. Remember, you are blind and trained in music reading; put your skills to work accordingly.

[Incomplete excerpts transcribed, courtesy of "A New Approach to Sight Singing," 5th Edition - Berkowitz - W.W. Norton & Company]

Version 1:

Version 2:

Discussion:

In both versions, the measure division is quite logical and broken in places that appear to honor the musical flow of the melodic line. This approach should help the reader to sense the "antecedent" and "consequent" phrasing - a kind of question/answer poetry of the melody.

The only difference, as might be a transcriber's choice, is to place the eighth rests that divide the phrases at the end of the broken measure, at the beginning of the next line so as to not break a full beat. This is simply

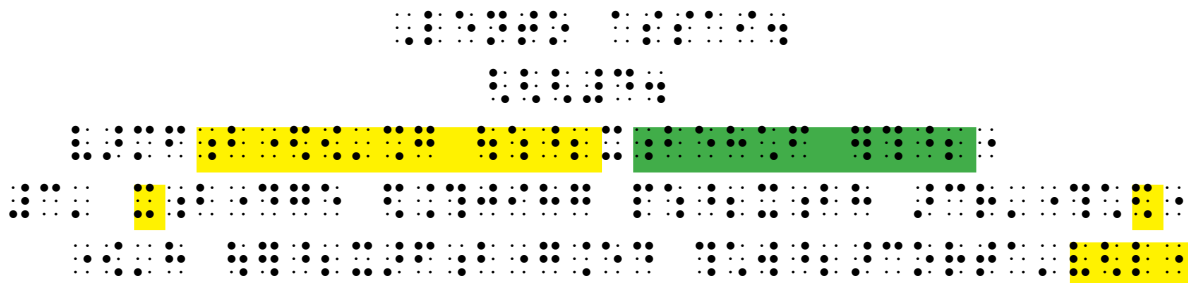
a judgment call; consider the following from your perspective as a temporary music braille reader and “beta tester.”

- “Version 1 gives me a welcomed rest as an advantage before jumping to the next line, but it does cause a syncopated up- beat.”
- “Version 2 causes a sudden drop-off since I was not reading ahead; but it does help me to count time by not breaking beat 2 over the measure division.”
- “In both versions, the phrasing was not obvious by means of typical ‘bracket slurs,’ so I had to be very sure to study the music carefully.”

Which version would you choose if you were the reader? As a sighted transcriber pretending to be a blind reader, you are now better prepared to make a decision based upon your own musicianship. As Mary De Garmo so well indicated, “. . . the musicianship of the transcriber will reveal itself in such instances.”*

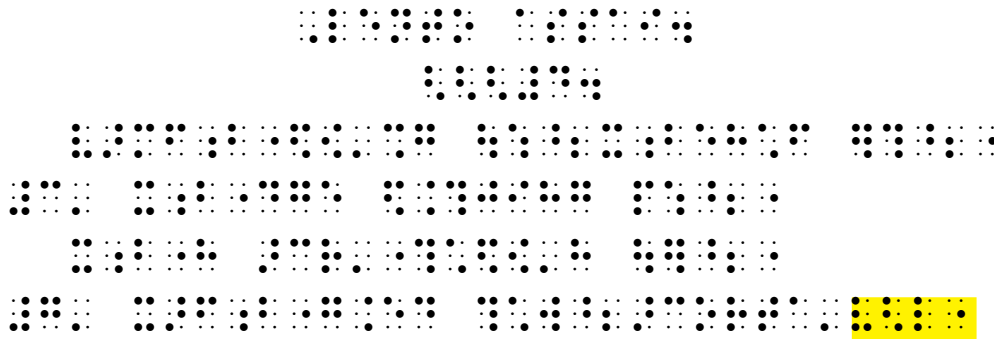
**Quite loosely remembered from, “An Introduction to Braille Music Transcription” by Mary Turner De Garmo*

Following is another example of a more clearly defined phrase structure, but with some rather complex division choices that had to be made:



Discussion:

- The first line quite nicely contains the short “question/answer” phrases, with an eighth rest on the next line; a very helpful breathing place for the reader.
- Unfortunately, the next longer phrase is spread over the continued measure 3 and into a portion of measure 5; perhaps the following rendering might not be as daunting for a less experienced reader:



In both cases, the phrasing and “readability” have been clearly considered. In the first version, surely a phrase was broken following the crescendo at the end of the second line. However, the transcriber was able to make that break on a quarter note to create a metric break that is as even as possible. In both versions, a logical pause occurs at the fermata (end of excerpt).

In the second version, phrasing was perfectly preserved; no awkward breaks occurred, musically or metrically, that might otherwise obscure or distract from musical comprehension and flow for the reader.

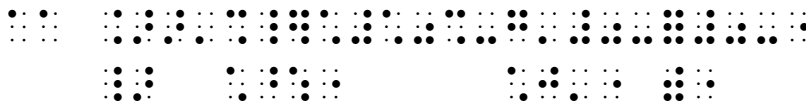
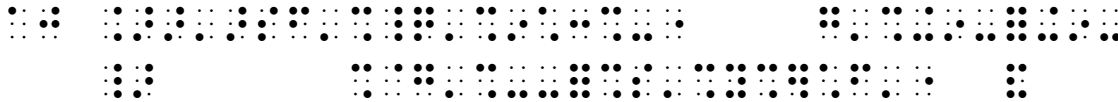
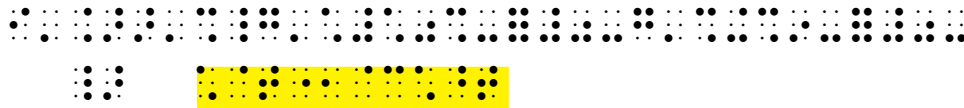
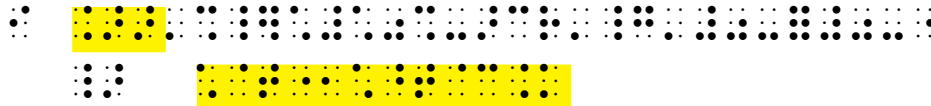
In conclusion:

Try to remember that sight singing is the mother language of all music reading on any instrument. This is why all music majors in college are required to have at least some proficiency in the skill. Any instrument can be more effectively studied thereafter, as the human voice was perhaps the first tonal musical instrument that we know of.

ALERT: Important corrections to Winter & Summer JOURNALS 2015!

Due to an unknown software glitch, our Winter edition, now posted on the CTEBVI website, contains major errata in the vertical alignment for the braille facsimiles of our print examples. These occur on CTEBVI Winter JOURNAL pages 25 and 26. Following is a reprint for those excerpts only, (see the article for discussions).

Winter JOURNAL, Page 25 (text omitted):



Winter *JOURNAL*, Page 26 (graphics only):

A: +6 It+6 Ger+6

The diagram illustrates a sequence of musical operations. It starts with a treble clef staff containing a chord labeled 'A: +6'. This is followed by a plus sign and a bass clef staff with a single note. An equals sign leads to a treble clef staff with a chord labeled 'It+6'. This is followed by another plus sign and a bass clef staff with two notes. A final equals sign leads to a treble clef staff with a chord labeled 'Ger+6'.

A Braille representation of the musical notation diagram above. It consists of several lines of Braille cells, with some cells highlighted in yellow to indicate specific musical symbols or notes.

Summer issue: Be alert for erroneous skipped lines appearing between music lines on pages 19 & 20; cell 3 alignment is also corrupted.

Conference Rumbblings for 2016

As to my knowledge, there has not been a music workshop at CTEBVI since Richard went into hiding in 2008, following a rather difficult “melt-down.” However, he has decided it might be time to surface once again, as... well... I miss all of you.

This is just a brief overview of what we would like to propose to the conference committee, but perhaps it might serve as to what is stirring.

Day 1: “Teach n’ Learn”

Theme: How to teach music braille while you learn.

For: Music teachers, tutors, and over-extended VI resource teachers

Highlights: “Keep it Simple” [per the late Bettye Krolick, the “Godmother of Braille Music”]

Learn to tame:

- Anxiety and fear of the braille police
- where to start & what you ***don’t*** need to know
- hidden monsters that can become your friends
- UEB and how it affects music

Resources:

- “Who’s Afraid of Braille Music?”
- “The Seven Little Steps to learning Music in Braille”

Day 2: “An Introduction to Music for the Blind Student”

Theme: A simple tutorial for busy teachers

Highlights:

- The next step to general music braille teaching
- Using Part I - Revised Second Edition - of: “An Introduction to Music for the Blind Student”
- Part III - Teacher Training
- UEB - it ain’t no “biggie” after all - it’s simply GREAT!!

Music Education Network for The Visually Impaired

Articles by MENVI Specialists

TEST PREP: Tips for Visually Impaired Musicians

by Stephanie Pieck

Musicians of all levels have many opportunities to participate in activities where their performance will be evaluated—auditions, competitions, or other skills-based tests. For blind candidates or teachers working with blind students, a bit of extra planning ahead of time can ensure the experience isn't any more stressful than necessary. Here are some tips from my own experience, both as a participant and as a teacher entering students in events.

READ THE RULES CAREFULLY

Before entering, read the rules. While most events will not have any special sections dealing with visually impaired candidates, some do. (Note: the Associated Board of the Royal Schools of Music has a longstanding tradition of providing Braille, large print, and/or aural options for portions of their international graded music exams.) Be sure you know how to request accommodations. Once you've put in your request, follow up with the event organizer. It doesn't have to be a long, drawn-out exchange, just something like, "I'm just contacting you to make sure my student's application was received and you're aware of her need for a reader." If an organization doesn't have past experience providing accommodations, you'll have to teach them how to do it. I have found that most resistance occurs because there is no understanding of what is needed, and the automatic assumption is that somebody will ask for the moon and the stars, when all they really want is better lighting so they can see the sight-reading test!

GET THE MUSIC

Choose what music will be prepared for the exam and make sure it's available for study as soon as possible. Braille music readers have to memorize what they're playing. Sighted candidates often leave memorization until the last two weeks before an event, but visually impaired candidates don't have that "luxury". Reference recordings are also important, especially for complex pieces. Giving a student a recorded version of what they have in Braille will help them check their work between lessons. (No, it's not cheating!)

MAKE A PLAN

Even if the date of an event isn't announced until all entries are finalized, you'll know approximately when it will be (i.e., April or May 2016). Set a practice schedule and try to be as specific as possible. For instance, if you know a student will have to play three pieces, come up with reasonable sections of each piece that you expect to have completed by particular dates. No matter what level of musician, I advise all my students to be

finished learning music at least a month before the event. (Just because I advise it doesn't mean they do it, but I can dream.)

PRACTICE UNDER STRESS

Try to create opportunities for your student to practice the various aspects of the audition, competition, or exam. For example, look for ways for your student to play at local nursing homes, senior centers, or as part of a talent show at school. Doing this at least twice before the real event will give the student a chance to learn from their performances. I try to have at least a week between the last practice run and the actual event.

TEACH THE ART OF SELF-EVALUATION

Critical thinking and evaluation are important skills that have applications far beyond music. A young student might say, "I did OK," or "Oh, that was terrible!" At first, this is appropriate. But gradually, expect students to support their statements. Make them aware of the criteria that will be used for evaluation during the event (the Associated Board has extensive literature about its marking system). If you have several students taking part in an event, encourage them to evaluate each other. In my own studio, we hold multiple study sessions prior to the exams, culminating in a mock exam in which each student must play through their whole exam (three pieces; scales; sight-reading; and aural skills tests) in front of their peers, with everyone evaluating. I expect all the students to write comments that include at least one thing they thought the student did well, and one thing the student could improve. Every year, it is very heartening to see a group of kids develop into a very cohesive unit, with even the youngest members contributing to the overall performance of the group.

For more information on the Associated Board's graded music exams and their accommodations for visually impaired candidates, visit: <http://www.abrsm.org>



MENVI News and Notes

Contributed by Bill McCann

Second Annual EHC Summer Music Academy

Enchanted Hills Camp for the Blind near Napa, California, held its second annual Summer Music Academy session August 3-9. Fourteen young visually impaired campers from California, New Mexico, Massachusetts, Canada and Mexico sharpened their skills in reading, writing, recording and performing music. Each day, small groups of campers rotated through sessions with blind instructors in a few key areas: reading braille and magnified print music, using accessible music technology to enter, revise, and print or braille out their musical ideas, and getting a solid introduction to independently producing multi-track sound recordings. The Summer Music Academy chorus prepared and performed a few pieces which they learned from braille or large print scores.

The campers gave two performances this year. The first was an outreach to the local community in St. Helena before an appreciative audience of people from the surrounding wine country. The second closed the week and was the inaugural performance on EHC's new outdoor Redwood Theatre stage. Pieces on the programs ranged from an a cappella classical vocal solo, renditions of pop and show songs, a set of Irish jigs, to some classic rock played by the EHC Jam Band. Check out

Performance #1: <https://www.youtube.com/watch?v=4SXmMSetcol> and

Performance #2: <https://www.youtube.com/watch?v=4EmGTerv288>

Is attending Summer Music Academy 2016 an option for one of your musically talented students? It's not too soon to start thinking ahead. Mark your calendar to apply in early 2016. See:

<http://lighthouse-sf.org/programs/enchanted-hills/>

Braille Music in Asia

To mark the tenth anniversary of the Overbrook International Program's projects in China, the organization has planned a three-day conference for teachers of the visually impaired in Qingdao in October. Dancing Dots founder and MENVI charter member, Bill McCann, has been invited to present on accessible music technology from Dancing Dots that automatically converts print scores to braille. Afterward, He also plans to lead music literacy workshops in Taiwan and Malaysia.

Online Resource for Choral Groups

The Choir21.com site is dedicated to connecting those who love to sing with choral groups and *"anything of interest to choral singers, directors, accompanists, set-up people, et al."* Recently, Choir21.com added a brief article by two educators from Tennessee who describe their experience with supporting a young violinist who has low vision. <http://choir21.com/>

MENVI Online Listserv

The online listserv of *The Music Education Network for the Visually Impaired* is a great resource for teachers, students, parents and anyone interested to know more about supporting visually impaired musicians. Recent threads have covered: difficulties of an incoming college freshman with obtaining accessible music materials, tips on preparing for a job interview to teach music, refreshers on fine points of braille music, sources of free braille music, and questions on availability of certain music textbooks in accessible formats.

See www.menvi.org on how to join the conversation.

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CTEBVI Specialists

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

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

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