PRODUCTION NOTE

University of Illinois at Urbana-Champaign Library
Libraries Serving an Underserved Population: Deaf and Hearing-Impaired Patrons

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University of Illinois
Graduate School of Library and Information Science
Library Trends, a quarterly thematic journal, focuses on current trends in all areas of library practice. Each issue addresses a single theme in-depth, exploring topics of interest primarily to practicing librarians and information scientists and secondarily to educators and students.

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Introduction

MELANIE J. NORTON AND GAIL L. KOVALIK

With the passage of the Americans with Disabilities Act (ADA), all businesses, including libraries, must be prepared to meet the needs of all disabled people. Compliance with ADA mandates the removal of architectural barriers, resulting in physically accessible and safe buildings. It may also mandate the removal of communication barriers, resulting in routine use of TTs, state relay services, and awareness of, and sensitivity to, varying communication modes and cultural differences of disabled people. Disabled individuals may challenge libraries if accessibility fails to comply with ADA. “In all likelihood many questions will ultimately be decided by the courts” (Gunde, 1991, p. 809). This issue of Library Trends discusses topics related to one group of disabled patrons: deaf individuals. Librarians have an exceptional opportunity to take a proactive, instead of a reactive, role in serving the special needs of people who are deaf and of those who work with deaf people.

There are over 23 million people in the United States with a hearing loss. Deafness crosses all social, economic, political, and cultural boundaries. Deaf individuals, like hearing individuals, are not a homogeneous group. Each has his or her own preferred communication mode. American Sign Language, while the third most frequently used non-English language in the United States (Dalton, 1985, p. 26), is not used by all deaf persons. Oralists and supporters of manual communication have been locking horns for hundreds
of years. Oralists feel that sign language will hinder English skills, while supporters of manual communication believe that communication is the ultimate objective. Alice Hagemeyer's article discusses the different communication groups within the deaf community, past and present library services to these groups, recent laws as they impact service to deaf individuals, and the roles that librarians can play in providing library services to members of the deaf community.

An awareness of the variety of communication modes used by deaf people will help hearing librarians better interact with deaf patrons. Warren Goldmann and James Mallory's article concentrates on communication methods that can be used to foster a more comfortable interaction with someone with a hearing loss. By applying basic communication skills and techniques, librarians can effectively learn to communicate with deaf and hearing-impaired library patrons.

In the not too distant past there were limited informational resources available in the area of deafness. However, public awareness and interest in people who are deaf has been heightened by legislation encouraging the integration and mainstreaming of deaf people in education and American society; by the establishment of telephone relay systems; by the growth of sign language classes offered at colleges and universities around the United States; and by movies, plays, and television shows which feature deaf actors. As a result of these events, a plethora of information related to deafness and hearing loss has been published. Articles by Carolyn Jones and Jonathan Miller will help librarians select appropriate print and nonprint materials for libraries to better educate and serve patrons who are deaf, or who are interested in the area of deafness.

Through literature, deaf children can overcome isolation and frustration. Susan Meck and Carolyn Schuler's article shares ideas on expanding students' knowledge through literature and book discussions and presents ways to select print materials which are particularly appropriate for deaf youth, from very young children to teenagers. The authors stress the importance of visual communication for sharing literature with this group.

Because of reliance on a visual style of learning, captioned films and videos are a significant means of access to the mainstream of American society for deaf people. Adapted media materials are becoming increasingly available. Jeanina Odien considers the need to update guidelines for library media centers in schools for the deaf. Gail Kovalik discusses the Captioned Films/Videos for the Deaf program.
The educational needs of deaf and hearing-impaired individuals continue into higher education. Librarians in institutes of higher education will find more deaf and hearing-impaired students on campus due to recent legislation. With an increase in the number of deaf students, librarians will need to be prepared to meet the communication challenge of bibliographic instruction to students who rely on nonaural means of learning. Melanie Norton’s article discusses some of the methods used in teaching students at the National Technical Institute for the Deaf to use the library effectively and suggests ways that librarians in mainstreamed institutions of higher education can apply these techniques.

The New York State Library in Albany, New York, has a rich history in serving people who are deaf. On the occasion of Thomas H. Gallaudet’s 200th birthday, the New York State Library prepared an exhibit and published a bibliography related to deafness. Audrey Smith and Paul Mercer share their program and bibliography with other librarians who may want to use the program as a model to create exhibits and promote deaf awareness in their own communities.

In 1987, the Roundtable for Libraries Serving Special Populations, a subcommittee of the New York Library Association (NYLA), published Guidelines for Libraries Serving Persons with a Hearing Impairment or Visual Impairment. Permission was given to the editors of this issue to reprint these guidelines. Librarians can use the guidelines and the questionnaire to assess their library service to the hearing-impaired population.

“Our responsibility as librarians is to make our library resources, whatever they are, as available to persons with disabilities as they are to those without disabilities” (Jones, 1991, p. 479). Recent legislation will require libraries to conform to laws and regulations that prohibit discrimination and that mandate the availability of a library’s services to the disabled. “Very few American libraries are likely to be in compliance with the requirements of the ADA when it becomes effective” (Gunde, 1991, p. 809). The editors hope this issue of Library Trends will help librarians make use of existing resources and perhaps learn new ways to adapt or augment existing services to the needs of people who are deaf or hearing impaired.

REFERENCES
We Have Come a Long Way

Alice Lougee Hagemeyer

Abstract
This article gives an overview of past and present library services to, and policies about, deaf people. The unique properties of the deaf community are discussed. Recent developments in deaf studies, library services for deaf people, and laws affecting library services to deaf people are discussed. The roles librarians and libraries can play in providing library services to, and developing policies for, the deaf community are described.

Introduction
In order that libraries and information networks successfully reach out to all Americans, it is necessary for the American Library Association (ALA) and its divisions to develop guidelines or standards to assist library policymakers. The American Library Association Handbook of Organization and Membership Directory, 1991 (ALA, 1992) has a list of over eighty ALA documents that are concerned with the needs of various interest groups, from children to older adults, to prisoners, to clients at residential mental health facilities, to Hispanics, to the blind and physically handicapped, and to many other interest groups. Recently, a group of ALA members has begun to discuss library policies regarding the deaf community in the United States.

Formal education of deaf people has been practiced in the United States since April 15, 1817, when the first permanent school for deaf children and young adults opened in Hartford, Connecticut. In 1864, Congress voted to authorize the Board of Directors of the Columbia
Institution for the Instruction of the Deaf, Dumb and Blind “to grant and confirm such degrees in the liberal arts and sciences as are usually granted and conferred in colleges.” Five years later, in 1869, the first class of three deaf men received a college degree from this institution, then called the National Deaf-Mute College (later Gallaudet College and presently Gallaudet University). However, it took the American Library Association nearly a century before its members recognized the lack of library and information services for deaf persons (here, “deaf” refers to all people with hearing disability).

At ALA’s Centennial Conference in June 1976, this author, along with the two other librarians from the District of Columbia Public Library, approached the ALA Executive Board about locating an appropriate division to include deaf needs. After a lengthy discussion, the board “decided to accommodate the group in a small ad hoc committee in order to allow it to function immediately as an official unit” (Berry et al., 1976, p. 1704).

In 1978, a separate unit within ALA, focusing on deaf people, was formally established; the Library Services to the Deaf Forum (LSDF) is one of the several forums of the Library Services to Special Populations Section (LSSPS) within the Association of Specialized and Cooperative Library Agencies (ASCLA), a division of ALA.

**Differences Between Deaf and Blind People**

There have often been comparisons between deaf and blind people whenever issues have arisen about the lack of resources for deaf people. Helen Keller has been quoted by many sources as having said that being deaf is worse than being blind. Many deaf people would not agree with her. However, it is a fact that blind people are kept away from things while deaf people are separated from other people.

For instance, when comparing library resources for blind persons and those individuals who are deaf, it is noted that there are federal funds available to provide quality library services to blind people but none for deaf people. The National Library Service for the Blind and Physically Handicapped (NLS) was established by an act of Congress in 1931 to serve blind adults, including those blind people who also have a hearing disability. The program was expanded in 1952 to include individuals with physical impairments that prevent the reading of standard print. ASCLA (1984) has also published *The Revised Standards and Guidelines of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped*.

Because of the ability to hear and speak the same language as the general public and also to use regular telephones, blind people
have little problem gaining knowledge on any subject. They also have successfully convinced Congress of their needs; many blind people are lawyers and judges who know who to contact for information about expanding the rights of blind people to access library and information services.

Blind persons do not face the communication barrier that deaf people do. A blind person can participate in normal face-to-face and group conversations; listen to radio, records and tapes; and use a telephone. Deaf persons, on the other hand, are cut off from all of these.

Blind people tend to arouse the protective instinct in the general public. Deaf people, on the other hand, tend to make the general public uneasy because of the communication barrier. Most people are more comfortable and open toward blind people than toward deaf people. A blind person can be treated essentially as a sighted person, but the general public does not know what to do with a deaf person; it is easier to just ignore them. This social attitude shows in many ways, just one of which is the greater level of social services available to blind people than to deaf people despite the smaller number of blind people compared with deaf people.

**Uncertainties Concerning the Size of the Population**

Nobody really knows the exact number of deaf people in the United States. Every number given by national or local deaf organizations is usually an estimate. The last census of the U.S. deaf population took place in the early 1970s, giving the count of 13,362,842 or 6,603 persons per 100,000. Among that number were 410,522 prevocationally deaf (age of onset of deafness is prior to nineteen years) and 201,626 prelingual deaf (age of onset of deafness is prior to three years). "Deaf persons are estimated to comprise less than one percent of the total population of the United States" (Schein & Delk, 1974, p. 225).

The National Organization on Disability has estimated that 43 million Americans, from every walk of life, have one or more type of disability affecting different life functions. These functions include seeing, speaking, hearing, and mobility. Of this number, 21 million have a hearing disability as the result of hereditary factors, accidents, illnesses, the aging process, drugs or excess medication, birth complications, or exposure to excessive noise.

**Deaf People and Libraries—An Overview**

Traditionally, deaf people do not get involved in political activities that involve library and information issues. This is probably because their different organizations have not kept up with needs
in the information area or have different priorities. Library and information services have never been viewed by such organizations as a separate area to share the same bench with the three other areas—education, vocational rehabilitation, and human health.

Many deaf adults also have bad memories connected with the use of libraries. At schools, libraries were often used as detention halls where children were sent as a punishment. At public libraries, many deaf people encountered frustrations in communicating with the library staff. And, while libraries should be in the unique position of being the sole source of information on all issues, unfortunately many libraries refer parents and other patrons to schools or community agencies that have specialized services for deaf people. According to the National Information Center on Deafness, located at Gallaudet University, there are sixty-two national organizations of, by, and for deaf and hard-of-hearing people. When these organizations were asked to identify up to four descriptors that best encompass the organization's focus, forty-five of them identified information and/or referral.

An important contribution to the problem of libraries not being accessible to deaf people may be due to the fact that hearing impairment is an invisible disability. No one would notice a deaf person unless they wore a hearing aid or used sign language for communicating. The old saying, "out of sight, out of mind" may be true. Library policymakers and program planners tend not to think about deaf people when working on a library agenda, even when deaf people may be around. Libraries also tend to lump the needs of deaf people in with the needs of hearing people and those with other disabilities.

Generally, many deaf people do not know about existing laws that protect their right to participate in the democratic process, to be productive, and to be literate. Libraries have the responsibility to make such information about existing laws, including the Americans with Disabilities Act of 1990, available to them.

Nevertheless, in the past two decades, many public libraries around the nation have started developing services for "the deaf" by using federal monies, such as are provided under the Library Services and Construction Act (LSCA), to install text telephones (TTY), to establish or expand a collection of books and videotapes about or for deaf people, to provide staff sensitivity training, and to make interpreters or storytellers available for library programs for all ages. When requesting funds, librarians inadvertently refer to "the deaf" as a typical group of signing deaf adults who can see but who read at the fourth grade level or below, when in reality the deaf community is made up of individuals with widely varying
levels of intellectual achievement, information needs, and communication preferences. Actually, there are nine groups within the deaf community with different library needs.

**The Nine Groups within the Deaf Community**

Deaf people are often pictured as a homogeneous group by the general public as well as by private and public service entities. However, there are nine distinct subpopulations of deaf people. Each group has a different set of communication techniques and a different set of library and information needs:

1. **American Sign Language (ASL) users**—persons who communicate fluently in ASL as their primary language
2. **Bilingual users**—persons who communicate fluently in both ASL and English
3. **Oralists or hearing-impaired individuals**—persons with a hearing impairment who communicate primarily through speech
4. **Deafened adults**—persons who became deaf after having had the experience of hearing normally, and, particularly, after having acquired speech
5. **Hearing-impaired elderly adults**—persons who have a hearing impairment as a result of the aging process
6. **Minimal language users**—persons who do not know either ASL or English. They may use gestures, homemade signs, and mime for communicating with others
7. **Hard-of-hearing individuals**—persons who have a "defective but functional sense of hearing" (Webster's Ninth New Collegiate Dictionary, 1984)
8. **Deaf-blind individuals**—persons from any of the previous seven groups who are legally blind
9. **Family members**—persons from any of the earlier eight groups who have hearing parents, children, siblings, and spouses

Some people from each of the mentioned nine groups have one or more type of disability. Many people who design library services for deaf people are unaware of, and need to understand, the fact that an individual's self-perception plays an important role in determining which group he or she belongs to. Some hard-of-hearing people think of themselves as deaf and belong to that group. Some oralists are profoundly deaf but think of themselves as hard of hearing because they rely on lip reading and their voices and do not use sign language. The choice made by individuals in each of these groups for using a name to identify themselves must be respected.

Hearing professionals working with deaf persons are not included in this list, as they do not live with deaf communication issues twenty-
four hours a day. They can be friends, supporters, or advocates but are not themselves members of the deaf community.

The national consumer organization within the deaf community that would have the most contact with all nine groups mentioned is Telecommunications for the Deaf, Inc. (TDI). TDI may be the closest thing to a consumer-related organization, because it has the most members from all walks of life who use one or more communication techniques. The only group that TDI may not have reached is the group of "minimal language users" who have no use for telephoning or television captioning.

**Deaf Culture**

Deaf culture has existed for a long time, although hearing people in America were not aware of it. Deaf people called it the "Deaf World." Melvia Miller-Nomeland, American Sign Language Resource Teacher at the Kendall Demonstration Elementary School in Washington, D.C., has been giving workshops to educators around the country about deaf culture. She says it was "in the 1970's [that] researchers discovered that the 'Deaf World' was an actual culture of deaf people" (Miller-Nomeland, 1991, p. 11).

Deaf culture is like any other culture; it has its own language, rules of behavior, values, and traditions. *Language* includes signs, face and body movement, finger spelling, and gestures. *Rules of behavior* encompasses eye contact, touching to get attention, and ways of applauding. *Values* includes visual communication, communication techniques, vibration, and light signals. And *Traditions* are the jokes/humor, folklore, ASL poetry, storytelling, dance, and drama of the culture. There has been a growing public interest in deaf culture. More books are being written about it, and libraries are experiencing an increasing demand for materials related to deaf culture from both deaf and hearing patrons.

*Deaf Life*, the most popular magazine about the deaf community, has many exciting and thought-provoking articles on various subjects related to the deaf culture. The magazine also appeals to hearing people new to the "deaf world." Another popular magazine, *Hearing Health*, also includes many good articles about deaf heroes and deaf history, although the name of the magazine may be misleading, as readers may think that the magazine focuses on only hearing loss and hearing health care.

**Recent Developments in Deaf Studies**

On October 24-25, 1991, 575 participants from all parts of the United States and Canada attended a mini-conference, "Deaf Studies: What's Up?" that was held at Gallaudet University. Jackie Mann,
coordinator of Extension Programs in the Continuing and Summer Studies Office of Gallaudet University and who planned the event, told this author that people around the world are now starving for materials on deaf studies.

Don Bangs, a noted research scholar in the field of deaf studies who held Gallaudet's Powrie V. Doctor Chair of Deaf Studies for the 1991-92 academic year, made the following statements in Gallaudet Today:

> Although large numbers of hearing students in public schools and academic institutions have found their educational horizons broadened by classes in ASL and deaf culture, their deaf counterparts have had very little access to classes in which they can learn more about their own language and culture. ("New Doctor ChairReviews Deaf Studies," 1991/92, p. 35)

**Significance of Deaf Culture and Deaf Studies**

Ultimately, "[k]nowledge of the history of the deaf community is very important in that it gives the members of the community a sense of how past achievements and experiences have affected them and affords the public a chance to improve their understanding and appreciation of the different communities that together make up our society" (Hagemeyer, 1991, p. 3).

Yet many deaf Americans, young and old, are uninformed about their own history and heritage. In addition, people who become deaf later in life are often unaware of the rich and varied nature of deaf culture and life as a deaf person, the various technological devices, and the different communication options available to them.

How many deaf Americans of all ages know about Thomas Hopkins Gallaudet, who sailed to Europe in 1816 seeking a method for teaching deaf children in America; about his meeting Laurent Clerc, a deaf Frenchman who taught at the school for deaf students in Paris; about both returning to America to start the first permanent American school for the deaf? Many deaf people, especially young children, may also not know why the use of ASL was forbidden in the classroom for so many years, or why artificial sign language systems—such as Signed English, Seeing Essential English, and others—have been used in the classroom since the 1970s.

While the crises of America's schools are regularly in the news, nothing is heard about the plight of deaf children and young adults now attending public schools. Deaf children, who are the future of our deaf culture, have the right to be bilingual in both their natural language—ASL—and in English, and they are entitled to their birthright to gain information and knowledge about their own deaf culture.

**Trends in Deaf Awareness and Services to Deaf People**

Deaf people have been, until recently, when communication technologies have become increasingly available, denied access to the
telephone, television programs, and public services, including access to information in the library. In addition, many deaf awareness and cultural heritage activities have taken place around the country in the past few years. Deaf people have taken this opportunity to learn more about various communication techniques and also about American Sign Language, the supposed natural language of people who are deaf since birth or from an early age.

The following is a list of the techniques that help deaf people communicate among themselves and with the general public:

Communication Techniques*

- American Sign Language (ASL)
- Signed English
- Finger spelling
- Note writing
- Speech and lipreading, Tadoma for deaf-blind
- Cued speech
- Gestures, home signs, mime
- Taction (touch) and kinesthesia (body movement)
- Interpreters (sign language or oral)
- Computer assisted notetaking (CAN)
- Real time captioning
- Communication access systems: devices used to enhance listening in rooms, lecture halls, and other large group facilities—e.g., audio loop systems, AM systems, FM systems, infrared systems, personal listening devices, etc.
- Alerting devices and systems: devices that alert persons by using a flashing light, amplified sound, or vibrating signal, e.g., baby-cry alarms, doorbell alerting systems, vibrating paging devices that can be worn on the wrist or felt through clothing, telephone signaling systems, smoke alarm systems, security alarms, and wake-up alarms.
- Telecaption adapters: devices which are attached to television sets and which allow viewers to read captioned dialogue on their television screens. By July 1993, all televisions on the American market with 13-inch or larger screens are required to have built-in decoder circuitry, thanks to the Television Decoder Circuitry Act of 1990.
- Text telephone (TTY): the term "TTY" now comes back. It was first used before "TDD" replaced it. TDD stood for Telecommunication Device for the Deaf. "TTY" previously stood for Teletypewriter.
Computer Bulletin Board Systems (BBS)

Telecommunication Relay Service: This relay service, which presently exists in a number of states and which is expected to be operational in the rest of the United States by July 1993, gives users who have hearing and speech disabilities full access to the telephone twenty-four hours a day. It also serves the needs of hearing people who do not have TTYs to call people with hearing and speech disabilities. A relay communication assistant acts as a telephone interpreter, conveying the conversation between TTY and nonTTY users.

Hearing-ear dogs

*For cataloging purposes, most libraries use "Deaf—Means of Communication" for the subject heading. The ADA uses the term "auxiliary aids and services."

Most deaf people, especially those who live in rural areas, may not know about the availability of these communication techniques. To the surprise of many people, most deaf Americans do not own text telephones or telecaption adapters. The reasons have to do not only with high costs, but also with the low reading abilities of many deaf adults. Many libraries have thought, erroneously, that deaf adults have waited all their lives for the library to acquire a text telephone. Thus, when libraries have acquired TTYs, librarians are often disappointed that so few deaf persons call them. Reasons for not taking advantage of the new TTY capabilities of libraries are varied. Many deaf persons simply do not know about library services and are unfamiliar with the hearing culture. Many also have successfully survived for years without any form of telephone and do not see the need to change their lifestyle. Many deaf adults, especially the elderly, may not know how to type and may be afraid to use modern technologies, and also may be uncomfortable in exposing to strangers their "weak" English language skills.

Also, not all programs and public announcements on television have open or closed captions for the benefit of deaf viewers. Producers of videotapes and films should be aware that, in the future, libraries may not be able to buy their products unless they have either closed or open captions.

Authorities on the education of deaf children and youth continue to struggle with the controversies and conflicts regarding teaching methods and communication modes used in the classroom in both public and private schools. Very often, parents and guardians are unaware of this issue because they themselves have not been exposed to deaf culture at the library or to the reality that deaf children can be productive and literate if they learn both ASL and English at an early age.
Developments in Library Services for Deaf People Guidelines

John Michael Day, librarian at Gallaudet University who also serves as the elected secretary of the Libraries Serving Disadvantaged Persons Section of the International Federation of Library Associations and Institutions (IFLA), has worked on library guidelines for deaf people for many years. For two years prior to preparation of the final draft, comments for modifying the guidelines were made by members of the Library Services to the Deaf Forum (LSDF) of the American Library Association and by participants at the Deaf Way Conference and Celebration that met in Washington, D.C., in July 1989. At the 1990 IFLA General Conference, Day received formal adoption of the final draft of these guidelines, which had also received the endorsement of the World Federation of the Deaf (WFD). "These guidelines are international in scope and consist of statements of general principles. The various national library associations may modify or alter certain expressions which have definitions different to those assumed in the publication" (Day, 1991, p. vii). In early 1992, a group of librarians, with the support of LSDF and using the international guidelines as a model, began working on the ALA guidelines.

Potential Impact of New ALA Guidelines

The guidelines may eventually promote the use of "the deaf community" as an appropriate term to encompass all groups of deaf people. Libraries should consistently use this term in cataloging publications and in public service work, while simultaneously acknowledging and accepting that other organizations may use different terms such as "hard of hearing" or "hearing impaired." Similarly, some deaf individuals may choose to use different terms to identify themselves. Their choice is to be respected.

When the ALA guidelines become available, they should be very helpful to libraries seeking to comply with the Americans with Disabilities Act (ADA) of 1990. Complying with the ADA needs to be neither expensive nor difficult. Much of the compliance is dependent on an open attitude to library services for all people.

Library Services for Deaf Children and Young Adults and the Elderly

How many deaf children and young adults are there in the United States? According to the Center for Assessment and Demographic Studies at Gallaudet University, the number reported to the center's annual survey in 1990/91 was 47,973. The large majority of these children and young adults are receiving special education services for their hearing impairment, though there are a few thousand in
regular education only. The question becomes How representative are these 47,973 of all deaf students in special education programs? If the numbers of children and young adults that the individual states report to the federal government are correct, then the survey represents approximately 60 percent of all deaf students who receive special education services across the country.

As America enters the twenty-first century, there will be a greatly increased number of elderly people, which also means a larger number will have hearing impairment due to the aging process. According to the Center for Assessment and Demographic Studies at Gallaudet University, the National Health Interview Survey for 1989, administered by the National Center for Health Statistics, finds 28.6 percent of the population aged 65 and older has some form of hearing impairment. This figure represents approximately 8,372,000 persons. In the age group 45 to 64, approximately 12.8 percent of the population (or 5,891,000 persons) has a hearing impairment.

**The Importance of the White House Conference**

Close to 700 delegates attended the White House Conference on Library and Information Services (WHCLIS) held in Washington, D.C., from July 9 to 13, 1991. The WHCLIS was conducted under the auspices of the National Commission on Library and Information Science (NCLIS), a permanent federal agency charged with advising the President and the Congress on policy matters relating to library and information services. At the 1991 WHCLIS, about forty delegates with disabilities witnessed the tremendous commitment and enthusiasm of the conference members as they voted unanimously for the recommendation “that the President and the Congress establish a National Library Service for Persons with Disabilities to emphasize the use of alternative media and the elimination of barriers to serve a significant portion of the United States population. All barriers to library and information services should be eliminated to achieve full and complete access, as set forth in the Americans with Disabilities Act of 1990” (*Information 2000*, 1991, p. 34). The above recommendation and the other ninety-six recommendations were adopted; fifteen of these were earmarked for priority action by an early vote of the conference delegates.

There was also another triumph for delegates with disabilities, especially for deaf delegates, when they voted unanimously that the President and the Congress enact legislation to authorize and fund a program which

> Provides financial and technical assistance for library and information services for multicultural, multilingual (including deaf culture and American Sign Language) populations.
Creates a national database of multicultural, multilingual materials for use by libraries and information services, including research and demonstration projects for model library programs, serving our multicultural and multilingual populations.

Reauthorizes the Higher Education Act and expands provisions to encourage the recruitment of people of multicultural, multilingual heritage, including those with disabilities, to the library and information services professions, and to support the training and retraining of library and information science professionals to serve the needs of multicultural, multilingual populations (Information 2000, 1991, pp. 19, 37)

This recommendation ranks eighth in the top fifteen recommendations.

On March 10, 1992, Roslyn Rosen, president of the National Association of the Deaf (NAD), joined with twenty-six other people representing organizations for libraries, information services, education, and public and human services in addressing the NCLIS forum on recommendations from the 1991 WHCLIS. She mentioned two important recommendations that were not among the top fifteen that she wanted to bring to the attention of the NCLIS—the National Library Services for Americans with Disabilities and the Statistical Model for Determining Impact/Needs. Rosen emphasized that the effective accomplishment of these two recommendations will contribute significantly toward the successful implementation of all other recommendations, especially for people with all types of disabilities and for those representing cultural, linguistic, and ethnic diversities. Rosen also encouraged the NCLIS to create a task force “to actualize these two recommendations with the goals of establishing and implementing a Model Center and statistical models and policies for assessing needs, determining quality delivery systems, and evaluating services.”

The two recommendations that rank at the top of the fifteen recommendations for priority action address the vitally important focus on: (1) children and youth through support of the Omnibus Children and Youth Initiative, and (2) the funding of the National Research and Education Network (NREN) that would serve as an information “superhighway” allowing educational institutions, including all libraries, to capitalize on the advantages of technology for resource sharing and the creation and exchange of information.

On February 4, 1988, the Commission on Education of the Deaf (COED) presented its report, Toward Equality, to the President and Congress. “The 52 recommendations included 25 calling for action by the Congress, 26 for action by the U.S. Department of Education, and one for action by federally supported postsecondary programs” (Bowen, 1991, p. vii). Most of the fifty-two recommendations are partially accomplished. Will the WHCLIS recommendations, especially the first two priorities, help all COED recommendations?
They should because the two actual problems of our deaf children and youth at schools around the country are: (1) communication barriers to information and knowledge on any subject, including deaf history, and (2) the lack of deaf role models as librarians or other related professionals in the library.

_Future Library and Information Services for the Deaf Community_

Soon after the 1991 WHCLIS, a group of Washington, D.C., area librarians and library supporters formed a task force on future library and information services for the deaf community. The task force is charged to respond to the resolution that was adopted in April 1991 by the delegation to the D.C. Mayor's Pre-White House Conference to establish a center serving all types of libraries and the deaf community in the District of Columbia. The task force intends to follow up on the Americans with Disabilities Act of 1990 and on the WHCLIS recommendations which are expected to receive the full support of Congress.

Involvement of the deaf community is evident from the membership of the task force, which is chaired by Thomas R. Harrington, media librarian at Gallaudet University. Cheryl Heppner (deaf delegate at the 1991 WHCLIS representing the general public in Virginia) is the secretary of the task force. Susan Cohen (deaf delegate to the Maryland Governor's Pre-White House Conference) and Phil Burns, John Pitts, and Janice Rosen (three deaf delegates to the D.C. Mayor's Pre-White House Conference) also serve on the task force. Members of the Friends of Libraries for Deaf Action (FOLDA) of both the D.C. Association of Deaf Citizens (DCADC) and the Maryland Association of the Deaf (MDAD) are also involved in the task force. Carol Harter of the MDAD/FOLDA is chair of the subcommittee to focus on a deaf cultural center, and Phillip Germany of the DCADC/FOLDA is chair of the subcommittee to focus on communication techniques. Both subcommittees have additional people who are working with the chair on the goals.

A proposed plan for implementing library and information services to the deaf community in the District of Columbia is still in its early stage; however, this author would like to share her tentative outlines of techniques as possible alternatives for providing the deaf community with full access to the nation's libraries and information networks. The goal of the following proposed centers would be to enable participation of deaf people in the democratic process so that they can be productive and literate:

1. **National Library and Deaf Outreach Center (NLDOC).** The NLDOC will be located at the National Library Service to the
Blind and Physically Handicapped (NLS) in Washington, D.C. Through designated regional and subregional libraries around the nation, NLDOC will provide materials and consulting services to libraries and information networks on the use of communication technologies, training of staff, and developing a resource collection on the deaf community—i.e., hearing aids, cochlear implants, self-support services, legislation and laws, etc.

It would be expected that the American Library Association have its guidelines ready to assist future library policymakers with this set up.

2. The National Deaf Cultural Center (NDCC). The NDCC will be located at Gallaudet University in Washington, D.C. With the cooperation of future regional and subregional deaf culture centers in all parts of the United States, the center will provide assistance to libraries and information networks in areas of materials and information on the language, culture, art, and history of deaf people.

The center would have access to the world's largest collections on hearing disability and the deaf culture located in Gallaudet University Library. The Gallaudet University Archives, a department of the Gallaudet University Library, also has collections on written, visual, and audio records created by individuals, groups, and organizations, past and present, as well as diaries, letters, scrapbooks, and other records such as photographs and films, which represent the heritage of the deaf community. Additionally, the collection of newspapers published by state schools for the deaf and private individuals, commonly known as the "Little Paper Family," document the people, events, and places that make up the American deaf community.

Recently, a task force on American Sign Language and Deaf Studies was formed at Gallaudet University to make recommendations regarding the establishment of an academic department focusing on ASL and deaf studies. This future department would be a valuable asset to the future Deaf Cultural Center.

Currently, the Kansas Educational Foundation, the Kansas Association of the Deaf, the Kansas School for the Deaf Alumni Association, and the Kansas School for the Deaf have started a project to raise funds for establishing a Deaf Cultural Center in Olathe, Kansas. The president of the Kansas Association of the Deaf, Terry Hostin, has indicated that, when the center is completed, it may also serve other states in the Middle West.

3. Friends of Libraries for Deaf Action Center. This center will be located at the National Association of the Deaf in Silver Spring, Maryland. With the cooperation of the state-level Association of
the Deaf in the District of Columbia, in each of the fifty states, and in the U.S. territories, the FOLDA Center will establish a network with members of the deaf community through libraries.

In January 1986, the Friends of Libraries for Deaf Action was formed as a service and volunteer nonprofit organization. There are no dues. FOLDA income is earned from the sales of used books and acrylic items and also from the advertisement fees received from businesses and nonprofit organizations for including their flyers in *The Red Notebook* or for distributing flyers at library programs. Many individuals have also donated their time and money to support the FOLDA effort to reach out to both deaf and library communities.

The National Association of the Deaf (NAD), established in 1880, is the world's oldest advocacy and consumer organization of, for, and by deaf people. The NAD is a federation of fifty-one cooperating state associations in each of the fifty states and the District of Columbia, with a total membership of 22,000 persons. NAD programs include the Junior NAD, Youth Leadership Camp, biennial convention, Miss Deaf America Pageant, the Legal Defense Fund, and various programs and contract projects such as captioned videos, phone relay consumer evaluation, interpreter certification, sign instructor's certification, and the National Commission on Equal Educational Opportunities for Deaf Children. In addition to the NAD staff, there are approximately thirty committees and sections composed of volunteers.

NAD has recently been restructured and reorganized and stands ready for the future. On July 3, 1992, the NAD formally created a new section to be called the NAD/FOLDA-USA. Included in NAD's future agenda will be a long-range plan for NAD/FOLDA-USA to take over FOLDA's responsibility for *The Red Notebook*.

*The Red Notebook* was originated in 1979 by the D.C. Public Library, which recognized a need for each branch library to have a “first stop” information resource that would provide information to local people about hearing health care, communication method, deaf culture, and sign language classes. Generally, *The Red Notebook*, also known as “Communicating With Hearing People,” is an information service in loose-leaf form, divided into fifteen sections that cover the following topics: library, quick guide, folklore, deafness, laws, academic, older adults, children, young adults, people with disabilities, diverse populations, state associations of the deaf, CROSSROADS (newsletter), action, and personal.

When people outside the D.C. area learned about this publication, it was suggested that *The Red Notebook* be available for anyone
wanting a copy. Each year approximately 3,000 registered owners of The Red Notebook in all parts of the United States, Canada, and other countries receive an annual supplement from the FOLDA. The only requirement for being on the mailing list is for owners of The Red Notebook to register with FOLDA.

CONCLUSION

All types of libraries and information networks need to continue to improve services to the deaf community. Library personnel should realize that the deaf community is a heterogeneous, not homogeneous, population. There are nine distinct subpopulations, each with its own unique information and communication needs. Libraries have a responsibility to inform both the deaf community and the general public about aspects of deaf culture, hearing health care, and communication methods and technologies. Information services to and about the deaf community is a rapidly evolving field, and many of the changes are tied to newly formulated laws and regulations. The deaf community itself, through participation in major conferences and the involvement of NAD and FOLDA, is playing an increasingly larger role in designing solutions to the problems associated with providing library and information services to and about deaf people.

REFERENCES


**ADDITIONAL REFERENCES**


Overcoming Communication Barriers: Communicating with Deaf People

WARREN R. GOLDMANN AND JAMES R. MALLORY

ABSTRACT
THERE IS NO TYPICAL deaf or hard-of-hearing person. Deaf and hard-of-hearing patrons come from diverse backgrounds and use differing communication modes. Librarians can best communicate with and serve these individuals by learning and applying basic communication skills. Information on deafness and deaf people is presented, as are easily learned skills that are effective in communicating with deaf people in general.

INTRODUCTION
Librarians typically meet and interact with a wide variety of people. While providing information to library patrons, most librarians will inevitably encounter deaf or hard-of-hearing individuals. But when one has little or no experience in communicating with a deaf person, it is only natural to feel awkward and uncomfortable. How can communication be enhanced? How can one know whether a message is understood or not? How will one understand a person whose speech is unintelligible?

This article provides insights on deafness, deaf people, and basic communication skills. Minor modifications to the manner in which
one converses can facilitate communication with deaf people, greatly enhance the mutual comfort level of library personnel and deaf patrons alike, and lead to more productive interaction.

BACKGROUND

Terminology

In this article, the word deaf is used in two senses. In a broad sense, deaf includes all individuals with any degree of hearing loss, but particularly people who cannot understand spoken messages through hearing alone. Additionally, the capitalized word Deaf is used by some authors to refer to profoundly deaf people whose community and culture are based on common experiences—such as growing up in institutions for the deaf—and a common language—American Sign Language (ASL).

Hard-of-hearing refers to individuals who have some usable hearing. They can comprehend speech to some extent with or without a hearing aid and generally depend on speechreading, facial expression, and gestures to supplement what is heard.

Deafness and Deaf People

Over the course of their lifetimes, millions of Americans live with some degree of hearing loss. Those who are born with profound deafness are in the minority, but they still comprise many thousands of individuals. Significantly larger numbers lose part or all of their hearing later in life—at any time from infancy onward.

A number of different factors determine the impact of deafness or hearing loss on the individual. These include the type and severity of the loss, the age of onset of hearing loss, and whether the loss is sudden or gradual. Schooling, life experiences, personality, and communication preferences are other determinants of an individual’s adjustment to deafness and his communication style and skills.

Causes of hearing loss are diverse. Common etiologies include genetics, illness, trauma, exposure to excessively loud sounds over a period of time, and gradual deterioration due to aging.

Severity of hearing loss may range from slight to profound deafness (where the individual literally cannot hear any sounds). Moreover, there are different types of hearing loss, such as middle ear problems or nerve deterioration or damage. More often than not, hearing impairment will entail greater difficulty in detecting certain frequencies than others within the spectrum of audible sound. For example, if someone has difficulty hearing high frequencies (as opposed to low or mid-range frequencies), the sound of the final s that forms the plural of many words is often entirely missed.
Modern hearing aids can be adjusted to some extent to compensate for uneven hearing loss over the range of audible frequencies, particularly when the severity of loss is minimal. In such cases, hearing with an aid may be close to normal. However, when the hearing loss is severe, even a powerful aid may not be able to compensate evenly for losses which are distributed across the entire audible frequency spectrum. The result is that sounds are distorted and, therefore, harder to recognize and distinguish. The greater the severity of loss, the less effective a hearing aid is in helping an individual receive and understand information through sound alone, and the more the individual must rely on speechreading, manual communication, gestures, writing, or all of these methods to communicate with hearing people.

The age at which an individual experiences a hearing loss or becomes deaf has a great impact on language acquisition. Language is ordinarily acquired through the frequent and repeated exposure to speech which begins in infancy. An individual who learns speech and language patterns through such early exposure will normally retain and continue to use them even if his or her hearing deteriorates later in life. On the other hand, developing speaking skills is infinitely harder and slower for someone born deaf. It is extremely difficult to learn to produce sounds that cannot be heard and which may also be difficult or impossible to read from a speaker's lips. An individual who is born with moderate hearing loss or who experiences such loss early in life will hear imperfectly, which often results in corresponding difficulties with English.

Communication Modes

Adding to the diversity previously described are disparate communication modes and preferences. In the United States and elsewhere, communication methodology has been hotly debated among both deaf and hearing people for over a century. Even today, educators, doctors, parents, and deaf people still argue over whether deaf children should be encouraged and taught to communicate through speech and speechreading only, in American Sign Language, in a modified version of signed English, or by a combination of methods.

Younger deaf library users (particularly children, college students, and young adults) will most likely know and use at least some sign language in their everyday communication. This is less true of people who experience hearing loss later in life.

Obviously, there is no typical deaf person. Rather, there is a tremendous diversity among those individuals with any degree of hearing loss.
Misconceptions about Deafness and Deaf People

Misconceptions about deaf people are common among hearing people who have little or no contact with deaf individuals. The same is true about the various means used by deaf people to communicate among themselves and with their hearing counterparts. For example, good speech is not necessarily an indication that speakers can also hear well. People who lose their hearing later in life may speak almost perfectly in spite of profound deafness. Late-deafened adults lose the ability to monitor their own speech, which results in a deterioration of speech quality. Sometimes this deterioration leads others to suspect a speech impairment rather than the deafness that actually causes it.

A common first question asked of deaf people is, “Can you lip-read?” Although most deaf people do get information from lip movements, skill, experience, and comfort in speechreading vary tremendously. Very few deaf people develop sufficient speechreading skill for it to become their primary means of understanding others. Some deaf individuals may speechread so well that hearing people may be unaware of, or forget, their deafness. Other deaf individuals may experience so much difficulty with speechreading that they will depend more or less exclusively on other means of communication.

Wearing a hearing aid does not necessarily imply that the wearer can “hear” in the sense of understanding speech. In cases of severe impairment, wearing a hearing aid may be of little value beyond alerting the wearer to environmental sounds which are in themselves unintelligible.

Communication with Deaf People

Speaking and Facial Expression

Although speaking louder to a deaf or hard-of-hearing person is a natural inclination, it rarely, if ever, enhances comprehension. A profoundly deaf person will still hear nothing no matter how loudly a message is spoken. Additionally, a hearing aid wearer may experience both distortion and pain when shouting or when abnormally loud speech is amplified.

Leaning forward or speaking into a deaf person’s ear are also natural—but counterproductive—responses to deafness. When this occurs, speechreading becomes harder or impossible for the deaf person because of the difficulty in focusing on the speaker’s mouth. Again, if the deaf person is wearing a hearing aid, the aid may amplify speech to a painful level as well as possibly distort the sound.

The use of facial expression appropriate to the desired meaning and tone of a message is of considerable help in communicating with
deaf people. Speakers who use facial expression, gestures, and animation to supplement spoken messages will generally be much more readily understood than those who do not.

Facial expressions are also crucial in conveying the intensity of a message. They modify a signed message in a manner analogous to the way adjectives and adverbs modify spoken English. Whether the speaker is mildly amused, delighted, or hysterical, his thoughts might be expressed in essentially the same signs, but facial expressions convey the mood intended. Overcoming any personal or cultural biases that inhibit the expression of feeling through facial expression and body language will convey the intended weight and meaning of a message to deaf patrons much more effectively.

**Speechreading**

Lipreading entails deducing verbal messages through watching lip movements. Speechreading, on the other hand, not only encompasses lipreading—its most important component—but also incorporates many other visual clues which assist in understanding the spoken message. Such clues include facial expression, gestures, pantomime, rate of delivery, and eye contact. Even hearing people develop and use some speechreading ability, often unconsciously, especially when background noise interferes with hearing.

Deaf people vary greatly in their ability to speechread. The individual's recognition vocabulary is a primary factor in effective speechreading, as are the preferred communication style and the amount of experience and practice in speechreading. Speechreading might be considered an art as well as a skill, because many sounds of spoken English are not visible or readily discernable on the lips. Some distinct sounds (such as those of the consonants \( b \), \( p \), and \( m \)) are difficult or impossible to distinguish without contextual clues. Stuttering and accents interfere with speechreading as do visual interferences and distractions, including (but not limited to) a bushy moustache or people or objects moving in the background.

Considerable guessing and the synthesis of visual clues are necessary in piecing together a message through speechreading. Missing a key word can make an entire sentence incomprehensible. Keeping sentences short, emphasizing key words, and paraphrasing may enhance speechreading comprehension for some deaf individuals.

Words must be familiar to be recognizable on the lips. A broad, well-established language base is therefore essential for effective speechreading. Words that are unfamiliar or out of context for a particular situation may be missed or misunderstood. Sudden changes in the direction of a conversation may be difficult to follow.
Speechreading requires intense concentration and can therefore be extremely tiring even over the space of a few minutes. And, when so many variables are involved, deaf people will not speechread equally well under all circumstances. Fortunately, the typical library environment, often characterized by good lighting and with relatively few visual and auditory distractions, is usually conducive to speechreading.

Sign Language

The use of gestures is a natural way for many people to communicate. Gestures are as old as mankind. Italians, among other people, are noted for the expressiveness of their gestures in conversations. A type of sign language also enabled Indian tribes to communicate with other tribes whose spoken languages were different.

American Sign Language is a formal sign language that has evolved from a French system that was introduced into the United States in the nineteenth century and used at that time to teach deaf children. Linguistic studies have shown recently that ASL has a complex, systematic syntax of its own which differs dramatically from that of English. Moreover, the order in which concepts are signed and the ways in which they are modified are considerably different.

In recent years, ASL has been recognized as a language in its own right. Many deaf people, as well as organizations such as the National Association of the Deaf, have become increasingly assertive in advocating ASL as both their language of choice and of instruction.

In the 1970s, William Stokoe, a Cornell University researcher, originated a system of symbols that accurately describe the finger, hand, face, and body movements that constitute ASL. His efforts, combined with much greater acceptance of ASL as a language suitable and appropriate for the instruction of deaf people, have resulted in the publication of various dictionaries and instructional material on ASL. This in turn has led to greater standardization of ASL throughout the United States.

Simultaneous communication describes the combination of ASL components (most particularly the signs for specific concepts) with finger spelling, the well-defined enunciation of words on the lips (to facilitate speechreading), speech, facial expression, and gestures. This approach to communication (both to and among deaf people) tends to follow more closely the syntax and word order of English. Deaf people who normally use only ASL when communicating among themselves may attempt to use speech and a word order more closely resembling English in communicating with hearing people.

Learning Sign Language

Sign language classes are offered by many schools, colleges, and universities, as well as by organizations serving the deaf community,
to those interested in developing basic sign language skills. Many bookstores offer books on sign language, pictorial dictionaries, manuals that explain usage and word order, and signs for specific subject areas. However, as in learning any other new language, extensive practice is necessary to develop proficiency in manual communication. Interaction with a knowledgeable instructor and with deaf people is far preferable to self instruction because motion, mime, facial expression, intensity, and other visual clues are such important components of sign language communication.

However, even the use of finger spelling (that is, the manual alphabet, which is simple and easy to learn) can make a tremendous positive difference in communicating basic information to a deaf person. So can learning and using a few signs relevant to the messages most often conveyed. This is all the more true if one is careful to verify the correctness of the signs before routinely using them.

Any appropriate use of sign language conveys an additional message to a deaf person who relies on it for understanding—the willingness and desire to communicate. If asked, many deaf people will gladly provide helpful feedback to someone who is learning sign language. In communities with large concentrations of deaf people, it may be possible to find a knowledgeable individual who could evaluate one's skills more formally and provide feedback as to appropriate or inappropriate communication strategies.

Writing to Communicate

Writing is one of the best ways to get a message across to a deaf person, especially when speech does not seem to be conveying the desired message. Writing information is particularly helpful when the message is detailed or when accuracy is essential.

Because ASL word order is considerably different from that of English, individuals whose primary language is sign encounter some of the same difficulties with English as do others for whom English is a second language. Qualifiers other than tenses, adjectives, and adverbs are used to modify ASL messages. Thus the writing of deaf individuals sometimes exhibits errors somewhat comparable to writing errors of other non-native users of English. Questioning and paraphrasing by both hearing and deaf persons can help clarify the intent and meaning of a written message when necessary.

Optimizing Conditions for Good Communication

Managing the Communication Environment

Good lighting, appropriate position, unobstructed vision, and minimizing distractions are essential to optimal speechreading. Although a resourceful and assertive deaf individual will try to
position himself in such a way as to be able to understand as much of a conversation with another person as possible, there is also much that a speaker can do to optimize communication. Many of the suggestions to follow hold true regardless of the deaf person's preferred communication mode.

Whenever possible, the speaker should:

- move so that the main light source shines directly on his or her face. Backlighting, which silhouettes the speaker's face, makes speechreading difficult or impossible.
- be in a position so that his or her face is at the same, or at a slightly higher, level than the deaf person's.
- maintain eye contact. As difficult as this may be in some cultures, this is of great importance.

**General Suggestions for Interactive Communication**

An individual's deafness, communication skills, and preferences remain invisible until he or she begins to communicate. How a deaf client initiates communication in another's presence provides clues as to how the client prefers to communicate in a new situation. This may be through speech, a note, gestures, or a signed message. Communication occurs through many channels other than just speech or sign language. Gestures, mime, facial expression, writing, and even drawing can be used to communicate. The less a person hears, the more important visual aids become in facilitating understanding.

It is best to respond using whatever communication techniques seem most appropriate and are most comfortable for the speaker at the moment. Through experience and with background information of the kind presented in this article, hearing people may develop the ability to recognize and adapt to the deaf person's communication needs and preferences more skillfully.

The following tips will help in communicating with deaf patrons:

- Always get the deaf person's attention first before starting any communication. This may be accomplished by moving into the other's line of sight, by touching the patron gently on the arm or shoulder, or by using other means that seem appropriate under the circumstances.
- Speak in a normal tone of voice. Don't shout. Shouting may embarrass the other person by drawing attention to his or her disability.
- Enunciate words distinctly but without exaggeration. Exaggeration changes the appearance of speech on the lips to the point where words may actually become harder to recognize. Try not to mumble.
• Speak at a moderate uniform rate. Slow down delivery only enough to be able to enunciate clearly. Extremely slow or excessively rapid speech may be harder to speechread.

• Paraphrase messages when appropriate. If one or two repetitions of a word, phrase, or sentence do not seem to convey the message, try synonyms. Emphasize the key words in the message. Alternatively, try finger spelling or writing.

• Use any gestures that seem appropriate in helping to convey the desired message or meaning. For example, opening one's hands as one would open a book has a clear meaning and is actually the ASL sign for "book."

• Minimize behaviors that make speechreading more difficult, such as gum chewing or eating while speaking. Also minimize head or body movements unless they reinforce a spoken message.

• Start communication by carefully enunciating a message and maintaining eye contact with the deaf patron. Use whatever gestures or signs (or both) that seem appropriate. Writing a message is frequently helpful if other communication means do not seem to be effective.

Because of the diverse nature of hearing loss and of social, language, and educational experiences, there may be marked differences in communication preferences from one deaf person to another. Even though any proficiency in sign language on the part of a hearing person demonstrates caring and commitment to communicating, not every deaf person necessarily knows sign language or appreciates its use. Some deaf people still prefer to rely on speech and speechreading, especially if they themselves are not proficient in the use of sign communication.

When one has developed a repertoire of communication skills, ask deaf patrons which communication mode or modes they prefer. This is appropriate and will be appreciated by deaf patrons.

CONCLUSION

As this article demonstrates, there are many straightforward commonsense things one can do to facilitate communication with deaf people. The desire to communicate and the willingness to adapt as well as possible to the communication needs of the individual deaf person are more important than extensive sign language training. Positive experiences in communicating with deaf individuals will more often than not quickly enhance one's comfort level in such situations.

A number of books published recently focus on coping strategies for both deaf adults and hearing people who want to enhance their
communication with deaf people. Some of these works are listed at the end of this article under "Suggested Readings."

SUGGESTED READINGS


Deafness-Related Materials: Collection Development and Information Retrieval

CAROLYN JONES

ABSTRACT
BUILDING A WELL-ROUNDED COLLECTION of materials related to deafness requires matching patrons' needs with books and audiovisual items that will fill these needs. This article will discuss a variety of needs and offer some information and sources that can facilitate the acquisition of information and materials.

INTRODUCTION
Collection development—the planned growth of a library collection—could be labeled the first active step in fulfilling a library's stated philosophy and goals. It stands immediately after the thoughtful stating of a library's aims and certainly before any books can be purchased, cataloged, and used. Without a well-chosen collection of library materials, patrons will be frustrated in their searches for desired books and/or information, and reference librarians will lack the tools necessary to help them. Factors influencing a collection policy, use of bibliographic tools in both book and serial forms, contacts with organizations and other libraries, and use of nationwide databases can all play a role in achieving a library's goals.

DEFINING A COLLECTION POLICY
Within the wide range of types of libraries, the two basic components that guide and define a collection policy are the needs and desires of patrons and financial possibilities and limitations. Once
these factors are recognized, then the process of pinpointing books, serials, videotapes, and other materials can begin in earnest.

The variety of patrons, as every librarian knows, can be wonderful. The professional, whether hearing or deaf, seeking material for work or research has needs vastly different from the hearing person who wishes to learn sign language and to learn more about the "deaf world." The deaf patron wanting books or serials with which he or she can feel a connection is different from the parents wanting to be better equipped to raise their deaf children. The child curious to learn sign language is on a different level from the college student seeking information for a class in special education.

Any librarian today must be cognizant of financial aspects of collection development. Some librarians may work more closely with their library's budget, such as deciding what percentage of the available funds goes to each budgetary need. But every librarian is aware of fiscal responsibility and tries to use his or her allocated share to the best advantage. The rule of thumb is usually that the more technical or professional any item is, the more expensive it will be. A medical treatise will usually cost more than a novel with a deaf character; a book on psychosocial aspects of deafness will cost more than a child's book on deafness. Also, the more complicated and sophisticated a format is, the more expensive it will be. A videotape teaching sign language will be more expensive than a sign language dictionary.

Being aware, consciously or subconsciously, of these facets of collection development, the librarian then must seek materials that will best accomplish the library's mission. Pinpointing bibliographic data and locating purchasing outlets can be, paradoxically, both easy and difficult. Some tools, usually giving comprehensive lists, may be up to date but lack any sort of review or analytical information to help the librarian determine which book is best bought. The mere fact that a book is about deafness does not mean that it is well written or that its information is correct or up to date. And often reviews are difficult, if not impossible, to locate. In addition, strong views on controversial issues, such as methods of communication and of education, may not be clearly indicated by the book's title, advertising blurb, or even review.

These facts may lead to some interesting confrontations with patrons. The acquisitions policy of the Gallaudet University Library for its deafness-related collection is quite simple—acquire all materials related to deafness except in-depth medical works. This broad policy of acquisitions can lead to confusion on the part of patrons. Recently a graduate student became very upset by a book that discussed cued
speech incorrectly—in her judgment and from her experience of working extensively with cued speech. She could not easily understand why the book could not be removed from the collection. Barring that step, she suggested that the library have a disclaimer typed and pasted in the front of the book. A long discussion was necessary to calm her enough so that she could understand the purpose of the library's acquisition policy and about the legal seriousness of placing uncomplimentary statements in books.

A library with a more flexible acquisitions policy would have had no such problem. Upon due consideration, such a book might have been removed from the collection. Or, if the book could have been scrutinized in some way before purchase, it might never have been acquired. Such a situation must be faced and judged on all angles pertaining to it. A fiction book, well-written in every way except that it continually refers to "deaf-mutes," shows a woeful lack of understanding of current mores. Such a book, for most libraries, would not be purchased or would become a ready candidate for the nearest trash bin.

**ACQUISITION TOOLS**

*Books in Print (BIP)*, that all-around acquisitions standby, is probably the acquisitions tool that is easiest for most librarians to use, as they usually have ready access to it. Deafness-related books are listed under such subject headings as: *Deafness, Deaf—Means of communication, Hearing disorders,* and *Deaf, Books for the.* *Books in Print*, unfortunately, does not have a heading for fiction books with deaf characters.

Such fiction is a much desired genre for many libraries. Fiction books, while being fun to read, can also teach. Many readers who would not touch a sociological treatise on aspects of deaf culture will readily pick up a fiction book from which they can, unknowingly, learn many things. It is at this point that bibliographic books with discussions of their included items come, somewhat, to the librarian's rescue. These books give the librarian an insight into the discussed titles, although those titles may be difficult to locate by the time the bibliographic book is published.

Most of these bibliographic books discuss literature that includes characters with all types of disabilities, and deafness is a partial subject. Barbara Holland Baskin and Karen H. Harris have written a very helpful book, *Notes From a Different Drummer* (1977), with an updated edition, *More Notes From a Different Drummer* (1984). An English publication, *Disability in Modern Children's Fiction,* by John Quicke (1985) also includes a substantial number of deafness-related titles. *BOSC (Books on Special Children)*, an irregularly
published bibliography, often lists deafness-related books. These items are only examples, as it is certain that many bibliographic tools will include books with deaf characters.


While these anthologies are helpful with fiction books published in the past, there is no such help for currently published fiction books with deaf characters. A habit of continually checking serials that regularly give bibliographic information about new publications is desirable. This habit is already part of most librarians' routines. Leafing through magazines or newspapers published for the deaf community will help in spotting ads or reviews. Also, the lists of books in various library journals may identify books with deaf characters. Bibliographies from the educational institutions with deaf students may be helpful. Finally, library "spies" in the deaf community can be quite informative. Several deaf colleagues at Gallaudet University are always surfacing with good suggestions and information for acquiring materials.

After some time spent in searching for books in any particular area, the selecting librarian learns that certain general publishers often offer titles in the desired field. Charles C. Thomas and Erlbaum Publishers are only two examples of this group who publish fairly regularly in the area of deafness. There are also publishers, such as Dawn Sign Press and T.J. Publishers, that specialize in deafness-related items and that offer books, videotapes, and realia, such as sign language jewelry. It behooves the selecting librarians to have their names quickly added to these publishers' mailing lists.

Most of the preceding tools or groups have been based, primarily, with the "hearing world" and have only had some part of their work connected with the "deaf world." Certain publications and institutions will have their main base, if not their only base, in the deaf community.

As doors into this community, three extremely helpful directories are the *American Annals of the Deaf* annual reference issue, the *Hearing Journal* directory issue, and the Deaf Missions catalog. Organizational, institutional, and publishing information from these directories can greatly benefit the librarian.

The *American Annals of the Deaf* began publication in 1847 and is definitely one of the essential journals for any educational
institution which has deaf students and, perhaps, for other libraries with deaf clientele. The *American Annals of the Deaf* is published jointly by the Conference of Educational Administrators Serving the Deaf (CEASD) and the Convention of American Instructors of the Deaf (CAID) and naturally is concerned with the professional aspects of education of deaf students. However, the annual April reference issue could also be of value to many noneducational libraries. The bulk of that issue is devoted to a directory listing schools, colleges with deaf students, colleges for teacher and other professional training, professional associations, and offices and organizations on the local, state, and national levels. Educational statistics and Canadian information are also included. The directory is invaluable and may be purchased independently from a subscription to the journal.

The *Hearing Journal* is a professional journal for those involved in hearing care and technology. Its general timbre is, therefore, aimed at such professionals. The annual December issue is a world directory of the hearing health industry, listing suppliers, distributors, and manufacturers of products that might be used by deaf persons or by professionals associated with deaf persons. Such products go beyond just hearing aids and include practical items for daily living, such as alarm and alert systems. Information about associations, including some of a nontechnical nature, is also included.

As may be supposed from its name, Deaf Missions is a religious organization, but this should not deter librarians from purchasing its thick and informative catalog. The catalog lists a vast array of nonreligious materials and can be extremely helpful in locating items in print and in a variety of media forms.

Educational institutions can often be helpful, in several ways, to acquisitions librarians. Bookstores, college presses, and other publishing units will be only too glad to send catalogs or lists to any requestor. Naturally, publishers will only send information about their own publications. But bookstore catalogs will include materials from many sources.

**Other Sources**

**Libraries**

Educational libraries can also be a help to other libraries. Librarians, by the very nature of their profession, wish to be as helpful as possible to any information seeker. Usually the larger libraries with an interest in deafness-related areas have more staff and, therefore, more time to respond to a call for information. Librarians in schools for deaf students generally are trying to cope with a multitude of duties with a minimum of staff; such librarians,
understandably, may not have time to answer many reference or acquisition questions from distant patrons. This is not to say that school librarians have not and do not cooperate with other librarians above and beyond the call of duty. This is merely a warning to respect the burden already on school librarians.

College, institute, university, and some public libraries will traditionally have larger staffs and can help in a wider range of situations. Requests for bibliographic and other types of information may be received from patrons all over the country and even from foreign countries. The San Francisco Public Library, the Free Library of Philadelphia, and the Cuyahoga County Public Library (Cleveland, Ohio) are some of the libraries that have compiled some valuable lists of books and other materials. The Prince Georges County (Maryland) Library was one of the first, if not the first, to offer in its children’s supplies a doll wearing a hearing aid. Library staffs at the Rochester Institute of Technology and at Gallaudet University regularly publish lists of recent acquisitions in deafness and will send such lists to anyone who requests them. In addition, both staffs will respond to reference letters and phone calls with information, referrals, and bibliographies of items on specific subjects cataloged in their collections. *Perspectives in Deafness: A Selected Bibliography of the Literature* (Norton & Kovalik, 1991), *Employment of Deaf Persons: An Annotated Bibliography* (Kovalik, 1991), and *Deafness: An Annotated Bibliography and Guide to Basic Materials* (Kovalik, Norton & Meck, 1992) are substantial annotated guides to literature in the field of deaf studies.

**Organizations**

Organizations will often respond to information requests by sending general bibliographies and lists of their own publications and writings. Names and addresses can be gleaned from the *American Annals of the Deaf* reference issue. When purchasing materials, the librarian should remember that some of these groups will have differing philosophies and that librarians should strive for a balanced collection showing all viewpoints. Without doubt, any librarian interested in building a deafness collection should ask to have his or her name put on the mailing lists of the National Association of the Deaf and the Alexander Graham Bell Association for the Deaf. Other national organizations may also be approached, depending on the particular library’s needs.

Local, state, and regional organizations will often publish newsletters, magazines, and journals. If the librarian sees a need for this kind of publication, these groups may be approached. Sometimes asking a deaf patron for this information is the best path to discovering
materials. Not even the *American Annals of the Deaf* reference issue attempts to list all the social clubs across the nation, so local contacts will be necessary for some kinds of information.

**Serial Acquisitions**

The most comprehensive bibliography of serials is the *International Directory of Periodicals Related to Deafness*, compiled by Steven Frank (1992). It is a list of all the serial publications owned by the Gallaudet University Library, regardless of importance, place of origin, philosophy of publisher, or any other consideration. Each entry's information includes publishing and acquisitions data, price (as known at the time of the directory's publication), and sometimes a brief statement about the serial's contents, e.g., "contains book reviews."

Each library will need to determine which of the local, regional, and state deafness-related publications the library should and/or desires to have. Of course the same statement must be said about serials published for a nationwide audience.

However, of the general serials, three titles stand out as being very desirable for libraries to own: the *Frat*, *Silent News*, and *Deaf Life*. The *Frat* is the oldest of the three publications and is the official publication of the National Fraternal Society of the Deaf. This magazine is bi-monthly and contains articles of general interest and specific information pertaining to the society. *Deaf Life*, a monthly magazine, and *Silent News*, a monthly newspaper, are newer publications. Since neither is attached to an organization, both will have items of general interest to the deaf community. In addition to being read by patrons, these serials should be scanned regularly by any librarian interested in keeping abreast of deaf-related publications.

In the educational journals, the *American Annals of the Deaf* and the *Volta Review* are two absolutely required titles. The *American Annals of the Deaf* has already been discussed earlier in this article. The *Volta Review* is published seven times a year by the Alexander Graham Bell Association for the Deaf. No library involved in education of deaf students can hope to get by without both of these journals since, between them, they present articles of educational information and both sides of the great communication controversy.

This controversy debates the merits of using manual communication (in a variety of forms and combinations) or using strictly oral communication (speech and speechreading) and has been raging for more than a hundred years. Oralists maintain that only the use of speech and speechreading can successfully integrate deaf people with hearing people in our society. They feel that oral communication
should be used at all times in familial, social, and educational settings. Some oralists may accept the use of cued speech, which supplements speech with a system of hand positions cueing the speechreader as to phonemic sounds. Unlike sign language, cued speech is not a language but must be used in tandem with a spoken language. Advocates of manual communication may prefer any number of manual systems, such as American Sign Language (ASL), Signed English, or a few lesser-used systems. Librarians, who may be caught between and/or by supporters of these communication methodologies, may need to remember themselves and remind others that presenting information from all sides of a question is an honored function and tradition of libraries.

Following acquisition of the earlier mentioned essential serials, a librarian has a wide range of publications from which to choose. Some, such as the *Journal of Hearing and Speech Disorders*, will be of a technical nature while others, such as *Exceptional Parent*, will have more of a humanistic slant. Some journals may focus on deafness while others may occasionally have an article about deafness. The patrons' needs and the monies available will have to lead the librarian's choices (for a list of addresses of publishers and journals mentioned in this article, see Appendix).

**INFORMATION RETRIEVAL**

Computer databases can be wonderfully helpful in locating published materials about deafness. Certain databases can be used in two ways: (1) in providing Selective Dissemination of Information (SDI) lists of new publications; and (2) in locating information about aspects of deafness in journals and books. *Books in Print (BIP)* is accessible via computer, and an SDI would keep a librarian informed of all new entries in *BIP*. Of course these entries do not have annotations, so their usefulness may be slightly impaired.

Of all the databases, ERIC seems to have the most deafness-related information. Since the computer database contains two print indexes (*ERIC Resources in Education* and *Current Index to Journals in Education*), a computer search can be considered the equivalent of two manual searches at one time. Nor should searchers be tricked into thinking that only educational items will be retrieved. It is true that the main thrust of ERIC is related to education, but many documents related to sociology, linguistics, means of communication, and other areas are included in the index. ERIC documents may be easily purchased from ERIC Document Reproduction Service (EDRS) in either paper or microfiche form.

The search for library materials has been complicated by a debate that began several years ago. Many people felt that "labeling" of
individuals was being harmful to those individuals and that, therefore, no labels should be used. And certainly no one could ever wish for any word or term to insult or harm another human being in any way. But the resulting group of “nonlabels” has led to some confusion, since it is difficult to understand exactly about what and whom the author is writing. The confusion is compounded when previously innocuous words acquire hidden meanings that only an initiated reader understands. Truthfully, it seems that “mentally handicapped” has been replaced by “severely handicapped,” an inaccurate label currently in use. The newest phrase for deafness appears to be “acoustically challenged”—a label which alternately angers or amuses members of the deaf community. This situation of confusing terms and phrases has a definite impact on computer searching for deafness-related information.

Since a computer is very literal and will search only for the exact word or words entered, it seems best, at times, to search computer databases with a wide net of words. This means searching free-text and not depending only on formal descriptors. A search strategy for materials on deafness, as used at the Gallaudet University Library, follows for both BRS and DIALOG:

**BRS**
1 deaf$ (hard partial)$ adj hearing 
2 (hearing aural$ auditor$ acoustic$) adj (handicap$ impair$ disab$ disorder$ loss dysfunction$)
3 “or” the two sets together 
4 combine with desired subject area or areas

**DIALOG**
1 deaf? or (hard or partial??)()hearing 
2 (hearing or aural?? or auditor???? or acoustic????)()(handicap?? or impair????? or disab? or disorder? or loss or dysfunction??)
3 “or” the two sets together 
4 combine with desired subject area or areas

**Conclusion**
Selecting and acquiring deafness-related items is, basically, no different from selecting and acquiring items in any special field. The art of judiciously considering each book or media item becomes second nature to the librarian working in that special field. Happily, the increase of available titles, tools, and sources renders the job easier and more interesting every year. All the different angles—patrons’ needs and desires, acquisitions budget, discovering what is available, and locating publishers and sources—fit together in a smooth pattern of library improvement and patron satisfaction.
APPENDIX

ADDRESSES OF SPECIAL PUBLISHERS AND JOURNALS MENTIONED IN THIS ARTICLE

*American Annals of the Deaf*, P.O. Box 6796, Syracuse, NY 13217

*BOSC: Books on Special Children*, P.O. Box 305, Congers, NY 10920

Dawn Sign Press, 90-80-A Activity Road, San Diego, CA 92126

*Deaf Life*, MSM Productions, Ltd., 85 Farragut St., Rochester, NY 14611

Deaf Missions, R.R. 2, Box 26, Council Bluffs, IA 51503

*Frat*, National Fraternal Society of the Deaf, 1300 W. Northwest Highway, Mt. Prospect, IL 60056

*Hearing Journal*, 63 Great Road, Maynard, MA 01754

*Silent News*, P.O. Box 233330, Rochester, NY 14692-3330

T.J. Publishers, 817 Silver Spring Ave., Suite 206, Silver Spring, MD 20910-4617

*Volta Review*, Alexander Graham Bell Association for the Deaf, 3417 Volta Place, NW, Washington, DC 20007
REFERENCES

The Rustle of a Star: An Annotated Bibliography of Deaf Characters in Fiction

JONATHAN MILLER

ABSTRACT

This article presents a bibliography of 136 works of fiction, published in English, which feature deaf characters. It is divided into sections: novels for adult readers (fifty-six entries), short stories (thirty-nine entries), fiction—young adults and older children (twenty-five entries), and books for young children (sixteen entries). Drama and poetry are not included. To aid in collection development, the item's status in print is indicated.

INTRODUCTION

On His Deafness

My ears are deaf, and yet I seem to hear
Sweet Nature's music and the songs of Man,
For I have learned from Fancy's artisan
How written words can thrill the inner ear
Just as they move the heart, and so for me
They also seem to ring out loud and free.
In silent study, I have learned to tell
Each secret shade of meaning and to hear
A magic harmony, at once sincere,
That somehow notes the tinkle of a bell,
The cooing of a dove, the swish of leaves,
The rain-drop's pitter-patter on the eaves,
The lover's sigh, the thrumming of guitar
And, if I choose, the rustle of a star!
—Robert Panara

(reprinted with permission from the author, a former professor of English and drama at the National Technical Institute for the Deaf)
This bibliography is divided into four sections: (1) novels for adult readers, (2) short stories, (3) fiction for young adults and older children, and (4) books for young children. It is a bibliography of prose works only; drama and poetry have not been included.

The bibliography has been compiled with a number of possible purposes in mind, the first of which is collection development. To this end, the asterisk that precedes many of the entries indicates that the item is still in print, though perhaps not in the edition examined by the compiler. Also many of the entries are "classics" or from anthologies that both public and academic libraries may already own, but which might not have been accessible when searching for books with deaf characters.

Second, it is hoped that readers of the novels and short stories collected here will begin to see patterns emerge as they analyze the roles and positions of the deaf characters. Deaf characters are often used, by hearing authors, as symbols of alienation. Perhaps the most extreme example of an author using deafness to emphasize a character's alienation from society is Crews's *Gypsy's Curse*, in which the deaf character is not only deaf but has no legs and a number of other disabilities. Alternatively, hearing authors use deaf characters as sources of a special knowledge unavailable to hearing people who are too involved in the clamor of life. Two examples of this are McCullers's first novel, *The Heart is a Lonely Hunter*, and Babcock's short story, *Gargoyle*.

The compiler does not have the expertise to do much more than mention these attitudes toward deaf characters; readers interested in analyses of this sort should look at Bateson and Bergman's (1985) anthology *Angels and Outcasts*. A similar analysis of deaf characters in children's fiction was written by Albert V. Schwartz (1980).

This bibliography contains entries from a 300-year period. During this time the vocabulary used to define people who are deaf and deafness has changed, particularly in the last few decades as deaf people have taken more control of describing their own circumstances. The annotations are consistent in using the words *deaf* or *hearing impaired* to describe the conditions of a profound lack of hearing or a partial lack of hearing respectively. The phrase "without speech" is used for those characters who do not communicate with their voices. Phrases like "deaf and dumb" and "deaf mute" are not only inaccurate but are perceived as insulting and they have therefore been placed in quotation marks when they have been used by the author in the story. One of the best—and best written—examples of this kind of inaccuracy is Welty's short story, *The Key*, in which the two deaf characters are described as "deaf-mutes" although they are the only characters who actually communicate during the story.
Authors have also shown a great deal of confusion and ignorance about sign languages. If an author identifies a sign language as American Sign Language (ASL), for instance, that term is used in the annotation. If, as is more common, an author merely uses the term "sign language" as if there were only one, then the annotation reflects this terminology.

Entries for this bibliography were selected from books in the National Technical Institute of the Deaf (NTID) collection of Wallace Library at the Rochester Institute of Technology and from Wallace Library's general collection; through online searches of Books in Print (1991) and Modern Languages Association databases; and with the aid of two excellent anthologies of deafness in literature. The first, Angels and Outcasts, has been noted earlier; the second, The Quiet Ear: Deafness in Literature (Grant, 1987), does not include any critical commentary but draws its excerpts not only from prose, but also from poetry, drama, biography, and letters.

NOVELS FOR ADULT READERS
The wife of a college professor triumphs over her deafness with her amazing lipreading abilities in both French and English.

Philip was the illegitimate deaf son of a priest and a noblewoman. His deafness is viewed as a punishment for his parent's illicit affair, but his kindness touches the lives of many people who, after his death, want to make him a saint.

Arcas is a member of the resistance to the Nazi occupation of the island of Crete. He is deafened in an explosion, and, in his bitterness and frustration, he becomes an outlaw.

This is the witty account of a woman's travels with her deaf daughters. She educates them through travel and adventure, encouraging them to be all they potentially can be.

Twenty agents of the ruling Galactic Synthesis are seemingly victims of the planet Kamm's death ray. Jan Darzek is sent to find out how such a primitive culture could produce such a weapon. All life forms on Kamm are deaf. As Darzek pursues his mission, he learns to appreciate the importance
of color, scent, and touch on Kamm, and he comes closer to the answer to the mystery of the death ray and the silent planet.


Eva, a millionaire heiress, adopts Jeremy, who is deaf and without speech. He eventually murders her in this novel of miscommunication (see also Bowen's short stories in the next section).


Brookner's beautiful and insightful writing includes a scene with the minor character Mme. Bonneuil, a deaf woman who is also a resident of the hotel.


Lyson Sulla dreams of creating the State of Islay, a state governed by and for the deaf. This novel chronicles Sulla's journey across America to persuade deaf people to join him. He meets the best and the worst in deaf communities and eventually overcomes attempts to stop the use of American Sign Language and attempts to destroy his idea. One of the most interesting aspects of this novel is Bullard's attempt to differentiate in print among spoken English, ASL, and TDD communication.


While in the arms of her lover, Judge Mannix's wife is shot by her daughter Ruth. The shooting is presented from many viewpoints, including that of the judge's deaf son David. This family chronicle is set in New York City between 1943 and 1955.


This novel was highly praised by Dickens. It depicts Victorian methods of education for the deaf. The idea for a deaf central character is thought to be due to the influence of John Kitto's book, *Lost Senses.*


As punishment for betraying a famous revolutionary, Razumov the spy is deafened—and thus rendered useless as a spy—by the terrorist Nikita.


Willie is deaf. In a novel set in nineteenth-century England, he and his brother are orphaned after a mining accident. Their lives are irrevocably changed by Miss Peamarsh.


Barbara Mallen is a spoiled demanding deaf girl. She can speak and lip-read and eventually learns sign language. At the age of nineteen, she receives a severe blow to her head and regains her hearing.

Creasey’s hero is offered a fabulous gold encrusted egg by a hideous old man and his beautiful “deaf-dumb” daughter. In this mechanical and predictable thriller, she only gets to marry one of the good guys after she regains her hearing.


Marvin has no legs and is deaf. He is a gymnast. Hester, his lover, is the “curse.” Her actions lead to imprisonment for Marvin and death and injury for his friends.

*Defoe, Daniel. (1720).* *The History of the Life and Adventures of Mr. Duncan Campbell: A Gentleman Who Tho’ Deaf and Dumb, Writes Down Any Stranger’s Name at First Sight; With Their Future Contingencies of Fortune.* London, England: E. Curll (reprints from University Microfilms, Ann Arbor, MI).

Campbell, based on a real person, is the son of a Scottish gentleman and a rich lady of Lapland. He is deaf and makes his fortune in London by describing the characters of strangers and predicting their fortunes. As in Defoe’s *Robinson Crusoe,* there are lots of adventures, much humor, and many exotic locations. There is some doubt about whether Defoe or William Bond is the author.


Vauthier, the “brute,” is deaf, blind, and without speech. He confesses to a murder, and most of this novel describes the courtroom drama of his defense, which is based upon Vauthier’s sense of smell and touch.


Quinn, a deaf English scholar, is murdered. Inspector Morse suspects Quinn’s colleagues. Quinn’s deafness plays an integral part in the plot. The novel was made into an episode of the PBS series “Mystery.”

**Note:** Colin Dexter became deaf in his twenties. Many of his mysteries include thoughtful portrayals of hearing-impaired characters.


In a New England mill town, Emily Blair becomes deaf after a severe illness. With the aid of a doctor and a philosophy of “and now tomorrow,” she regains her hearing. Her love life is less successful.


Little Jack was born deaf. Surgery cures him, and he becomes a partner in a law firm. The book contains much interesting commentary on nineteenth-century British attitudes toward deafness.

"Oh" is a gorilla who is taught to use and understand sign language. As he communicates with the humans around him, including his deaf keeper, he becomes weary of their destructive relationships and becomes a menace to those he observes and understands. The researchers decide to kill him.


Greenberg traces the relationship between Janice and Abel, both deaf, and their hearing daughter, Margaret. Janice and Abel often feel angry and isolated from the hearing society around them but share sign language. Margaret's attempts to cope with divergent loyalties and desires are brought to a head by her brother's death.


This is the story of Leda and John, who are deaf and blind, and how they fall in love. It is another Greenberg emotional roller coaster.

Note: Greenberg, under the pseudonym Hannah Green, wrote *I Never Promised You a Rose Garden*. See also her short stories in the following section.


Robert Jordan meets a Republican guerilla leader called "El Sordo" (the "Deaf One").


In this historical romance set in Victorian Scotland and in the sixteenth-century Ottoman empire, the deaf heroine, Fiona, leads a second life as the gorgeous Fiametta.


This is the classic tale of Quasimodo, a hideously deformed foundling deafened by the bells of Notre Dame Cathedral. Quasimodo was raised by the priest Claude Frollo and fell in love with the gypsy dancer Esmeralda.


Two full-length Ed McBain mysteries are included in this volume. The first, *The Con Man*, is McBain at his best. Teddy Carella, the deaf wife of McBain's hero, solves the crime and gets the tattoo!

Note: Teddy Carella features in many of the Ed McBain stories. Hunter also has a hearing-impaired character called "The Deaf Man."


In World War II Liverpool, England, Sally Barnes is deaf and tragically in love with two airmen.

Lewis, Hildred. (1973). *Day is Ours.* London, England: Hutchinson. Tamsie Garland is born deaf. Her parents send her away to boarding school where she learns to lip-read and speak quite well. She also becomes a painter. Unfortunately, her hands are injured in a bombing raid on England during World War II.


Long, Bud. (1977). *Case of the Los Angeles Chameleon: Featuring Comrade Dolgov of the KGB.* Dallas, TX: Gluxit. The narrator of this short novella, who is deaf, aids the KGB's top agent in his hunt for a Nazi war criminal in Los Angeles. The story includes discussions of the discrimination against deaf people in America.

*McCullers, Carson. (1940).* *The Heart is a Lonely Hunter.* New York: Houghton-Mifflin. McCullers, in her first novel, uses a deaf character who is without speech as the recipient of the thoughts and secrets of some of the residents of a small southern town. When the novel was first published, Richard Wright praised McCullers's realistic development of her African-American characters.

Marlowe, Stephen. (1972). *Colossus, a Novel About Goya and a World Gone Mad.* New York: Macmillan. Goya became deaf late in his life, and some people have used this to explain his dark satiric vision. This Gothic romance is set in Goya's Spain of the eighteenth and nineteenth century. It has love, blood, sex, and the Napoleonic Wars.

Monsarrat, Nicholas. (1953). *The Story of Esther Costello.* New York: Knopf. Esther Costello is blind, deaf, and without speech as a result of a grenade explosion. She is adopted by a woman who provides treatment and training for her. They begin to tour the country promoting better understanding of disabled people. This becomes a full-time business and produces lots of money. Greed eventually overtakes the original intention.

Lolita's husband, Dick, is deaf. Humbert is, of course, jealous and spiteful.


In this romantic thriller, Leslie Falon arrives on a Florida Island to teach American Sign Language to Keegan Howell who lost his hearing during the Vietnam War. But she learns more than he does, especially about her attitudes toward her deaf sister and deaf people in general.


This is the heart-rending tale of a deaf boy forced, unsuccessfully, by his father to become oral. The father's need for a "normal" son leads to abuse and a suicide attempt. This crisis enables the boy, with the help of his baby-sitter and a signing friend, to escape back to his mother.


This historical romance, set in Victorian England and the Australian colonies, includes scenes in a school for the deaf where children are taught sign language.


Edwin is deaf and an artist. He is moody and reclusive with everyone but his cousin, Rosa. He communicates by writing notes rather than by using sign language or speech.


Drury Lane, the world's greatest Shakespearian actor, became deaf at the height of his career. He learns to lip-read—"an art in which he became remarkably proficient." He takes up detective work to enliven his retirement and agrees to help Inspector Thrumm and his daughter Pat solve one last case.


In this novel of Gothic horror, housekeepers quit because of things that go "thump" in the house. So Aramenta hires Virgil, a deaf writer, because he will not hear the thumps. But Virgil plots revenge for himself and the creature against Aramenta, a representative of the hearing world. The novel includes sympathetic portrayals of Virgil's deafness.


A deaf man regains his hearing after a car accident. Upon entering the "hearing world," he divorces his deaf wife, leaving her to raise their deaf child alone.

Lex Milburn is a writer who has been deafened by gunfire during World War I. He struggles to build upon the success of his first novel.


The first of these two novellas has an important character who is deaf and communicates with notes and gestures.


In Wyoming in 1887, a Black man and a white “kid” come to town. The Black man kills a local racist and is tried for murder. More killings occur and the “kid,” presumed to be a boy, turns out to be a deaf girl.


The woman who plays the records for skaters in the park is deaf, and so she did not hear the shots that begin Detective Arkady’s journey from Moscow to Staten Island.


Sampson Trehune is deaf and a collector of rare books. His friend, Dr. Robert Able, is a psychiatrist and interpreter for the deaf. Able counsels Trehune, basing his diagnosis on behavior which reflects the deaf in various situations.


Mrs. Sinnott is deaf and communicates using notes written in a series of notebooks. She keeps these and thus even the most inconsequential communication is stored and can be retrieved.


Joe Bonham loses all four limbs, has his face blown away, and loses his sight and hearing in a bombing raid. This novel depicts Joe’s thoughts while in the hospital. He learns to communicate by tapping his head against the wall.


Gerasim is a deaf serf of a rich Muscovite. Gerasim has a dog, Mumu, which disturbs his mistress’ sleep, and Gerasim is ordered to kill the dog. Eventually, Gerasim decides that life at his mistress’ Moscow house is too much trouble and he returns to his village.


Jim tells the tale of his daughter, who becomes deaf after a bout of scarlet fever.


Varley won the Nebula and the Hugo Awards for this depiction of a Utopia for those who cannot hear or see. The inhabitants communicate by the language of “Touch.”

Wight Declius and his deaf daughter, Mandy, construct an illuminated model of the Milky Way in the basement. It is a metaphor for human communication and imagination.


Anna is deaf and without speech. She knows the man she loves does not love her. When she is found beside his dead body, she is tried for murder and sentenced to life in prison. The novel concerns what Anna does and does not experience in society and in a women's prison.

**SHORT STORIES**


"Gargoyle," the gardener's son, is born deaf and is without speech. He is allowed to run wild on the estate. He gains his hearing and learns to speak in his teens. His parent's rich employers hope that his early experiences have put him in touch with some knowledge outside of that which can be taught.


A surgeon communicates with a blinded patient who is deaf using sign language on his hand. The reassurance this gives the patient reminds the surgeon of his own son's lonely wartime death in captivity.


During a young woman's nighttime drive, the lives of her friends and relatives combine in unusual ways. One of the group is deaf and the night reminds her of an old lover.


A blind painter becomes a pianist and a deaf pianist becomes a painter.


The women in the Crewe family have a history of deafness which frustrates their husbands' attempts to get the women to fetch and carry for them. One Christmas, an aunt gives Mary a present. To note what that present was would spoil the surprise.

This is a sensual story, from this Nicaraguan writer, of a satyr made deaf by Apollo. The satyr rules the woods and refuses Orpheus entry because he cannot hear his beautiful music.


Since the old Black woman became deaf, she has learned to interpret the world solely through her sense of sight. Then she meets the devil.


Dr. Marigold, an itinerant salesman—or cheap jack—adopts Sophy, an orphan who is deaf and without speech. This story is all one would expect from Dickens—excellent storytelling and lots about signing and nineteenth-century deaf education, too.


An architectural historian visits an old house and becomes involved with the deaf charge of the curmudgeonly owner.


Betsy's deafness is less a disability than her family's low expectations for their deaf relative. She escapes these expectations only once—when she has her photograph taken.


Stella, the daredevil high diver, is deaf. Her performance changes a small town forever.


In this Nigerian story, a young boy learns how intolerant people can be of difference, including deafness.


This perceptive short story is unusual in that it places the hearing Sarah and her difficulties adjusting to her deaf family at the center of the tale.

**Note:** This short story has the two same characters as Greenberg's novel, *In This Sign*.

The story depicts the frustrations of a deaf Lithuanian watchmaker in South Africa.


The harbor master takes in the deaf daughter of a wayward seafaring woman.


Delaware, the youngest daughter of Judge Piper, is hearing impaired and very independent. She defies her father, saves the town picnic, and marries a shopkeeper who goes on to become a U.S. Senator.


The old deaf patron of the cafe is the subject of a conversation between two waiters late at night.


Joth is a veteran of the Civil War. He is getting deaf in his old age and his comrades think he should retire from the band. He confounds them all.


The deaf servant's signed explanation of the infidelity of his master's wife cannot compete with the wife's spoken explanation and the servant is exiled.


In this Korean short story, a deaf artist visits the narrator's house. She paints a picture which inspires the story.


Maria has been deaf since her brother, John, left the small Mennonite community in Manitoba. As the family waits for the train bringing John back, Maria draws pictures which seem to foretell the future.


Goldberg is deaf and without speech. He is the master of a talking horse in a circus. Or is he master of a man trapped in a horse?

Bertha Coombe is deaf and has become a burden on her hearing relative. The story of her father’s death is recounted in her presence but without her knowledge. This is an excruciatingly painful story of one person’s cruelty to another.


Montague presents a collection of short stories about the students at a school for the deaf and the blind.


This is the story of Eugenia Isakovna Mints, an elderly deaf Russian emigre. Her friends have to tell her of the death of her only son.


A hearing-impaired teacher is tormented by his students.


A deaf woman goes over the river to find the father of her child. She has mistaken his lust for love. He refuses to acknowledge her, and she kills the baby.


Colleen, who is deaf, uses her lipreading skills and a TDD to help catch a gang of drug pushers.


“The Dummy” is deaf and without speech. He does odd jobs in a hospital, which is the setting for this rather sentimental story of a prostitute’s salvation.


Timmy is deaf but he “hears” death minutes before it arrives and is thus able to save his friend. The story is reminiscent of Poe.

Slossen writes an almost Nietzschean story of a man and his quest for meaning with the deaf girl, Clavis.


Beatrice becomes deaf to escape her fiancee's vicious tongue. She succeeds in avoiding a bad marriage only to regain her hearing and marry another nagging husband.


This story tells how people who are deaf give people who are blind sight, how people who are blind give people who are deaf music, and how everyone's dancing improves.


A young nobleman falls in love with a beautiful woman at the opera. But she will not marry him because she is deaf and he would come to despise her.


Wan-fa is the butt of village jokes because he is hearing impaired and his wife is unfaithful.


Welty tells the beautiful little story of a couple whom Welty terms "deaf-mutes" but who are the only people to communicate in the whole story, as they attempt to make the once-in-a-lifetime journey to Niagara Falls.


A deaf boy aids his father in his unfulfilled prophecy.


A little girl with a hearing aid dances to the music of a street musician. After awhile she steals the show.

**Juvenile Fiction**

*Young Adult and Older Children*

This is the first in the "Flying Fingers" series. Matt and Donald meet and Matt teaches Donald some signs. Together they solve the mystery of the newspapers which keep on disappearing from Susan's paper route.


In another "Flying Fingers Club" Mystery, Donald and Matt discover strange things in the dorm attic of Matt's school. As with the whole series, lots of American Sign Language and information about deafness is presented in an exciting format.


In the third adventure for the "Flying Fingers Club," Matt and Donald foil a plot to steal rare cockatoos from the San Diego Zoo. The story also includes some discussion of child abuse.


Three children, one of whom is hearing impaired, find a magic glass ornament at a jumble sale. But their wishes always have unexpected and complicated consequences.


In this delightful collection of stories about the Russian countryside, Bianki tells of the hunter Inotar's encounter with an angry bear which left him deaf. His deafness does not stop him from hunting, however.


Three high school seniors are the driving force behind their football team. One of them is deaf. As they decide on their futures after high school, they explore their special friendship.


Carroll presents a fictional account of Clerc's early life, from his entry into the Royal National Institute for the Deaf in Paris to his departure for America. Clerc helped Thomas Gallaudet set up schools for the deaf in America.


Margaret becomes deaf after an illness. Depressed about her deafness and her family's move to Florida from Maine, she runs away and begins an exciting life with Josie on a houseboat in the Florida Keys.


This well-told story tells how Edmund, with the aid of his imaginary companion, comes to understand his sudden deafness.

Rob becomes deaf after a diving accident. His mother’s attempts to protect him stifle his development. His girlfriend, Kate, persuades Rob to run away from home and helps Rob learn to live a full life.


Beth is deaf and Danny is having problems with his stepfather. They both use the swing which hangs from an old oak tree between their houses as a place to get away from their troubles, but neither wants to share this special place.


Biney is thirteen and deaf. She hates people treating her as though she is stupid and cannot do things for herself. She proves them wrong by rescuing an injured friend.


Flanders has a rotten time at boarding school after her unconventional childhood and her parents’ separation. One of her fellow boarders is deaf.


The author takes an unusually sophisticated look at a brother’s strained relationship with his deaf sister.


Annie, who is sixteen and deaf, hates the idea of leaving her special school and being “mainstreamed” when her father moves to a new job. She learns to accept and be accepted after dealing with a break-in at school.


Wisconsin is her name and her favorite state. So she is unhappy when her family moves to New Jersey. “Wis” is determined that no one at her new school will see her hearing aids. Unfortunately, this creates even more difficulties in making friends.


One of the friends Matthew meets during this summer of adventures is Laura. Laura is deaf and is staying with her overprotective relatives.


Set in the early 1900s in Philadelphia, this is the story of Harry and his experiences when he arrives at a school for the deaf for the first time. The author makes a good attempt to translate sign language into English.
The children of an English Midlands town learn to accept and appreciate David, who is deaf.

Jenny becomes deaf at fifteen. She feels alone and bewildered. It is her friendship with Joe, who has been deaf since birth, that shows her how to cope with being different.

Gustie Blaine was a successful popular fifteen year old when she became deaf after contracting meningitis. It takes the support of family, friends, and teachers to make her realize that she still has choices and can live a full and happy life.

Charles, their new deaf friend, provides the Hollisters with a secret language—sign language—to help them in their detective work.

A deaf girl finds a priceless statue in the church of her Andalusian village; it changes the village.

Toby hates school until he finds a special class for deaf children. Helping in this class gives him a reason to stay on at school.

"Hue and Cry" is an organization devoted to catching horse thieves in the 1800s. Fifteen-year-old Melody Austin is deaf. She devises a plan to hide a handsome horse thief. They fall in love and the thief turns himself in so that Melody can get the reward money and go to school to learn a formal method of communication.

**Books for Young Children**

Mark was born deaf. His mother explains to some hearing children about his hearing aid and how he communicates. Mark and these children become friends. The work is well illustrated by Michael Charlton.

Jacob gets left out of many activities because he is deaf, but he is the only person who can read lips and is able to tell the police about a robber's hideout. Everyone is proud of him. The book is illustrated by Linda Batten and Christian Bridges.
Illustrated by Paul Raynor, this is a story about peer pressure and how cruel eleven year olds can be to one another.

*Fournier, Dorothy. (1982). *The Search*. Northridge, CA: Joyce Media. Laura loses her hearing aid at a campsite. She is surprised when everyone helps her search for it and she realizes that people do not regard her deafness as a reason for not liking her. Walt Fournier is the illustrator.

Buffy is a hearing-ear dog. Mary Ramsey illustrates this story which describes Buffy's selection, training, and how he helps the family he lives with.

Alan loves to help Mr. Williams train his horse, "Whata Baron." One day, Mr. Williams takes Alan to the track. Baron is not in top form and Alan, despite his deafness, is able to discover what is wrong and help Baron win the race. This is one of the few children's books with a deaf African-American character. It is illustrated by Peggy Boughman Deal.

When Becky, a deaf child, comes to live with a hearing family while she attends school, the narrator resents her. But she learns to appreciate Becky's special problems, and they become good friends. Jo Esco illustrated the story with line drawings.

When Jeff, who is hearing impaired, arrives in class, the other children are confused. Mr. Mayhew teaches them about deafness and hearing impairment and everyone, including Jeff, learns a lot.

Frannie is sad because she does not have a friend her own age. When six-year-old Laura moves into the neighborhood, things look up. But Laura is deaf. It takes awhile for Frannie to learn that Laura can "talk" using sign language and they can be very special friends. Illustrations are by Ethel Gold.

Angela Perkins often misunderstands what people are saying. Her parents suspect hearing impairment, and the story describes how she is tested and fitted for a hearing aid. The story is illustrated in color throughout by Eleanor Mill.

Michael is a hearing child with deaf parents. This story explains the embarrassments and love felt by Michael toward his parents and the everyday problems and pleasures of his life especially when the family moves to a new town. It is well illustrated by Helen Cogancherry.


Superhero Deaf Eagle captures the bank robber and enjoys life—comic book style! Drawings are by Rick Clark.

* * * 


This is the story of the friendship between two boys, one hearing and one deaf. The author includes lots of information about signing and some about baseball.


Patty is three years old and deaf. Her mother tells her she is "really something." Patty sets out to discover what "something" is.


Jamie becomes deaf after a bout of German measles. He is frightened by this change, but he never loses hope. With the help of his family and a stuffed tiger, he struggles to recreate his happy life. Illustrations by Tomie de Paola make this well constructed story even better.


Kim is hearing impaired. She has to go to a regular school after attending a special school. At first she thinks she is the only person who is different and is afraid that other children will make fun of her. She finds out, however, that everyone is different in some way. Barbara Bejna’s and Shirlee Jensen’s illustrations are excellent and clear but full of quirky details.

REFERENCES


Sharing Traditional and Contemporary Literature with Deaf Children

CAROLYN SCHULER AND SUSAN MECK

ABSTRACT
THE CENTRAL IDEA OF SHARING literature will be discussed, along with suggestions for collection development, expanding students' knowledge of stories, book discussions, and physical considerations specific to a deaf audience. The deaf library patrons in the examples range in age from two-year-old children to teenagers.

INTRODUCTION
Only the very rarest kind of best in anything can be good enough for the young.
Walter de la Mare
(Lukens, 1990, preface)

In his landmark book, Cultural Literacy, author E. D. Hirsch, Jr. (1988) ignited an impassioned debate over whether children should acquire a shared body of knowledge and whether advocating such knowledge might reflect a biased or prejudicial view of the world. Common stories and shared well-known literature help individuals come to terms with the world—in essence, to "harmonize [their] lives with reality" (Campbell with Moyers, 1988, p. 4). In this article, the authors discuss criteria for selecting traditional and contemporary literature to share with deaf children. The book examples provided in Appendix A and B reflect the points of focus in the criteria.

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SHARING THE LITERATURE

In order for young people to appreciate the past, understand current issues, anchor their futures, express their viewpoints, and act accordingly, there must exist a commonality of that knowledge. In Mary Hoffman's (1991) recent offering Amazing Grace, we meet Grace, a child who loves stories. But even more than the stories themselves, she loves to act out the stories she hears. Readers can easily feel Grace's zest for this activity through her wonderfully expressive emotive face and lively imagination. Caroline Binch's illustrative interpretation of Grace as Anansi the Spider would be completely lost to readers and hearers alike if there were no cultural understanding of, or reference to, that character. It is not possible to appreciate Grace's rendition, nor comprehend what an exquisite performance she gives, if the audience does not know about Anansi. Likewise, the teller and the reader, in order to fully enjoy Grace's talents, should be versed in the other characters she plays—Joan of Arc, a Trojan Horse soldier, Hiawatha, Mowgli, Juliet, Aladdin, or her hardest gained role, Peter Pan.

To understand the discussion, it is important to define the literary terms used in this article as well as the authors' meaning of "sharing the literature." Several children's literature experts offer definitions and a breakdown of the numerous elements of folklore. Bernice Cullinan (1981) clumps folklore into three main categories: folk and fairy tales, fables, and myths (pp. 161-200). Both D. E. Norton (1978) and Charlotte Huck et al. (1979) spell out the divisions of folklore in more specific terms as indicated in Figure 1.

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Figure 1. Comparison of folklore elements in Huck's and Norton's children's literature textbooks.
In the definitions of the literary terms, no presupposition is made on anyone's belief. The aforementioned authorities, with assistance from *Webster's Ninth New Collegiate Dictionary* (1985), helped to streamline the interpretations of the terms used in preparing the article and, subsequently, the Appendixes.

**Literary Tale**

A *literary tale* is a story written down from the beginning. The classic examples of literary tales are stories by the Danish raconteur, Hans Christian Andersen, who created and recorded the stories. When using literary tales, they must be used as written. To change just one word changes the concept of the tale.

**Fairy Tale**

A *fairy tale* is a simple narrative that deals with supernatural beings. A fairy tale also contains magic and relates information about a culture. Although the well-known version of the story of Cinderella and her glass slipper only dates from its publication in Perrault's book of tales at the end of the seventeenth century, the spirit of the story goes back as far as the division of society into classes of rich and poor, ruler and ruled (Whalley, 1972, p. 49). Through the reading of *The Egyptian Cinderella* by Shirley Climo (1989), *Yeh-Shen* by Ai-Ling Louie (1982), and *Tattercoats* by Joseph Jacobs (1965), children have the opportunity to contrast how the familiar story is told in similar fashion in different countries. The true magic of the fairy tale lies not only in the magic that takes place in the tale but also in the acquiescence of the reader and/or listener to believe, if only for the duration of the story, the events that unfold.

**Folktale**

A *folktale* is an anonymous, timeless, and placeless tale circulated orally. In contrast to fairy tales, there is no magic. Incidents have a plausible explanation. In the case of the folktale, the language represents the vernacular. It specifically tells us something about the culture. *Tom-Tit-Tot* (1974), one folktale version of the Rumpelstiltskin story, accurately conveys the Appalachian old-English charm of its English, Irish, and Scottish roots. Within the familiar framework, a hapless miller's daughter becomes a lazy worthless child. A father's proud boast becomes a mother's lament. Timing and circumstance become dumb luck. All of the new elements proceed to the final happy ending. Language, naming customs, beliefs, and traditions define and detail the basic outline.

**Myth**

A *myth* is an explanation of ostensibly historical events that serve to unfold part of a world view of a people or explain a practice,
belief, or natural phenomenon. The myth encompasses creation stories and *pourquoi* tales. Stories such as Aardema's (1975) *Why Mosquitoes Buzz in People's Ears*, Climo's (1988) *King of the Birds*, and the wonderful tales of Rudyard Kipling in which he provides explanations for events—e.g., "How the Leopard Got His Spots"—offer justification for these questions of "how" and "why." Some creation stories are *pourquoi* stories. Many cultures offer their explication of the creation of the world and the objects in it which is different from the biblical or scientific interpretation. Classic examples of these creation tales are captured in Virginia Hamilton's (1988) *In the Beginning: Creation Stories From Around the World*.

**Legends**

Legends are stories coming down from the past—one popularly regarded as historical but not verifiable. The many versions of Johnny Appleseed or of John Henry portray a true legend. They attempt to reflect deeply held beliefs while trying to relate to another culture. Examples of legends that connect a historical event, but one which cannot be verified, are *Why There Is No Arguing in Heaven* by Deborah Nourse Lattimore (1989) and *Paul Bunyan: A Tall Tale* by Steven Kellogg (1984).

When discussing contemporary folkloric literature, one reference might be to stories that draw on the elements of traditional folklore written within the time, framework, and culture (rural and urban) of our modern society. A story such as Van Allsburg's (1986) *The Stranger* is an example of a contemporary tale. There is a farm in the story, but the farm is definitely a recognizable twentieth-century American farm.

Fractured fairy tales, such as *The Frog Prince Continued* and *The True Story of the Three Little Pigs*, both by Jon Scieszka (1991, 1989), represent a contemporary approach to traditional literature. These stories contain fairy tales with an unusual perspective or twist, told within the time, framework, and culture of today's society.

Sharing literature establishes the relationships among the story and the teller, the teller and the audience, and the audience and the story. "To share implies that one as the original holder grants to another the partial use, enjoyment or possession of a thing" (Merriam-Webster, 1985, p. 1082). To paraphrase, the act of reading aloud or telling a story means that the teller or reader grants to the listener the enjoyment of a story. The reader or hearer can privately absorb a story and fully appreciate one or more levels of enjoyment simultaneously.
CHOOSING AND SHARING THE LITERATURE

This article outlines ten considerations when choosing and sharing traditional and contemporary literature with deaf children. These points of focus include:

1. selection and presentation;
2. emotional needs of the child;
3. images of the culture;
4. basic time frames;
5. how well the child is prepared for the stories;
6. access points to the story;
7. versions and translations of the stories;
8. how literal is the story and what are the levels of interpretations;
9. illustrations; and
10. didacticism.

Selection and Presentation

When using traditional and contemporary literature with deaf children, the process as well as the content is important. While this article is not an instructional guide, its intent is to offer recommendations for school and public librarians to consider in welcoming the deaf child into the library.

Definite selection criteria should be applied when choosing books to use with any child in any setting. However, deaf children are more wedded to analogous conceptual and contextual cues than their hearing counterparts. For deaf children, therefore, the case is even stronger for careful selection of appropriate materials. For starters, choose books that have a focused plot line. Too many subplots, too many characters, and too much information only serve to confuse the recipient. One book that works extremely well is Caps for Sale by Esphyr Slobodkina (1947). The peddler awakens to find that some mischievous monkeys have taken his caps while he napped. There are only a few characters and a simple plot. In addition, this tale possesses a well-paced rhythm for reading aloud, humor, teasing, nicely controlled vocabulary, and smooth conceptual transitions.

For a deaf audience, vision is a crucial element. Give time to the illustrations. Sharing the pictures requires a broad visual range. The teller needs to see the text and pictures. The listener needs to see the teller or interpreter. The listener must also absorb the concepts visually related (signed) and their relationship to the picture.

There are several ways for the teller/reader to physically handle a book when sharing the contents with a group of deaf youngsters. One way is to place the book on a chair or holder at the teller's side. This frees the hands completely to sign fluently and gesticulate dramatically. With older children, it is often preferable to place the
book in the lap. This allows the sharer of the information to "tell" or sign the words to the audience while directly facing them. After the telling, the presenter may then show the pictures to the group. The pictures should be slowly exhibited in order for all members of the audience to absorb the visual messages. Visual comfort and clarity are necessities: eye level is a vital factor for toddlers while young children need every visual advantage to ensure enjoyment.

**Emotional Needs of the Child**

Remember that it is important to attend to physical and emotional needs as well as literature development when selecting books for young readers and listeners. Children identify their own emotions through the characters in children's books. They may read about a child who covets a toy in a store, such as the little girl, Lisa, does in *Corduroy* by Don Freeman (1968). Perhaps while reading about Frog and Toad in one of Arnold Lobel's many tales featuring these two lovable characters, children may see their own daily problems—a lost button from a jacket or a reprimand for eating too many cookies (N. Hands, personal communication, February 26, 1990).

Children may experience an unknown world through books. Sometimes that unknown world exists in an imaginary place. At other times books help children understand their own environment or place in the universe. No matter what appeals to a child, books offer opportunities to create images and to enrich a child's emotional life that may remain in his or her mind throughout life. These emotional connections include:

1. the need to be small in the world;
2. the need for love and reassurance;
3. the need for friendship;
4. the need for power and to have control over happenstance;
5. the need to stay the same age with no responsibility;
6. the need for humor;
7. the need to be quiet;
8. the need for imagination;
9. the need to believe in things that are not real; and
10. the need to feel a sense of history and be in a family and community.

These sentiments need no complicated interpretation. They exist in each child and remain through adulthood. For each emotion, there are hundreds of stories that speak to one or more of the human needs.

The attention span and amount of vocabulary that is understood must be considered for the youngest participants. Incomparable books for toddlers include titles by Donald Crews, Tana Hoban, Ann Jonas,
and Anne Rockwell. There are few words on the page, so the teller is able to memorize them. This gives the teller the opportunity to look fully at the children to command their attention and address the story. The teller then can move about, rearrange chairs, or introduce creative dramatics to enhance the story.

Images of the Culture

The central aspect of literature across cultures is the folktale. The central component in folktales is the image of the culture. Some of these images of culture are: anthropomorphism, literature as literature, literature as theater, and a specific time and place.

Anthropomorphism assigns human form, personality, or actions to that which is not human. Characters in anthropomorphized fairy tales help children explore their fears in a polarized (all good or all evil) way (Bettelheim, 1977, p. 74). Through anthropomorphism, children explore human nature. In any version of *The Three Bears*, children recognize that Papa Bear, Mama Bear, and Baby Bear all have very definite personalities. Because animals in folklore have only one or two representative traits, the story remains uncluttered. Listeners identify the character's personality, idiosyncrasy, or quirks and are thus able to digest the story based on their own life experiences.

A prime example of this is the folktale *Hansel and Gretel*. When the wicked witch goes into the oven, children cheer the action thereby reinforcing the maxim. Good is rewarded and evil is punished with no reaction of remorse from the readers.

Literature as literature helps readers come to life. A single reader or participant can privately absorb a story. Two or more people can discuss the words heard or read by the two of them and experience a more complete sharing. For example, *Jack and the Beanstalk* (Pearson, 1989) is a clever and satisfying story when read silently. However, reading the words aloud adds a rhythm and cadence to the story that catapults the meaning to a higher level of understanding and enjoyment.

Literature as theater is more visual and involves a number of elements all working in cyclical motion. Besides introducing concepts like optimism and courage, folktales are the basis of many cultural and literary references found in contemporary literature, films, and theatrical productions. "According to Marilyn Iarusso, New York Public Library, 'Open, Sesame,' 'Beauty and the Beast,' and 'Cinderella' are concepts as much as they are titles and phrases from stories" (Taub, 1984, p. 64). When the story is in the readers' minds, they are able to relate it to happenings in their lives. "It gives you perspective on what's happening to you" (Campbell, 1988, p. 4). If that ability is lost, if readers, indeed, have no cultural literacy, then
they have really lost all guidelines and will have to work everything out for themselves.

The full range of this theatrical sharing of literature includes videotaping, storytelling, reading aloud, booktalking, and programs of shared inquiry—such as Junior Great Books—or specific to the deaf community—the addition of the element of American Sign Language (ASL). Sign language enables the deaf child not only to share the literature but also to share a culture as it is transmitted, understand the differences in a culture, gain a frame of reference, develop a foundation for future reference, and view the world from a very specific point of view. Remember that librarians are not taking a body of literature and feeding it to the deaf community but are including deaf children as recipients of this communication of folklore. Folklore is on stage here, and the deaf person is a member of the human audience.

Cultural literacy helps establish us in a time and place. This occurs in both traditional and contemporary literature. In Silent Lotus by Jeanne M. Lee (1991), deafness transcends a time period. The characterization appeals to deaf as well as to hearing children as children, as opposed to hearing children versus deaf children.

Basic Time Frames

American Sign Language concepts become the real connectors in establishing time and place for the nonhearing world. The teller must depict the big picture first and then give the details. In Keiko Kasza's (1987) The Wolf's Chicken Stew, it is imperative to set the scene first. What is the name of the wolf? What is he doing? What does he look like? The teller, comparable to a stage director, must first set the scene so that the receiver really visualizes the wolf in a ready-to-pounce position with his claws out. Then the listener is ready for more information—that the wolf plans to eat the chicken for his dinner.

In a more traditional tale, such as the Snow White translated by Paul Heins (1974) with illustration by Trina Schart Hyman, the wicked Queen and the place of evil must be staged first. In this version, the Queen is an enchantingly beautiful queen with long silken tresses. However, she is also an arrogant and jealous mother who is threatened by the beauty of her own stepdaughter. Mother is a positive and loving image in literature. Therefore, the Queen cannot become wicked until she physically goes into a hidden deserted room to create a poisonous apple. The room represents the evil space. When she visits Snow White to offer her the apple, the listener needs to visualize the house. The last scene that is blocked is the frightened little girl opening the door to meet evil. Ultimately, the teller or interpreter
has the power to control the story. If visualization is provided in a logical broad-to-specific order, then a positive, enriched, culturally accurate sharing of literature has transpired.

**Prior Preparation for the Story**

The fifth access point to consider in sharing literature with deaf children is the degree to which the teller and the listener are prepared for the telling. Assume nothing. Are the children acquainted with the literary references and nursery rhyme characters in *The Jolly Postman* (Ahlberg, 1986)? Are they part of the joke? If so, then the enjoyment is guaranteed. If there is no understanding or recognition, then the little jokes are all lost.

What cultural allusions from past folklore are brought into contemporary society? Will today's children be able to relate to the grandmother in the recent Sondheim and Lapine (1988) hit musical *Into the Woods* if they have no basis in fairy tales? Will they understand grandmother's admonishment about not talking to strangers or straying off the path if they have never heard or read any version of *Little Red Riding Hood*?

Tellers must be as committed to the content of the folklore as they are to the telling. What does this involve? First, it is important to note that preparation should involve an understanding of the visual imagery and emotional impact on a child. For example, what mental pictures are invoked when a child hears about Rapunzel's prince jumping out of a tower? What is involved emotionally? Is the audience old enough to understand the reality of what has just been communicated? Did the prince hurt himself? Will he be all right? If the teller has not prepared the listener for this circumstance, then the teller may have to deal with a greater emotional trauma. Consider the act of Rapunzel walking away with her own children. How do you explain their sudden appearance? How were they born? Who is their father? It behooves the teller to know what is involved so that the audience may receive the information appropriately.

When sharing literature with deaf children, tellers must do some preliminary homework. They must understand the audience and research the story if necessary. Every group is different and all dissimilarities must be considered (Kimmel, 1981). To some, *The Pied Piper of Hamelin* is explained by the Black Plague and the death of children, to others, it is a reference to the Children's Crusade and the disappearance of children. A traditional Mexican folktale, such as Aardema's (1991) *Borreguita and the Coyote*, may interest fifth or sixth graders, but it will not hold the attention of a young audience just learning to communicate in the deaf language and new to storytelling or being read aloud to for a lengthy period of time.
Similarly, toddlers usually relate well to stories about little furry animals, but the upper-level readers and listeners will be put off by such puerile offerings. Tellers must consider themselves as well as their audience; if tellers do not relate to a story, then neither will their audience.

Second, the teller's level of cultural awareness is even more consequential than that of the audience. Unfortunately, when literature is missing in the early stages of life, it is often missing in adulthood. Meredith Willson's (1957) delightful duet, "The Sadder-But-Wiser Girl" from the Broadway hit The Music Man, is a prime example of what happens when there is a dearth of cultural knowledge in an experienced mature life. Without familiarity with Nathaniel Hawthorne's (n.d.) The Scarlet Letter, the listener completely loses the meaning of Willson's superbly honed lyrics, "I hope and I pray for Hester to win just one more A." Furthermore, the listener cannot make the connection between the lyrics and the novelty of the relationship between Marian the Librarian and Professor Harold Hill or appreciate the genius of the language. To the uninformed, the song is just another zippy song with rhyming words.

Similar connections exist when sharing stories with deaf children. Deaf children must be given every possible association in order for them to connect what exists in their own small world with what exists in literature. For example, Sheila Burnford's (1961) The Incredible Journey, offers all children, including the deaf child, the opportunity to relate to the tale in many ways: as an odyssey of the courage and endurance of two dogs and a cat who overcome obstacles to return home; as a story of a family who loves the animals; as a narrative of a stranger who takes care of these stray animals; and as a history of the logging industry in Canada.

The physical preparation of a story for deaf children is significant. It helps to establish the scene of the story, it gives the children an opportunity to adjust to the storyteller's manner of presentation, and it provides a certain set of details that will provide an adequate amplitude for enjoyment. Once this atmosphere has been set, the story proper can begin.

"Once upon a time," "In a certain country," "A thousand years ago, or longer," "At a time when animals still talked," "Once in an old castle in the midst of a large and dense forest"—such beginnings suggest that what follows does not pertain to the here and now that we know. This deliberate vagueness in the beginnings of fairy tales symbolizes that we are leaving the concrete world of ordinary reality. The old castles, dark caves, locked rooms one is forbidden to enter, impenetrable woods all suggest that something normally hidden will be revealed, while the "long ago" implies that we are going to learn about the most archaic events. (Bettelheim, 1977, p. 62)
Deaf children are literal. Literature helps them get past that stumbling block. The unfreezing of the imagination through the beginnings of the narratives invites an audience with that need into the world of make believe.

Deaf children increasingly understand how to recognize a resolution through exposure to an abundance of literature. Narrative endings such as "they lived happily ever after," "the giant is killed," "the princess is saved from the dragon," and "she ran off never to be seen again" leave no doubt in the child's mind. For this reason, it is always best to end the story on a definite note.

Access Points to the Story

Without meaning to sound redundant, it is important to emphasize that the access points of a story must also be considered when addressing the access points of sharing literature. To paraphrase, sharing the literature is the ability to take a fairy tale, a legend, or a myth, and relate it to the real world and the listener's perception of reality. These avenues of approach include: (1) geography, (2) commonality, (3) prior knowledge of a country or a time period, (4) costumes and native dress, (5) setting, (6) the book cover, and (7) the language of the text.

Multicultural connections are forged through geography. Can the setting of the story be pinpointed? Or is it simply a fictitious location awaiting myriad interpretations based on the listener's imagination? In *The Enchanted Tapestry*, by Robert San Souci (1987), the youngest son has a deep love and respect for his mother and her craft. This affinity is the access point to the story for a young child who can really relate to the adoration of a parent. This is true for a hearing child but is especially important for a deaf child. That connection makes the story more personal, allowing the deaf child to relate to a Chinese child and understand his or her similarities with that child. There is a recognition of a commonality. Also, the child, particularly if there are illustrations involved, will begin to recognize aspects of Chinese culture so that, when introduced to a second story that is described in a similar land, there is familiarity of that culture.

Prior knowledge of a country or a time period is another element of passageway into a story. When experiencing *Jack and the Beanstalk* (Kellogg, 1991), the mother is often described or visualized in a long dress. This manner of dress is indicative of the time period. Costumes or native dress can be indicative of the story's country of origin. Consider the many variants of the *Cinderella* story. *The Egyptian Cinderella* by Shirley Climo (1989) introduces us to a slave girl, Rhodopis, married to Pharaoh Amasis. Rhodopis has blond hair,
green eyes, and rosy cheeks. The other servants scorn her because she is different. When her Cinderella dream is fulfilled, Pharaoh declares her the most Egyptian of all: "For her eyes are as green as the Nile, her hair as feathery as papyrus, and her skin the pink of a lotus flower." The English version of the same story features a variety of fair haired beauties. *Yeh-Shen*, by Ai-Ling Louie (1982), a Cinderella story from China, portrays a protagonist with Oriental features. In addition to Yeh-Shen's appearance, the reader discovers the culturally significant Chinese fish motif in beautiful pastel and paint illustrations. Previous knowledge of these cultures conjures up a mental picture of the characters and helps children understand differences in appearance.

Setting is the fourth point of entry to the account. Does it take place in a castle? Is the location a farm, and, if so, where is the farm? Remember the importance of stimulating listeners' minds when preparing them for a story. Give them the information they need. If there is no reference source to indicate a people or country, then the teller must apprise the listener of the situation and create the access point for them. For example, in the tale *Bringing the Rain to Kapiti Plain* by Verna Aardema (1981), no certification can be found to substantiate the existence of the Nambia people in Kapiti Plain. First of all, the teller must take the time to establish the authenticity of the characters and location and, second, share that with the audience for a better appreciation of the narrative.

A popular axiom admonishes us not to judge a book by its cover. However, for children in both hearing and deaf populations, the cover is influential and should be considered when selecting literature to share. According to children's librarians and booksellers, a book's jacket or cover can solely determine whether or not a potential reader will ever pick it up (Feldman, 1991, p. 46). *Mufaro's Beautiful Daughter*, by John Steptoe (1987), *King of the Birds* by Shirley Climo (1988), *The Llama and the Great Flood* by Ellen Alexander (1989), and *Lon Po Po* by Ed Young (1989) are all choice examples of literature often discovered because of attractive and alluring covers. In the past twenty years, the trend to highlight folktales in a single title package with an eloquent jacket as opposed to inclusion in an antiquated anthology has been a boon to both contemporary and traditional literature. Keith Baker's (1989) *The Magic Fan*, Ann Grifalconi's (1986) *The Village of Round and Square Houses*, and Fred Marcellino's (1990) recent award-winning *Puss in Boots* are examples of books that do this by provoking the reader visually.

The last story accessible factor to ponder is that of language. Basically, the question is In what language is the story presented?
This leads to the next point in the overall discussion of access points in sharing literature—versions and translations.

Versions and Translations

Most awards for children's books and other materials are given on the basis of adult evaluation. The standards by which adults judge are often different from the standards by which children choose materials (Carter & Harris, 1981, pp. 54-58). While books should be readily available in libraries for those children who might not otherwise see them, the library does not need every edition of a story. The selection of the proper items to include in a collection is another investigation altogether. However, there are five points to consider: (1) schlock versus quality, (2) collections versus single editions, (3) vernacular, (4) repetition, and (5) the crossover of culture.

With today's exquisitely illustrated picture books, it is inconceivable that anyone would willingly choose a supermarket "bulk literature" product (Landsberg, 1987, pp. 232-33). Most of these are generic computer-generated items. The stories are often trite and have little value. There is a place for these pop culture items. However, children deserve to be exposed to the finest and loveliest forms of the written word and illustrations, which explains the success of works that demonstrate quality writing and illustrating. "The merits of many Disney productions [and others of similar quality] are undeniable; he adapted the accepted works and classics in a medium which has a popular appeal and a ready audience" (Finch, 1975, pp. 17-18).

Even classics have been subjected to schlock interpretation. Over the years, C. Clement Moore's celebrated poem, "The Night Before Christmas," has endured the weakest artists' and computer-generated pictures. Generally speaking, when presented with all of the stunning interpretations of this time-honored tale—from the charming traditional rendition by Tasha Tudor (1975) to the whimsical, most recently published Grandma Moses' Night Before Christmas (1991)—children prefer and deserve the better quality items. Children deserve the best. This starts with the stories and pictures in their lives. What a sad world, indeed, if children completely disregarded Ernest Shepard and Roberto Innocenti's versions of Winnie-the-Pooh or Pinocchio. This is especially true for deaf children. Quality illustrations create the strongest and most memorable impressions.

Libraries do need anthologies with stories that are appropriate for children. However, anthologized editions are not particularly successful with deaf audiences. A good signer can sell the story if the majority of interpretation is memorized and the teller can maneuver facially and physically to maintain attention. Over the
past thirty years, the addition of illustrations to stories culled from anthologies have made the world of story even more accessible to children of all ages and needs. However, other matters should be considered. Introduce youngsters to the creatively constructed picture books of traditional and contemporary literature so that they will want to seek the stories out themselves—even in an anthology.

A note of personal observation about the use of anthologies in sharing literature with the deaf community seems in order here. We have just related the fact that anthologies do not work well with storytelling for the deaf. However, the beautifully designed, generously illustrated, highly readable anthology, *Michael Foreman's World of Fairy Tales* (Foreman, 1991), has recently arrived in bookstores and is receiving considerable acclaim with readers and tellers of all ages; it is destined to be a classic. The potential trend is worth observing.

Not all writing works well for all storytellers. Dialect and vernacular is difficult to convey. Not everyone can tell a B'r'er Rabbit story. Neither can everyone be proficient in communicating a Hans Christian Andersen tale that requires almost no tampering with the text. However, because there are enough titles with pictures to help detail the text, there will always be colloquial traditional tales and contemporary literature to share. Two elegant picture books with patois that work are Robert San Souci's (1989) *The Talking Eggs*, handsomely illustrated by Patricia Polacco, and William H. Hooks's (1990) *The Ballad of Belle Dorcas*, which contains striking woodcuts to help convey the message.

The fourth consideration in selecting a particular version or translation is one of repetition. Repeated choruses, such as "Fee, fi, fo, fum"—for which signs should be established before the telling—and repetitious action provide a strong sense of movement and direction in a narrative. Also, visual repetition, as in Jan Brett's (1989) *The Mitten*, helps establish familiarity in an audience's mind. Repetition is a fine teaching tool and allows for the audience to participate simultaneously with no preconceived notions about sound or sight.

As previously noted, literature is theater. The telling of the story allows for a natural progression to creative dramatics and is especially applicable with recapitulated movement. This is demonstrated well in *The Carrot Seed* by Ruth Krauss (1945), in which a number of characters, introduced one by one, hang on to one another to pull a large carrot from the ground. The more actively involved in a story children become, the more it is remembered and stored away for future use.
With the current wave of multicultural awareness, it is vital to mention the cross-language aspect of versions and translations. How literal is the story, and what are the levels of interpretation? When telling stories to a deaf audience, there are a number of transactions happening simultaneously: the literature has appeared in an original language; it is translated to English; it is transferred to sign; and it is rendered to the deaf audience, often with the help of illustration. How well this final version of the tale is transmitted, either through the teller/interpreter or the teller and interpreter, depends on how faithful the teller is to the original and how well the story has been interpreted. How successfully the story is relayed also depends on the use of American Sign Language. ASL is the preferred mode in the continuum of signing strategies because it alone is a member of the family of human languages.

**Literal Interpretations**

Signed English, an inaccurate form of both English and ASL, is a feeble attempt by so many well-intentioned storytellers to include deaf children in one of their services. This is a common mistake. The assumption is that Signed English and ASL are interchangeable. If there is one piece of advice to be offered to anyone interested in sharing literature with deaf children, it is *Do not fake signing*. If the teller is not proficient with signs, he or she should admit it. It is insulting to deaf audiences and lessens the credibility of the teller in terms of offering any real service to deaf persons in the library community if the storyteller pretends to sign to deaf children.

Signed English does not work in interpreting a folktale for deaf children for several reasons. The word order is not readily understood and the literalness of the language can be confusing to the receiver. Consider the concept of “have to” in a story such as *Little Red Riding Hood*. If mother says to Little Red Riding Hood, “You *have to* take this bread to Grandmother,” then the teller cannot sign in perfect English word-for-word telling because it will mean nothing to the receiver. If the teller conceptualizes the term, as is the process in ASL, and signs, “You *must* take this bread to Grandmother,” then the audience can relate and will fully understand the command.

For Paul Goble’s (1978) version of *The Girl Who Loved Wild Horses*, conceptual accuracy is paramount. The story is set in reality, but as the girl follows the horse, the setting shifts from reality to fantasy. When interpreting this action, how well, conceptually, does the transition take place? It is imperative that storytellers keep the deaf audience with them as the transition is made. If the signs are word for word instead of concept for concept, the listener will lose the story. *Buffalo Woman* (Goble, 1984) is another sample of a story
that cannot be offered in Signed English terms. This is especially true for the climax and ending of the story. The concepts have to remain true to one another, as closely matched as possible. If the teller is going to use signs, then the correct conceptual signs must be used.

Recently an enlightened vision of the country’s multicultural heritage has taken hold. No longer is a “forced” change of culture so widely advocated. Instead, this new vision acknowledges that a dominant culture does exist within certain contexts, but it also calls for a profound appreciation and fostering of the native cultures of people not born into the dominant culture. (Rasinski & Padak, 1990, p. 576)

In sharing literature, one common denominator connecting the dominant (hearing) and subdominant (deaf) cultures is that of illustration. The book’s artwork benefits the deaf community slightly more than the hearing community because it serves as the explanation of the text and as a stimulant for the imagination in a culture that needs a less literal vision of the world. For hearing people, the pictures and photos merely expand the meaning of any given text.

Illustrations

In most circumstances, illustrations initially attract a reader to a story. What appears on the page can clarify a concept as well as any word or phrase. There are three points to consider in connecting illustration and folklore: (1) how does the illustration develop the character and sustain the image? (2) how does the illustration make the reader want to turn the page? and (3) how does the illustration show respect for the listener and for the culture represented in the story? Illustration must be an interpretation of words and not just an ornament.

When selecting books for deaf children, the teller should look for illustrations that are visible on the same page as the text, or, as in the case of a double-paged spread, as close to the illustration as the turning of the page. There is nothing more confusing to a child than to have a teller share a story then show an illustration that does not match. Books that work well in this capacity have the pictures match what is revealed in the text and are placed so well in the book that as soon as the teller speaks the words, the visual image reinforces them.

One of the dangers inherent in exquisitely illustrated retellings or adaptations is that the simplicity and straightforwardness of the folkloric element gives way to a product that is “slick, overly sophisticated, precious, or excessively embellished...sometimes the charm of the language of the original folk literature disappears, to be replaced with charmingly attractive illustrations, which are a joy to behold, but which wreak havoc with the linguistic art on which
they are based" (Anderson & Groff, 1972, p. 165). Nevertheless, "the art in children's books helps the child develop a sense of aesthetics. Book illustrations may be the young child's primary source of exposure to art. Consequently, artists must accept the responsibility to give children their highest conception of what is beautiful" (Hands, 1986, p. 7). Because of the multitude of visual stimuli characteristic of today's electronic age, children need to be exposed to quality in art at an early age in order to make aesthetic choices in adolescence, in adulthood, and in more mature years.

Contemporary artists such as Paul Goble, Stephen Gammell, Patricia Polacco, Paul Zelinsky, and Trina Schart Hyman, as well as the earliest illustrators of tales such as Arthur Rackham, Beatrix Potter, Howard Pyle, Kate Greenaway, and Richard Caldecott are just a handful of masters who have created illustrations that successfully enhance the text, accurately convey information, and strikingly catapult the tales to new forms of artistry.

In many cases, the book itself works magic and no interpretation is needed. Whenever the storyteller does reveal the tale, it is the story that is the focus. It still depends on the word to work all the magic. A good story needs no intermediary. It will handle the difficult concepts well. *The Hare and the Tortoise*, in any version, has good characterization. A great deal is learned about the two animals, their habits, and their philosophies about winning and life. The illustrations are important. They create a scene and help locate a particular setting. However, the focus is still the story. The same can be said for Tomie dePaola's (1988) *The Legend of the Indian Paintbrush*. The legend is an intricate saga to comprehend, but it is successful, even with a young crew, because it is presented so well.

**Didacticism**

For the purpose of this article, didacticism refers to the intent to convey instruction and information as well as to please and entertain the reader. Traditional literature, folklore, and contemporary tales have implicit lessons that teach us in a way that nothing else can. Because of the use of didacticism in literature, we learn lessons for the rest of our lives. Who, when reading or hearing *The Baker's Dozen* by Heather Forest (1988), cannot help but learn the value of doing a good job? Repeated readings of the same tales also present us with the opportunity to extract something different from the story each time. Marcia Brown's (1947) *Stone Soup* primarily is a story of how three hungry soldiers trick the townspeople out of their food in storage. However, with subsequent readings, we discover the intelligence and wisdom of these three infantrymen when we realize that they have taught us the value and benefit of sharing with one
another. Later readings demonstrate the concept of resourcefulness and creativity. How often do we, as teachers, parents, and caregivers, revert back to this simple lesson that so many of us learned from repeated hearings of the tale on the early morning television show from the nineteen fifties and sixties, “Captain Kangaroo”?  

The literature becomes a teaching tool again when the emphasis is taken off the word and refocused on society. This cultural literacy that we painlessly learn transcends all ages. In Gerald McDermott’s (1975) version of the Japanese legend, The Stone Cutter, Tasaku unwisely longs for wealth, the power of the sun, the clouds, and the mountain. His foolish longing for power becomes a tale of wishes and dreams that can be understood on many levels. The child is magnificently introduced to the artistry of the Japanese people, in addition to the Eastern lesson of being content in life. The design motifs of traditional Japanese printmaking are incorporated into the resplendent full-color collages from a scroll-like series of dramatic storytelling images. What illustrator McDermott chooses to transmit through Japanese imagery, Patricia Newton (1990) conveys through an Eastern Indian society in her version of The Stone Cutter. These strong images of a people can also be seen in Sally Scott’s (1987) adaption of the Russian tale, The Three Wonderful Beggars. After predicting that hard-hearted Mark the Rich will lose his fortune to the young Vassilil, three beggars save Vassilil from Mark’s repeated attempts to kill him. Those who share this title will experience the harsh and crude life of so many Russian peasants, the rich textures in design indicative of Russian art, and the classic Ukrainian lesson of just, though unusual, punishment.

Given the didactic nature of stories, it is necessary to caution against perpetuating stereotypes. If we are exposed to a constant barrage of “wicked stepmother,” then it is easy to see how our vision of a real stepmother in society is shaped. Not all stepmothers are wicked, not all ugly people are bad, black is not necessarily representative of evil, and white is not always good. Two of the best examples of this point appear in the same version of Snow White (Heins, 1974), illustrated by Trina Schart Hyman. The stepmother, who becomes such a wicked character in the retelling, is not at all ugly. She is shown as a striking figure who was very beautiful. The reader will also note throughout the book that Snow White herself is illuminated each time she appears on a page. The rest of the details fade into darkness and nondescriptive focus. Even in the scenes with the other positive members of the cast—the dwarfs, the prince, and his servants—the lightness, indicating the purest person, remains on Snow White.
CONCLUSION

In his acceptance speech for the Academy of Arts and Sciences’ Lifetime Achievement Award a few years ago, Steven Spielberg stated: “Only a generation of readers will spawn a generation of writers.” Reading is the last private act known to man. The unique experience of reading words and absorbing their meaning is a reward in itself. When text, art, and emotion meet, there is true harmony. However, it is only when literature is shared that it truly comes alive.

In this article, the authors have presented the criteria for selecting these traditional and contemporary pieces of literature for deaf children. Throughout, they have attempted to provide examples to support the ten points of focus. Like our ancestors, we all need the magic of folktales. In summarizing the effect of story on all of our lives, Jane Yolen (1981) says it best:

[We all need the magic of folktales,] the magic of wonder, the magic of language, or the magic of challenging a waiting mind. It is up to the artist, the writer, the storyteller to reach out and touch that awesome magic . . . then pass it on. (p. 91)
APPENDIX A

TRADITIONAL TALES TO USE WITH DEAF CHILDREN


APPENDIX B
CONTEMPORARY FICTION TO USE WITH DEAF CHILDREN

REFERENCES

Standards for Library Media Centers in Schools for the Deaf: An Updated Perspective

JEANINA MECCA ODIE

ABSTRACT

Seven major national standards for school libraries or school media centers have been developed since 1920. The most important and successful of these standards, for a variety of reasons, was the 1960 Standards for School Library Programs issued by the American Library Association (ALA). In 1967, the Convention of American Instructors for the Deaf published Standards for Library-Media Centers in Schools for the Deaf: A Handbook for the Development of Library-Media Programs, which paralleled the development of the 1960 standards in method and scope. Changes taking place in society and in the field of education have encouraged the further evolution of standards for school library media programs and for public library services to people who are deaf. It is now time to develop standards for school library media programs for deaf students that look at the full spectrum of the learners and their educational needs within the widest range of placement options.

INTRODUCTION


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1960, several other publications on standards have been published.
The most current, *Information Power: Guidelines for School Library
Media Programs* (AASL & AECT, 1988), was prepared by AASL and
the Association for Educational Communications and Technology
(AECT) and published by the American Library Association.

The scope of the school library media center has changed
dramatically since 1960. *Information Power* stresses the need for school
library media programs to prepare for the future. A perspective for
library media center programming and a projection of future needs
and direction for library media centers at schools for the deaf can
be provided if librarians review the current ALA standards when
considering the unique educational needs of library users at these
schools.

This article will present and discuss a historical overview of
standards for school libraries/school library media centers, the
development of major national standards, the influences that the
various standards have had on the profession, and the controversy
within the profession as to the definition and future role of standards
in the development of school library media programs, particularly
as they apply to schools for the deaf.

**STANDARDS: A HISTORICAL OVERVIEW**

Seven major national standards for school libraries have evolved
since those issued in 1920 by the National Education Association
and the North Central Association of Colleges and Secondary Schools
(Jones, 1982, p. 13). These standards, established for secondary schools,
were based on a series of surveys of what was generally in practice.
They provided a quantitative statement of "requirements for a number
of books, type of facilities and amount of a budget, according to
size of enrollment" (Hug, 1989, p. 38). These standards, often referred
to as the "Certain" standards, were successful because they "gave
school administrators what they wanted—something specific, definite
and official" (Jones, 1982, p. 14). In 1925, the National Education
Association and the American Library Association issued the
*Elementary School Library Standards* as a companion statement to
the 1920 "Certain" standards, but it was not as widely accepted as
the secondary school standards (Jones, 1982, pp. 13-14).

As the concept of school libraries shifted from one of modeling
public libraries to one of coordinating library programs with
educational programs and to building collections that supported the
curriculum, the changing needs paved the way for the next set of
standards. *School Libraries for Today and Tomorrow: Functions and
Standards*, issued in 1945 by the ALA Committee on Post War
Planning, attempted to deal with these changes by providing the added dimension of service to students and staff. It also provided criteria for evaluating programs and presented quantitative tabular measures for staffing, collections, expenditure, and space. These provisions established the 1945 standards as the forerunner of modern school library media standards from 1960 to the present (Jones, 1982, p. 14).

Major societal, educational, and technological changes during the mid-1950s set the stage for the next set of national standards, *Standards for School Library Programs* issued in 1960 by ALA (Hug, 1989, p. 38). The 1960 standards have been considered by many to be the best and most successful for a number of reasons. The standards supplied an authoritative model which was based on the survey method of research combined with the judgment of experts. Also, a concerted effort was made to explain and promote the standards to school personnel, jargon was avoided, and the goals presented were realistic and achievable. It is important to note that the 1960 standards were requested by school personnel who needed a guide which reflected the many changes taking place in schools (Jones, 1982, p. 14). The 1960 standards provided a quantitative measure which "directly influenced developing collections, improving facilities, expanding school library media programs, and securing qualified professionals" (Hug, 1989, p. 39).

It was in this atmosphere that work was initiated to better understand library programs in schools for the deaf. A project to accomplish this was undertaken for the Convention of American Instructors of the Deaf under a contract (OE 04-19-066) sponsored by Captioned Films for the Deaf. The project was to be done in two phases. Phase I (1964-66) was a status survey of library services in schools for the deaf that gathered, described, organized, and tabulated the survey information and provided a comparison of that information with the 1960 ALA-NEA *Standards for School Library Programs*. The survey was conducted via on-site visits to thirty schools for the deaf. The choice of schools was based on geographic distribution of public residential, private, and denominational residential and public day schools (Cory, 1967, p. 701).

Five areas of school service were covered by the survey: program, personnel, collections, quarters and equipment, and annual expenditures for print and nonprint materials. Phase II allowed for the development of the *Standards for Library-Media Centers in Schools for the Deaf* by the Convention of American Instructors of the Deaf in 1967, which addressed the same five areas of service used in the survey. The formation of the 1967 *Standards for Library-Media Centers in Schools for the Deaf* was a coordinated effort to use the
then current Standards for School Library Programs (AASL, 1960) together with the information and recommendations gathered from the status survey, which were analyzed according to the uniqueness of the user population in schools for the deaf.

There are many things to consider when viewing this special population and the schools' facilities. In discussing the special characteristics of schools for the deaf, the 1967 standards noted that "the majority of schools for the deaf are totally, or partially, residential" (Convention of American Instructors of the Deaf, 1967, p. 16). Schools for the deaf serve several distinct groups of users, each with different needs. The diversity of users include wide age ranges of students, from preschool through advanced grades; administrative staff and faculty; student teachers; guidance counselors and psychiatric staff; dormitory supervisors and houseparents; and, in a few schools, research departments (Convention of American Instructors of the Deaf, 1967, p. 6). In addition to the distinct differences of the varied users and the wide age span to be served, other factors needed to be taken into consideration when the initial standards were being established—especially in the area of staffing. The small size of classes in schools for the deaf limited the number of students to be served during one class period. Heavy use of all types of visual materials; the existence of large campus-type schools with several library media centers decentralized in several buildings; the presence of students on campus during evenings (and sometimes weekends); the length of time needed for staff members to communicate with each deaf student, along with special learning, reading, and communication problems that existed, all heavily influenced the resulting 1967 standards (Convention of American Instructors of the Deaf, 1967, p. 21).

The distinct learning needs of hearing-impaired children must also be addressed. Language acquisition for this group is difficult. Bunch (1987) identified seven special needs of hearing-impaired learners: special language; speech instruction; aural habilitation instruction; instruction through manual methods; a visual emphasis in instruction; differentiated curricula for different groups; and specially created support materials (p. 5). The need for visual compensation for auditory limitations places an emphasis on visually oriented instruction thereby emphasizing the use of media to assist in instruction (Bunch, 1987, p. 8). Darling (1967) noted "that these schools educate children with the most severe handicap of all educable children" and "to accomplish the same educational goals, media services for the deaf need to be three times as extensive as those for the hearing" (p. 712). Thus media centers in schools for the deaf require higher standards than those required for other schools (p. 718).
The *Standards for Library-Media Centers in Schools for the Deaf* also unanimously proposed that the term "library media center" be used to describe the "integrated type of collections and services which were recommended as desirable" and that they be "unified collections of all materials . . . housed, organized, and indexed (cataloged) together and circulated for the convenience of all the users" (Cory, 1967, p. 702). In concept and definition, this was a step ahead of both the 1960 *Standards for School Library Programs* (AASL) and the 1969 *Standards for School Media Programs* (AASL & Department of Audiovisual Instruction [DAVI] of the National Education Association). The 1960 standards could basically be characterized as a more quantitative than qualitative document which began to address the metamorphosis of school "libraries" into school "library media centers" without generating those terms. It was with the *Standards for School Media Programs* (AASL & DAVI, 1969) that a change in traditional terms and occupational titles was introduced. Although these standards only provided a strong recommendation for unified media whenever possible, the "practicality of the unified media concept was readily seen. States quickly moved to assimilate the unified media concept into the philosophical base and quantitative recommendations of their standards" (Jones, 1982, p. 15).

The 1969 standards were unique in that they were the first school library standards developed by a joint effort of two professional associations, the American Association of School Librarians (AASL) and the Department of Audio Visual Instruction (DAVI), which later became the Association of Educational Communication and Technology (AECT). As with any merging and changing of tradition, conflict and controversy arose. Hug (1989) stated, "the 1969 Standards started deep controversies over form, contents, and use of national standards—controversy that increased with the publication of the 1975 and then the 1988 guidelines. The greatest controversies were over terminology and the roles of school library media professionals" (p. 43).

**Development of National Standards**

What exactly is meant by a standard? That question has been debated for quite some time. "Are library standards a model to be followed or are they a rule established by authority" (Wallace, 1972b, p. 41)? When discussing standards, an overall definition of the term is elusive. Wallace (1972) observed that the term "standard" had thirty-six historical meanings listed in the *Oxford English Dictionary* with key words being "authority, custom, model, measure, quantity, and quality" (pp. 31-32).
Bloss (1981) quotes the Standards Committee of the American Library Association (1976) as defining an ALA Standard as

a role or model of quantity, quality, extent, level or correctness and promulgated ... as a gauge by which the degree of attainment of the official ALA goals can be measured.

An ALA Standard is intended as a criterion by which current judgments of value, quality, fitness, and correctness are confirmed. In order that a particular library and information service, activity, resource or control thereof, facility or aspect of work (e.g. personnel, budget, organization, etc.) can be determined to meet, or fail to meet, this criterion, an ALA standard must incorporate all the following: (1) statement of principle(s), (2) detail as to necessary elements, (3) reference to accepted definitions of terminology, (4) where applicable, formulae, scales or specifications that can be applied with a high degree of ease and certainty. (p. 287)

Standards of all types have been developed that influence and have impact on libraries but that are not, as such, library standards—that is, measurement and physical standards, product standards, and work standards. Standards vary by type: accreditation, personnel, diagnostic (benchmark), and projective. Accreditation deals with establishing a minimum level before some benefit is received from the issuing authority. Personnel standards relate to employment issues (tenure, certification, and hours, for example). Diagnostic (benchmark) standards are based on conditions in existence—superior services that others would model. Projective standards are guidelines for development—a vision of what should be (Wallace, 1972a, pp. 33-36). However,

regardless of type, there are definite requirements that must be met when formulating standards. Without these, standards have little real value or meaning. Some requirements for meaningful standards include:

1. Research and the compilation of statistics in the areas being standardized, perhaps the most urgent and basic of all needs in the development of standards.
2. Measurability, to provide a basis for evaluation and evaluative judgment. A service or other activity must be measurable in order to determine if the function in question "meets the standard."
3. The standard must be clearly defined and definable so that it conveys the same meaning to all who read it.
4. Appropriateness to the institution or service to be evaluated is essential.
5. Authoritativeness, which bases the standard on practices and research, not on assumption or prejudices.
6. In order to be effective, the standard must be realistic. Otherwise, it will be ignored and result in wasted effort." (Lancaster, 1977, p. 290)

Lancaster (1977) concludes that library standards "have a tendency to be guidelines rather than true enforceable standards" (p. 296).

How could seven major national school library standards have evolved since 1920 without a clear definition? In some instances the difference in word usage such as "criteria" or "guidelines" instead of "standards" was seen as a problem of semantics. More so, it has
become a philosophical viewpoint, with the term "standard" being the stronger term for some. Whereas standards can serve as guidelines, guidelines are not perceived to be equal to standards. The terms "guidelines" and "qualitative standards" become more synonymous, especially in areas of service and programs (Henne, 1972, p. 242). A main reason to use the term "standards" stems from the desire to improve financial support for libraries—to act as an upgrading force. With more emphasis on funding accountability and justification, especially in areas of quantitative measures (that is, collections, staffing, and space) (Bloss, 1981, p. 291), a stronger term used on the national and state level may have more impact. To those who advocate the use of "guidelines," the word seems more encouraging, flexible, and democratic (Henne, 1972, p. 242). Another perspective on the terminology issue is that standards of excellence provide goals for the profession to help librarians remember the discrepancies between the programs they have and the programs they are aiming to build, to keep them from adapting to the level of mediocrity which most school districts have budgeted for their media programs (Fast, 1976, p. 122).

In discussing funding and the authority to enforce an established standard, one may wonder whether any national organization has the authority to enforce established standards. As well received as the 1960 standards were, their success was probably due more to the fact that those organizations with the authority to enforce them were actively seeking standards that they could apply. Funds were available to "sell" as well as to increase the quantitative aspects of the standards, making the standards "achievable." Liesener (1989) observed: "National standards are a model not a rule. National professional organizations do not have the authority or the means for any kind of enforcement of standards. Therefore, guidelines developed at the national level are intended to influence the standards, guidelines and policies developed at other levels" (p. 27). The value of this influence should not be minimized, especially in light of the impact of past standards, particularly those developed in 1960. However, the influence and credibility of guidelines would be greatly enhanced if improved research measures were used in their development. Since school library media standards must take into account the greater educational community in which they must apply, input from national educational leaders—those with the power to make the changes—needs to be addressed. Hug (1989) concludes that: "1975 and 1988 standards tend toward being both theoretical and descriptive at a time when schools and state education agencies are demanding procedures that promote exact standards and accountability at all levels" (p. 44).
Each new standard from 1925 to 1988 built upon the prior standards adding new dimensions and increasing quantitative measures that were reflective of the changes in educational trends and society. Each in turn has helped shape and strengthen the school library program. Earlier standards concentrated on quantitative measures based on status surveys—an establishment of norms based on current practice. The continual updating of status surveys provided an ongoing consensus and a sense of what was happening with “the rank and file,” an evaluation of the extent of implementation of past standards/guidelines when looking toward future developments. However, a tabulation of “things” does not encompass the wider ranges of services and programs which must be justified by research application. Bloss (1981) pointed out that “service standards would be more credible, particularly among ‘non-library’ authorities, if standards were to be based upon solid research” (p. 292) and, further, that increased concern for accountability by appropriating authorities will no longer support “a plea based upon generalities—or wisdom of the seers” (p. 307).

The cause of developing credible standards would be helped by taking the best from the methods used in forming past standards, together with current research methods applicable in the field, to establish evaluative measures which would provide accountability and increase credibility both within and outside the profession. Ploch’s (1972) model for developing library standards suggested three levels of development: minimal, optimal, and projective (pp. 67-68). He suggested the gathering of quantitative and qualitative data from as many institutions as possible. This would establish norms and help provide a mechanism for reevaluation. The mention of “as many institutions as possible” points out the need to recognize that many school libraries are not in any position, for a variety of reasons, to qualify for inclusion on status surveys because there is a tendency for “standards . . . to be drawn from observation and analysis of statistics and performance in ‘better’ libraries” (Bloss, 1981, p. 292). The programs in these school libraries are the ones that most need the support of enforceable minimal “standards” and evaluative systems. If programs of high service or excellence are being chosen as models in guidelines, and if the measure of excellence is acceptable, then it is valid to note and analyze the number and ranges of programs that fall below that measure.

All the factors required to provide standards need to be addressed. Of particular importance is the issue of authority to enforce the standard. Joint consensus of those in the field as well as those with the authority to direct the change should be applied. Identification of change agents should be a first step in the process of standards
development. An invitation into the process would be next. When levels of needs and problems have been examined, national organizations can then address the development of standards based on a scientific research approach. If these steps are followed, the organization or agency with the authority to enforce the measure would have a solid base from which it could lobby for implementation. For school libraries, in most cases, this organization would be the governing state agency.

Would the quality of the measure then be in debate? Hannigan (1982) points out that, in the history of standards, the level of research sophistication was low (p. 52). There is also a need to delineate the areas to be incorporated into the measure. Traditionally, standards have included collection size, collection type, and facilities which are material oriented. Measures are now needed for services that will place an emphasis on the users' needs and intended outcomes.

Information Power (AASL & AECT, 1988) followed the same developmental pattern as past standards. The Center for Education Statistics of the U.S. Department of Education (1985-86) conducted a survey of school library media centers (both public and private). This survey provides the most complete updated overview of school library media programs on the national level. However, the data in the document used only public school samples and excluded any nontraditional entries such as combination schools, alternative schools, vocational or technical schools, or schools providing special education to handicapped children. The survey added measures to determine high service programs based on how many of the twenty-two services listed were occasionally or routinely performed. After ranking the high service programs, 571 schools out of the 3,527 sampled were included in the final tabulation (AASL & AECT, 1988, p. 114). Again, model programs were used as a measure for others to follow in the form of a projected standard. Using Ploch's (1972) model for standards development, Information Power would be the third section of development, projective in nature.

Influence of Standards on the Profession

It would be an understatement to say that much has changed in society and in deaf education since the 1967 School Library-Media Standards for the Deaf was published. The need for review, reevaluation, and updating of the standards is long overdue. No published evaluative studies have been made to determine if the 1967 standards were adopted and implemented by schools for the deaf; their impact on schools for the deaf was never ascertained. A detailed status survey, including measures for services, should be done if for no other reason than establishing a picture of what currently exists.
The special needs of deaf students are as relevant today as they were in 1967. Many of the unique characteristics of residential schools for the deaf also still exist, although there have been some important changes both in residential programs and in the overall field of deaf education.

The Deaf School Population

Societal and educational perspectives, in general, have undergone many changes in the past twenty years. Education of deaf children is no different in that respect. Through the years, a great deal of controversy and debate have surrounded the issues of where, how, and what to teach deaf children. "Where" refers to the appropriate educational placement of a deaf child; "how" is the means of instruction—either oral/manual or, recently, manual/manual; and "what" encompasses matters of curriculum. Presently, the debates are concurrent (Moores, 1991, p. 35). These controversies reflect the ongoing issues in the education of deaf children, and, consequently, these are the issues that need to be considered when addressing school library programming. However, before further discussion of issues and changes, a clear understanding of what is meant by "deaf" in the educational sense needs to be addressed.

Deaf people are not a homogeneous grouping; different types and levels as well as onset of hearing losses affect the educational process of these individuals. Definitions of the words hearing loss, deaf, hearing impaired, hard of hearing, and hearing disabled are not consistent in use or in definition. A deaf person, according to the Conference of Educational Administrators Serving the Deaf (CEASD), is "one whose hearing is disabled to an extent (usually 70 dB ISO or greater) that precludes the understanding of speech through the ear alone, with or without the use of a hearing aid" (Moores, 1987, p. 9).

Deaf children do not bring the same language skills into the school experience as do their hearing peers. Lucas (1983) noted that "children who have partial hearing may have difficulty in developing language because they may hear only parts of words. The sound symbols they hear are distorted and difficult to distinguish" (p. 64). "The teaching of language to the deaf and the development of a meaningful adequate vocabulary have always been the chief obstacles to overcome in the education of the deaf" (Pendell, 1971, p. 446).

The levels or degrees of deafness are important in understanding possible types of educational placement and the situations in which the school library media program would impact on deaf children. The following levels exist as a guide for educational placement: Level I, 35-54 dB loss (mild); Level II, 55-69 dB loss (moderate); Level III,
70-89 dB+ loss (severe); and Level IV, 90 dB loss (profound) (Moores, 1987, p. 9).

The age of the individual at onset of hearing loss also has a great impact on the educational process. A prelingually deaf child—one whose hearing loss was present at birth or occurred prior to any speech and language development (Moores, 1987, p. 9)—has not had the opportunity to attach sound symbols to objects; there is no peripheral exposure to language.

**School Programs for Deaf Children**

Historically, most deaf children were educated in state residential schools. Great changes in the pattern and type of school placement have occurred since the passage of PL 94-142, The Education of All Handicapped Children Act of 1971. PL 94-142 shifted responsibility for educating handicapped children to the public school systems, causing an increasing dispersion of hearing-impaired students to a greater number of educational institutions throughout the country” (Brown, 1987, p. 6). Moores (1987) stated that:

> by 1984 education of the deaf had become almost exclusively a public school responsibility, probably largely because of the free appropriate public education requirements of PL 94-142. There was also a movement, although much less pronounced, away from residential school placement and toward enrollment in day classes. To some extent this was probably an effect of the least restrictive environment requirements of PL 94-142. Substantial numbers of deaf students, however, continue to attend residential schools, which enroll approximately one-third of the deaf students in the United States. One significant change from the past is that approximately 40 percent of residential school students attend school on a day basis; that is, they commute to school from home. (p. 22)

Wright (1989) notes that “the least restrictive environment . . . will increase the numbers of children and families of the hearing impaired who are in the service area of the public library and the school library media center” (p. 87).

The types of school placement alternatives are:

1. residential schools, which house as well as educate students. Forty percent of students in residential schools attend on a day basis;
2. day schools, which are for deaf children only;
3. day classes for hearing-impaired children in public schools, where deaf children may be self contained in a classroom, or may spend some or part of their time in a regular classroom;
4. resource rooms, where deaf children spend the day in regular class, but have individualized services part of the day in a special classroom;
5. itinerant programs, where deaf children attend regular classes full time and receive support services from an “itinerant” teacher who may work with children from several different schools. Support services vary from daily to weekly schedules. (Moores, 1987, p. 18)

Statistics still point to the need for residential or day programs where the school population is exclusively hearing impaired. As
previously noted, residential schools enroll one-third of all deaf students in the United States. These schools also have proportionally higher numbers of students in the profoundly and severely deaf categories. Profoundly deaf students comprise 69 percent of the population at residential schools, 60 percent in day programs, 43 percent in local but not integrated programs, and only 23 percent in integrated programs. Of the student population in residential schools, 90 percent are in the severe to profoundly deaf range; this figure falls to 81 percent in day schools, 66 percent in local nonintegrated programs, and approximately 39 percent in local integrated programs (Schildroth, 1991, p. 160).

Media Center Standards

Standards development in public libraries have taken library services for deaf people into consideration through the work of the Library Services to the Deaf Section of the Association of Specialized and Cooperative Library Agencies (ASCLA) and through their publication *Guidelines for Public Library Service to Deaf and Hard of Hearing Persons* (Prine & Wright, 1982, p. 105). These standards should be considered in the development of school library media center standards, given the scope of PL 94-142 on total library service (Hannigan, 1982, p. 58) and the effects of the "least restrictive environment" aspect of the law.

The unique learning needs of deaf students and, in many instances, the unique educational placement process of deaf children, point to a continued need for standards specific to schools for the deaf. Although deaf students are a heterogeneous group, state schools for the deaf have similar needs and characteristics since they deal exclusively with deaf children of all ages (Pendell, 1971, p. 446). In addition to characteristics listed in the 1967 standards, some current shifts in educational trends provide additional considerations: an increase in service to deaf children with multiple handicaps, the inclusion of early intervention programs for infants and parents, provision of additional technology not "typical" in other libraries, increased involvement with networking systems in providing awareness, and shared access to information on deafness.

Summary

Whether addressed as standards or guidelines, publications from national organizations have impacted on the library field. Standards, in the sense of the "Certain" or 1960 *Standards for School Library Programs* may no longer be feasible. The educational community at large—without documented research, statistical support, and evaluative measures—is not inclined to implement standards.
Today's educational climate and circumstances, however, have much in common with the pervasive atmosphere that ushered in the 1960 Standards for School Library Programs. There is great impetus for change in the education of children. The emphasis now is on learner outcome and accountability of the educational community. As Hug (1989) points out, schools and state education agencies are seeking input and "demanding procedures that promote exact standards and accountability at all levels" (p. 44). The stage has been set: it is now up to the profession to meet the challenge.

Bloss (1981) notes that "quantitative standards cannot be applied successfully without simultaneous use of qualitative standards or principles and guidelines for the particular kind of library service ... qualitative standards must come first" (p. 289). Information Power (AASL & AECT, 1988) provides that qualitative mission—i.e., that projective standard or goal. Rather than debating whether Information Power is a standard on its own, perhaps one can view it as the first step in developing current standards—which in turn is part of a greater historical continuum.

The quantitative aspects of Information Power were based on the same research mode of status survey, with the added dimension of including service areas rated by frequency of the service being provided. However, the report only described the high service programs. A measure is needed now to show a direct correlation between high service programs and the documented effectiveness of these programs on the school community. A follow-up study designed to provide that necessary documentation could be initiated using the tabulated 571 schools from Information Power. Analysis of the remaining 2,956 programs in the 3,527 sample might uncover other research options, opportunities for evaluating the "ought to be" against the reality of "what is." Further studies are needed to analyze the "nontypical" programs—such as combination schools, alternative schools, vocational or technical schools—and schools providing special education to handicapped students which were excluded from the Information Power tabulation. Bloss (1981) proposed using school library media centers as a testing ground for establishing standards by scientific means (p. 305).

Advocating for change is an important area that national organizations can address. Promoting the implementation of guidelines or standards at each level of development is critical. The 1960 standards were promoted via the demonstration programs established by the Knapp School Libraries Project. This project provided a massive informational promotion of the 1960 standards; states were encouraged, using national leadership conferences, to achieve goals with the highest priority (Sullivan, 1967, p. 689).
The development of the 1967 *Standards for School Library-Media Centers in Schools for the Deaf* paralleled the development of the 1960 *Standards for School Library Programs* in method and scope. Standards for school library media programs have continued to evolve, urged on by the changes taking place in society and in the field of education. Standards for public library service to people who are deaf have already been initiated. It is now time for school library media services for deaf children to do the same. The need for standards development in school library media programs for deaf students must look at the full spectrum of the learners and their educational needs within the widest range of placement options.

**REFERENCES**


"Silent" Films Revisited: Captioned Films for the Deaf

GAIL L. KOVALIK

ABSTRACT
The silent films of the early 1900s had a huge audience, hearing and deaf, for public entertainment and instruction. The advent of "talkies," however, excluded deaf people from this means of access to mainstream American culture. In response to a new need for both captioned educational and entertainment films for deaf people, Congress passed Public Law 85-905 in 1958, which established Captioned Films for the Deaf as a federal program. This article addresses the history of the Captioned Films/ Videos for the Deaf program, the kinds of films and videos available, and the procedures for borrowing them through educational and theatrical captioned film/video libraries. Also discussed are the various captioning processes and the implications of the availability of these materials for librarians who are concerned about the special needs of the deaf community.

INTRODUCTION

There has boomed suddenly into our midst an innovation called the Talkie, which reproduces the human voice, music and all sounds. The producers and exhibitors have scrambled after it headlong, spending hundreds of millions with a lavish hand. Though far from perfected, the device, like a mother-in-law, is likely to remain with us. Now that oral speech has reached the screen it is expected to help the box office. It may for a time—but will it last? Will the success be permanent? I doubt it. (Ballin, 1930, pp. 110-11)
At the beginning of the twentieth century, technology and art merged to form the movie industry. The silent films thus created, resulted in a huge mass audience for public entertainment. And, for a brief time, people who were deaf could fully participate in this popular cultural form, as "the silent film era inadvertently included deaf people to an extent unknown today. Deaf people participated in the industry as equal members of an audience, as pedagogical beneficiaries at school, as actors on the screen, and as subjects for film scripts" (Schuchman, 1988, p. 21). While Hollywood had not planned to accommodate deaf viewers, this was the result of silent films. Thus, when technology advanced and films developed sound, no provisions were made for deaf people to "hear" the talkies. Movies had become one of America's more important cultural products, but talkies excluded deaf people from the mainstream of American society.

According to Schuchman (1987), the value of silent films for deaf people was not in the use of captions, which were written in standard English and often poorly understood by general audiences, deaf and hearing alike. Rather, audiences appreciated the silent films principally for the action and the expert use of facial and body expressions for communication by many actors and actresses. Silent films told a story or made a point visually with little or no dependence on the use of words. This explains the success of Charlie Chaplin who conveyed whole sentences with the twitch of an eyebrow. Chaplin never opened his mouth to utter a single syllable; his subtitles were few and short, and his pictures never needed translation. Indeed, Chaplin, who was never an advocate of "talkies," is quoted by Ballin (1930):

"You can tell 'em I loathe them....They are spoiling the oldest art in the world—the art of pantomime. They are ruining the great beauty of silence. They are defeating the meaning of the screen . . . the vast popularity of the whole—the appeal of beauty.... It is beauty that matters in pictures—nothing else. The screen is pictorial. Pictures . . . I am not using the talkies in my new picture. I am never going to use them. For me, it would be fatal." (pp. 112-13)

Thus the silent film era (1893-1929) represented one high point in the cultural history of the American deaf community, as well as a time of cultural equality with hearing people—a time when deaf people could go to the movie theatre and enjoy a film without interpreters, captions, decoders, or elaborate sound systems.

Statistics on the size of the deaf population in the United States vary with time and location. There is no reliable incidence data on deaf people in the United States (Schein, 1987b), largely because of the reporting procedures. However, an estimate of the deaf population in 1930 was 47/100,000 in the general population (Schein, 1987a).
The number of people with hearing problems seems to have increased substantially over time; currently, roughly 10 percent of the United States population has some degree of hearing loss (roughly 21.2 million people in 1985 [National Center for Health Statistics, 1987]). Of this large number of deaf persons, the best lip-readers, those who watch the speaker's tongue movements, mouth movements, and facial expressions to understand what is said, generally comprehend only one-third of verbal communications (Davis & Silverman, 1978, p. 337). Rapid speech or obstructed lip movements (a hand covering the mouth, a mustache, the speaker turning his back, or off-camera voicing) decreases understanding that much more.

Thus, most deaf people were excluded from access to American-made films when the movie industry began producing “talkies” (1927-1929). Deaf citizens then watched foreign films with subtitles or tried to lip-read or guess at the context of talking films. However, this was, at best, a poor substitute for the excellent silent films they had previously enjoyed, and so people in the deaf community turned to deaf organization lectures, skits, plays, dances, and viewings of old silent movies—until films deteriorated and projectors advanced beyond the stage where they could be used for the older films.

Silent films had been valuable in classroom teaching at schools for the deaf because they provided information that teachers could use as a base for a transition to the English language for deaf children (Schuchman, 1984). These schools continued to use older silent films both for educational and entertainment purposes, but the advent of “talkies” impeded the flow of new information about the world to deaf students. Thus not only was the potential for English language development of deaf students through the use of silent films lost, but these same students were also further isolated from the culture of a hearing American society (Schuchman, 1988).

THE CAPTION ERA

Emerson Romero, a deaf Cuban actor who played in several Cuban and American silent films, along with several other deaf actors, became unemployed with the advent of “talkies.” Romero moved to New York, became active in establishing a professional deaf repertory company, and attempted to produce captions for the now inaccessible talking movies. In 1947, Romero purchased a number of sound films, spliced in dialogue cards, and rented the resulting “captioned films” out to deaf organizations and churches (Bangs, 1987). This method of captioning was unsatisfactory because it interrupted the flow of action of the film and that of the dialogue of the actors. It also considerably lengthened the movie. However,
it did provide access for deaf Americans to some of the modern movies being produced.

In 1950, with the encouragement of the Convention of American Instructors of the Deaf and a grant from the Junior League of Hartford, Connecticut, Captioned Films for the Deaf was established as a nonprofit organization. Eventually Captioned Films for the Deaf acquired, captioned, and rented out a library of thirty captioned films (Gannon, 1981, p. 267). When operation and maintenance of this film library on a private basis became too expensive, its sponsors petitioned the federal government to oversee this project. In 1958, Congress passed Public Law 85-905 establishing Captioned Films for the Deaf as a federal program. The program was to be administered by the then U.S. Office of Education, with John A. Gough, principal of the Kendall Demonstration School for the Deaf and chairman of the Department of Education at Gallaudet College, hired to administer the program. The original Captioned Films for the Deaf in Hartford disbanded and transferred its collection of films to the government program (Gannon, 1981, p. 268).

During the 1960s, the Bureau of the Handicapped was established in the Department of Health, Education and Welfare. Under its aegis, Captioned Films for the Deaf, which had been founded to provide entertainment films for deaf adults, was now expanded to include the educational needs of deaf children (Gannon, 1981, p. 317). The passage of Public Law 87-715 increased the scope of responsibilities of the program to include acquisition and adaptation of movies, research and development into new captioning technologies, production and distribution of captioned films, and training of staff (Gannon, 1981, p. 269). Soon to follow was the institution of five theatrical media centers and sixty educational film depositories around the United States.

Film producers were initially reluctant to lease their better films, fearing that the freely distributed captioned versions would cut into profits at movie theaters. However, over time their fears were assuaged, and Captioned Films for the Deaf began leasing an increasing number of the more popular films. After each film was leased, rights to caption it had to be negotiated with the producer.

The Captioning Process

Captioning is the visual presentation of spoken words onto a screen, or, as Braverman (1980) defines it, "digital display of the audio message in words" (p. 1). Parlato (1985) offers a clearer definition: "A captioned film (or videotape) is one, produced for hearing audiences, that adds captions or subtitles to make its message clear to hearing-impaired viewers" (p. 17). Captioning exists in many forms.
Open captions appear superimposed over the picture on the screen, are visible to all viewers, and require no special equipment for viewing.

Closed captions are transmitted to the television receiver. The television signal on American television is made up of 525 lines, which includes both the picture and vertical blanking interval. This vertical blanking interval is the black bar which rolls up or down on the screen when the television set is not properly adjusted. The bar consists of twenty-one lines, and digital information that is input (or coded) onto one or more of these twenty-one lines can be transmitted to television receivers to be interpreted (or decoded) and displayed. In December 1971, the National Bureau of Standards showed that this technology could be used to provide captioning, and approximately one year later PBS began work to make the system a reality. The system developed used only the twenty-first line of the vertical blanking interval and thus is known as the Line 21 System (Okrand, 1987, p. 265).

WGBH of Boston led the way in developing new technologies for closed captioning of television programs, and nationwide closed-captioning service began in 1980 on ABC, NBC, and PBS, with captioning produced by the newly founded National Captioning Institute. A closed captioned program is broadcast the same way any other program is broadcast, but when a decoder is attached to the receiving television, the decoder can “open up” the closed captioning, making it visible on the screen. Closed captioned programs that are recorded off air onto videotape will contain the hidden Line 21 captioning, which can then be made visible using a decoder (F. Kruppenbacher, personal communication, July 26, 1991).

Pre-recorded captions are used for programs on videotape. Captions are usually prepared before viewing time and made part of the tape. The captioner views and listens to a videotape of a program, prepares a transcript, edits the script into chunks of communication (at the same time editing out extraneous material), types the new script into a computer, and decides where and when the captions should appear on the screen. A “captioned” tape is created by playing the program on one machine, the captions on another, and integrating the two into a new tape that contains audio, video, and captions.

Real-time captioning is for live programs for which no script exists—press conferences, emergency news bulletins, and special events. Captions may be created as the event unfolds. These captions are typed into an electric stenotype machine, similar to those used in courtrooms. A computer reads the stenocaptioner’s shorthand and translates the words into captions, which are then projected on the
KOVALIK/CAPTIONED FILMS FOR THE DEAF 105

As this captioning occurs "live" and relies on a vocabulary stored in the software of the computer, misspellings and errors can and do occur during transcription.

In instructional captioning, the language of educational videotapes is modified to the reading level of the intended audience. This may mean restructuring the language of the film in as straightforward a way as possible for individuals who may not have a comprehensive grasp of the English language (Panara & Schragle, 1984). Nonessential information is eliminated and vocabulary is often adapted to present a clearer meaning while retaining the continuity, style, and intent of the original program. Verlinde and Schragle (1986) have developed a comprehensive manual that describes one approach to restructuring language for deaf viewers. On average, a sixty-minute captioned program can require a combined team effort of twenty-five or more hours of work (R. Verlinde, personal communication, July 25, 1991). One consideration for the captioner is the experience in use of captions by the intended viewer who must process the information in the captions and watch the program picture at the same time (Areson, 1985).

THE CAPTIONED FILMS/VIDEOS PROGRAM

Public Law 85-905, "An act to provide in the Department of Health, Education and Welfare for a loan service of captioned films for the deaf," was approved by the President and the Secretary of the U.S. Department of Health, Education and Welfare. It delegated to the Commissioner of Education the functions vested in him by P.L. 85-905 for the administration of the Captioned Films for the Deaf program. The purposes, as set forth in the law, are threefold.

(1) to bring to deaf persons understanding and appreciation of those films which play an important part in the general and cultural advancement of hearing persons;
(2) to provide, through these films, enriched educational and cultural experiences through which deaf persons can be brought into better touch with realities of their environment; and
(3) to provide a wholesome and rewarding experience which deaf persons may share together. (Catalog of Captioned Feature and Special Interest Films..., 1991, p. v)

Under the provisions of P.L. 85-905, Captioned Films for the Deaf was authorized to

(1) Acquire films (or rights thereto) by purchase, lease, or gift.
(2) Provide for the captioning of films.
(3) Provide for distribution of captioned films through State schools for the deaf and such other agencies as the Secretary may deem appropriate to serve as local or regional centers for such distribution.
(4) Make use, consistent with the purposes of this Act, of films made available to the Library of Congress under copyright laws.
(5) Utilize the facilities and services of other governmental agencies.
(6) Accept gifts, contributions and voluntary and uncompensated services of individuals and organizations." (Catalog of Captioned Feature and Special Interest Films..., 1991, p. v)

The Captioned Films/Videos for the Deaf program consists of two parts, captioned entertainment films (captioned feature and special interest films and videos) and captioned educational materials. Currently, funds for purchase, captioning, and administration of the program are provided by the Captioning and Adaptation Branch of the U.S. Department of Education, but the Captioned Films/Videos for the Deaf program is contracted to the National Association of the Deaf (NAD) and Modern Talking Picture Service (MTPS) in St. Petersburg, Florida. The NAD selects and captions educational videos; MTPS distributes educational and theatrical films and videos. An organizational chart of this arrangement is presented below (adapted from Catalog of Captioned Educational Materials, 1991, p. ii):

Office of Special Education and Rehabilitation Services
Robert Davila, Ph.D.
Assistant Secretary for Special Education and Rehabilitative Services
Office of Special Education Programs
Judith Schrag, Ph.D.
Director
Division of Educational Service
Nancy Safer, Ph.D.
Director
Captioning and Adaptation Branch
Ernest Hairston
Chief
Modern Talking Picture Service, Inc.
Donald A. Zink
Captioned Films/Videos Project Director

Feature Films
Captioned films are generally not available for deaf audiences until long after they have been available to hearing audiences. This occurs because purchase or lease of theatrical films by the U.S. Department of Education and captioning of these materials is such a lengthy process. There can be a lag of many months between the time a feature film first appears in movie theaters around the country and the time that it is available for loan through Captioned Films/Videos for the Deaf. Some movies, of course, will never be made
available through Captioned Films/Videos for the Deaf—because the producer will not agree to captioning, the leasing/purchase costs are too high, or a number of other reasons.

All requests for loan of feature films should be directed to the St. Petersburg office although films are actually housed and distributed from Chicago. Because of commercial restrictions on certain types of films, captioned feature films are restricted to use by deaf persons, and only groups that include three or more deaf persons may qualify to receive free loans. Borrowers must establish an account with Modern Talking Picture Service before being eligible to borrow captioned feature films. No fee is involved in establishing an account. Captioned Films/Videos for the Deaf has an extensive catalog of currently available 16mm films and videos (Catalog of Captioned Feature and Special Interest Films and Videos for the Hearing Impaired, 1991), which includes all information necessary for ordering these free-loan films and videos. Copies of the catalog are available by calling Modern Talking Picture Service, 1-800-237-6213 (voice/TDD).

Producers are beginning to recognize the potential market for close-captioned videos of newly released movies. In addition to members of the deaf community, people who are hard of hearing and people for whom English is a second language can benefit from the use of captioned feature movies and special interest programs. The visual display of English words together with the spoken words also can reinforce reading skills for children and adult learners. Close-captioned videos are identified by a “CC” logo on the video box; to use a close-captioned video, currently users must own a separate decoder to open up the captions. However, the “Decoder Circuitry Act of 1990” mandates that by July 1, 1993 all televisions sold in the United States with a screen 13” or larger must contain a decoder chip; the decoder chip bypasses the need for a separate decoder and allows users to use a regular VCR and TV monitor to disclose closed captions on the screen. This new technology will greatly increase the demand for close-captioned media.

**Educational Films**

Under Public Law 87-715 in the 1960s, the Captioned Films/Videos for the Deaf program was expanded to include acquisition, adaptation, production, and distribution of captioned films, and the training of staff. Workshops and institutes were held annually around the country to introduce and train teachers in the use of media and other instructional materials. In 1962, only one of the 300 schools registered with the program employed a person knowledgeable in the use of media. By 1969, more than 700 schools had at least one
person on staff who was familiar with instructional media, and by
1974 more than 15,000 teachers of deaf students had received some
kind of training in its use (Gannon, 1981, p. 269).

Until October 1991, media judges from twenty-five of the nation's
schools for the deaf convened annually to select the few productions
of the thousands of educational videos available in the marketplace
which were suitable for captioning and distribution to deaf children
(Parlato, 1977). Captioned Films/Videos for the Deaf stopped
purchasing new 16mm films for the depositories because of the massive
movement toward the videocassette format in recent years (D. Zink,
personal communication, August 1, 1991). Before a video was even
subjected to scrutiny at one of these judging sessions, it had to be
directly or indirectly endorsed by other educators of deaf students
for its suitability in deaf education. The educator-judges, all highly
respected master teachers of deaf children, looked for materials which
would complete the instructional curriculum from pre-school through
adult education; major considerations and criteria in the selection
process are outlined by Parlato (1977). Based on these "Validation
Workshops," the Captioned Films/Videos for the Deaf program
coordinator submitted purchase recommendations to the Captioning
and Adaptation Branch of the U.S. Department of Education. Orders
are then placed with the media producers for purchase of
approximately 100 titles, which were captioned and deposited in the
regional libraries for circulation to schools for the deaf and other
eligible audiences without charge.

Adaptation of videos for the Captioned Films/Videos for the
Deaf Program included creation of teachers' lesson guides, written
by thirty master teachers at a national workshop each summer. The
lesson guides, prepared for each title, provided teachers with
objectives, activities, and reproducible teaching graphics, enabling
them to address the needs of deaf learners. At the annual captioning
writing workshop, educators of deaf persons who were particularly
strong in language adaptation prepared caption scripts for each video
(Modica, 1987/88).

In October 1991, however, the National Association of the Deaf
was awarded a three-year contract for video selection and captioning
of educational videos by the U.S. Department of Education.
Distribution is, as before, under contract to MTPS. Working with
staff from Gallaudet University, a project director in South Carolina,
and using the services of the National Captioning Institute (NCI),
NAD proposes to screen and caption educational videos in a shorter
time frame than was possible through the annual video judging-
validating-captioning workshops (Stark, 1991, p. 2). This might imply
verbatim captioning of educational videos in the future rather than
caption writing with language adaptation for deaf children; during this contract period, educators will be carefully monitoring the quality of captioning from NAD-NCI to determine how the captions meet the educational needs of deaf schoolchildren.

Educators with at least one hearing-impaired learner in their classes, or professionals in the field of deafness, can request bookings for any of the educational captioned titles (videos and 16mm films) through their regional depository library (see Appendix for a list of these depository libraries). Captioned productions cover all levels of instruction between preschool and adult education, encompassing all major areas of the curriculum, and come with teachers' lesson guides that summarize the content of the films or videos, highlight vocabulary, and suggest classroom follow-up activities (Parlato, 1985). However, although each regional depository library currently has approximately 2,000 titles in its collection, this represents only about 10 percent of the teaching media on the market available to hearing students (Parlato, 1977; D. Zink, personal communication, August 1, 1991).

BEYOND CAPTIONED FILMS/VIDEOS

While Captioned Films/Videos for the Deaf has been the primary source of captioned materials (both educational and entertainment) for some years now, today hearing-impaired people and library media specialists can select from a number of open-captioned productions available from several producers. Parlato (1986), suggests many additional sources for captioned or nonverbal media. Some of these sources are nonprofit organizations that offer their productions at low or no cost. Others provide media for purchase or rental. It is best to contact each source for its catalog and for additional information.

In addition, Esteves (1982a) suggests that library media specialists should consider collecting or borrowing captioned foreign films and silent classics. Such films or videos, made available either through home loan or through programs at the library, provide entertainment both for general and hearing-impaired users.

IMPLICATIONS FOR LIBRARIANS

Public librarians who are attuned to the needs of the handicapped community, and school librarians who are involved with integrating the exceptional person into regular classroom programs, must be aware of the special requirements of the approximately 10 percent of the American population who are deaf or hard of hearing and for whom oral communication is particularly difficult (Esteves, 1982b). For the 1 to 3 percent who are profoundly and prevocationally deaf (deafened before the age of 19), reading is also often an
insurmountable challenge because it involves interpreting symbols of speech (Esteves, 1982a). Furthermore, as the American “baby boom” generation ages, and health services increase the life span of adults, librarians will also be called upon to serve an older and larger deaf or hearing-impaired population. These hard-of-hearing or late-deafened adults will have increased needs for captioned entertainment films and videos, and, as many look to career changes or adult education, increased needs for more captioned educational films or videos as well.

A third “special population” group that could be well served by access to captioned feature and educational materials are those who are learning English as a second language, young children who are learning to read and write, and functionally illiterate adults. In 1978, Parlato emphasized the significance of libraries acting as agents for programming, scheduling, and screening captioned presentations. While this has not happened, librarians should consider acquiring close-captioned versions of videos, when available, and consider promoting these materials actively in their areas. Modern Talking Picture Service, for example, has promotional materials which are available to libraries. Also, libraries that have “storyhour” or film sessions for children should consider incorporating captioned or nonverbal films as part of this program—thus making available to hearing and hearing-impaired children alike the information or stories.

Librarians also should be aware of the need to “advertise” their close-captioned holdings. If a video is close captioned, this information should be indicated on the video itself, the video box, and in the library’s catalog to assist users in locating these special materials. Decoders should be available in all media or audiovisual centers for previewing by deaf patrons, and, when new television equipment is considered for purchase, librarians should examine television monitors with decoder chips.

Section 504 of the Rehabilitation Act of 1973 served as the first step in breaking down the barriers that kept people with disabilities out of the American mainstream (In the Mainstream, 1990, p. 6). The Americans with Disabilities Act of 1990 goes a step further in providing that “no individual shall be discriminated against on the basis of disability in the full and equal enjoyment of the goods, services, facilities, privileges, advantages and accommodations of all programs, activities or services of state or local governments, regardless of the receipt of Federal financial assistance.” The spirit of this new law empowers librarians and libraries to reach out to the hearing-impaired and deaf segment of the population through alternative means—one of which is the use of captioned media to entertain and to teach.
CONCLUSION

Approximately 10 percent of the American population is deaf or hard of hearing. For these individuals, access to entertainment films that the general American public enjoys, or to the wide range of educational films and videos available to hearing students, is severely limited. The Captioned Films/Videos for the Deaf program and other providers of captioned films and videos seek to address these limitations by providing loan and sales of captioned entertainment and educational films and videos to groups of deaf persons. Public and school librarians who work with deaf people can act as facilitators in providing access to captioned films and videos.

ACKNOWLEDGMENTS

Special thanks to Marcia Dugan, National Technical Institute for the Deaf; Garry Loysen, Rochester School for the Deaf; Mary Modica, Caption World; Salvatore Parlato, teacher of English as a second language; and Donald Zink, Project Director, Captioned Films/Videos for the Deaf, for their input and critique of this article.
Appendix

Captioned Films for the Deaf—Regional Depository Libraries

Alabama
Alabama School for the Deaf
P.O. Box 698, 205 E. South Street
Talladega, AL 35160
205-761-9279 Ext. 279
Doris Gaines, Manager

Arizona
Arizona School for the Deaf
1200 W. Speedway, P.O. Box 5545
Tucson, AZ 85703
602-628-5251
Alan Myklebust, Manager

Arkansas
Arkansas School for the Deaf
2400 W. Markham, P.O. Box 3811
Little Rock, AR 72203
501-324-9515
Fran Miller, Manager

California
California School for the Deaf—Riverside
3044 Horace Street
Riverside, CA 92506
714-782-6530
714-782-6528 (TDD)
Gerald Burstein, Manager

California School for the Deaf—Fremont
39350 Gallaudet Drive
Fremont, CA 94538
415-794-3727
Bob Schmitt, Manager

Los Angeles County Schools
9300 E. Imperial Highway
Downey, CA 90242
213-922-6211
Sue Cowie, Manager

Sacramento County Office of Education
9738 Lincoln Village Drive
Sacramento, CA 95827
916-366-4464
Kim Purdue, Manager

Tulare County Department of Education
7000 Doe Avenue
Visalia, CA 93291
209-651-3031
Gloria Casares, Manager

Colorado
Colorado School for the Deaf
Kiowa and Institute Streets
Colorado Springs, CO 80903
719-636-5186
Ken Eurek, Manager

Connecticut
American School for the Deaf
139 N. Main Street
West Hartford, CT 06107
203-727-1870 (TDD)
Darlene Shilati, Manager

District of Columbia
Kendall Demonstration Elementary School
Gallaudet University
800 Florida Avenue, NE
Washington, DC 20002
202-651-5311
Vivian Barker, Manager

Florida
Florida School for the Deaf
207 N. San Marco Avenue
St. Augustine, FL 32084-2799
904-823-4483 Ext. 510 (voice), Ext. 268 (TDD)
Robin Sullivan, Manager

Georgia
Georgia School for the Deaf
P.O. Box 45
Cave Spring, GA 30124
404-777-3321
Steve Autry, Manager

Hawaii
Statewide Center for Students Hearing and Visually Impaired
3440 Leahi Avenue
Honolulu, HI 96815
808-737-2017
Ellen Hiromoto, Manager

Idaho
Idaho State School for the Deaf and Blind
1450 Main Street
Gooding, ID 83330
208-934-4457
Shirley Peterson, Manager
Illinois
Chicago Public School System
Bureau of Visual Education
1819 West Pershing Road
Chicago, IL 60609
312-585-4252
Donna Krugman, Manager
Illinois School for the Deaf
Media Center, 1501 West State St.
Jacksonville, IL 62650
217-479-4240 Ext. 241
Randy Burge, Manager

Indiana
Indiana School for the Deaf
1200 E. 42nd Street
Indianapolis, IN 46205
317-924-4374
Bob Canty, Manager

Kansas
Kansas School for the Deaf
450 E. Pak
Olathe, KS 66061
913-764-1993
Charles Theel, Manager

Kentucky
Kentucky School for the Deaf
P.O. Box 27, S. Second Street
Danville, KY 40422
606-286-5182
Genny Lyman, Manager

Louisiana
Louisiana School for the Deaf
P.O. Box 3074
Baton Rouge, LA 70821
504-769-8160 Ext. 342
Scott Menter, Manager

Maine
Governor Baxter School for the Deaf
P.O. Box 799
Portland, ME 04104
207-781-3165
Barbara Fertig, Manager

Maryland
Maryland School for the Deaf
101 Clarke Place
Frederick, MD 21701
301-662-4159
Paul Barr, Jr., Manager

Michigan
Michigan School for the Deaf
W. Court St. and Miller Rd.
Flint, MI 48503-5096
313-257-1403 Ext. 203
Charles Leman, Manager

Minnesota
Minnesota State Academy for the Deaf
P.O. Box 308
Faribault, MN 55021
507-332-5451
John Mathews, Manager

Mississippi
Mississippi School for the Deaf
1253 Eastover Drive
Jackson, MS 39211
601-987-3928
John White, Manager

Missouri
Missouri School for the Deaf
505 E. 5th Street
Fulton, MO 65251
314-592-2553
Clarence Davis, Manager
St. Joseph Institute for the Deaf
1488 82nd Boulevard
St. Louis, MO 63132
314-993-1507 (TDD)
Annette Meyer, Manager

Montana
Montana School for the Deaf and Blind
3911 Central Avenue
Great Falls, MT 59401
406-453-1401
Barbara Gillis, Manager

Nebraska
Nebraska School for the Deaf
3223 North 45th Street
Omaha, NE 68104
402-595-2151
Jerry Siders, Manager

New Jersey
Marie Katzenbach School for the Deaf
320 Sullivan Way CN 555
West Trenton, NJ 08628
609-530-3192 Ext. 336
Barbara Santosusso, Manager

New Mexico
New Mexico School for the Deaf
1060 Cerrillos Road
Santa Fe, NM 87503
505-827-6747
Lester Graham, Manager

New York
St. Mary’s School for the Deaf
2253 Main Street
Buffalo, NY 14214
716-834-7200 Ext. 135
716-834-7244 (TDD)
Sister Martha Joseph, Manager
<table>
<thead>
<tr>
<th>Library Name</th>
<th>Address</th>
<th>Phone Number</th>
<th>Manager Name</th>
</tr>
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<tbody>
<tr>
<td>Lexington School for the Deaf</td>
<td>30th Avenue and 75th Street, Jackson Heights, NY 11370</td>
<td>718-899-8800 Ext. 267</td>
<td>Mary Kielbus</td>
</tr>
<tr>
<td>Mill Neck Manor</td>
<td>Box 12, Frost Mill Road, Mill Neck, NY 11765</td>
<td>516-922-4100 Ext. 55</td>
<td>Jean Diteodoro</td>
</tr>
<tr>
<td>Junior High School #47 NYC</td>
<td>225 E. 23rd Street, New York, NY 10010</td>
<td>212-481-0300</td>
<td>Patricia LaPlace</td>
</tr>
<tr>
<td>New York School for the Deaf</td>
<td>555 Knollwood Road, White Plains, NY 10603</td>
<td>914-949-7310</td>
<td>Dorothy Bruley</td>
</tr>
<tr>
<td>North Carolina School for the Deaf</td>
<td>517 W. Flemming Drive, Morganton, NC 28655</td>
<td>704-453-0576</td>
<td>Timothy Shane</td>
</tr>
<tr>
<td>Ohio School for the Deaf</td>
<td>500 Morse Road, Columbus, OH 43214</td>
<td>614-888-1550</td>
<td>Donna Henderson</td>
</tr>
<tr>
<td>Oklahoma School for the Deaf</td>
<td>Tenth and East Tahlequah, Sulphur, OK 73086</td>
<td>405-622-3186</td>
<td>Max Martin</td>
</tr>
<tr>
<td>Oregon School for the Deaf</td>
<td>999 Locust Street, Salem, OR 97310</td>
<td>503-378-6252</td>
<td>Bob Bontrager</td>
</tr>
<tr>
<td>Pennsylvania School for the Deaf</td>
<td>100 W. Schoolhouse Lane, Philadelphia, PA 19144</td>
<td>215-951-4700</td>
<td>Alan Zollman</td>
</tr>
<tr>
<td>Scranton School for the Deaf</td>
<td>1800 N. Washington Avenue, Scranton, PA 18509</td>
<td>717-963-4419</td>
<td>Janet Polley</td>
</tr>
<tr>
<td>Rhode Island School for the Deaf</td>
<td>Corliss Park, Providence, RI 02908</td>
<td>401-277-3525</td>
<td>Gerry Dunn</td>
</tr>
<tr>
<td>South Carolina School for the Deaf and Blind</td>
<td>Cedar Spring Station, Spartanburg, SC 29302</td>
<td>803-585-7711</td>
<td>Galena Clement</td>
</tr>
<tr>
<td>South Dakota School for the Deaf</td>
<td>Sioux Falls, SD 57103</td>
<td>605-339-6700 Ext. 41</td>
<td>Tania Perkins</td>
</tr>
<tr>
<td>Tennessee School for the Deaf</td>
<td>2725 Island Home, Knoxville, TN 37920</td>
<td>615-579-2470</td>
<td>Skip Scalf</td>
</tr>
<tr>
<td>Texas School for the Deaf</td>
<td>P.O. Box 3538, 1102 S. Congress, Austin, TX 78764</td>
<td>512-440-5374</td>
<td>Robert Bishoff</td>
</tr>
<tr>
<td>University of Texas Dallas Library</td>
<td>2601 N. Floyd Road, P.O. Box 850688, Richardson, TX 75083</td>
<td>214-690-2645</td>
<td>Ruth Southard</td>
</tr>
<tr>
<td>Utah School for the Deaf</td>
<td>2870 Connor Street, Salt Lake City, UT 84109</td>
<td>801-487-8105</td>
<td>Janet Spilker</td>
</tr>
</tbody>
</table>
Vermont
Austine School for the Deaf
120 Maple Street
Brattleboro, VT 05301
802-254-4571
John Enola, Manager

Virginia
Virginia School for the Deaf & Blind—
Hampton
700 Shell Road
Hampton, VA 23661
804-247-2011
Pat Harrell, Manager

Washington
Washington State Library
Audio Visual Services
Olympia, WA 98504
206-866-6000 Ext. 6470
Russ Megiveron, Manager

West Virginia
West Virginia School for the Deaf and
Blind
301 E. Main Street
Romney, WV 26757
304-822-4856
Jim Wysopal, Manager

Wisconsin
Wisconsin School for the Deaf
509 West Walworth Avenue
Delavan, WI 53115
414-728-6477
Joy Lee, Manager
REFERENCES


National Captioning Institute. (n.d.). Real-time closed captioning brings early-evening news to the hearing impaired [pamphlet]. Falls Church, VA.


Effective Bibliographic Instruction for Deaf and Hearing-Impaired College Students

MELANIE J. NORTON

ABSTRACT

College enrollment of deaf and hearing-impaired students is increasing steadily, and librarians must be prepared to meet the needs of these special students. Furthermore, with the passage of the Americans with Disabilities Act (P.L. 101-336 sec. 302), all private and public entities must make allowance for the equal enjoyment of goods, services, facilities, and accommodations by all disabled individuals. The greatest barrier to providing equal access to libraries for deaf or hearing-impaired students is communication, but staff training, specialized bibliographic instruction, written library materials, and special equipment can provide the deaf and hearing-impaired student with the same accessibility to academic library materials as that enjoyed by their hearing peers.

INTRODUCTION

Deaf students are a small but growing population on college campuses. Recent legislation mandating equal access to the facilities and services of all public and private entities for able and disabled citizens is one of many factors in this trend. While Gallaudet University in Washington, D.C.; the National Technical Institute for the Deaf in Rochester, New York; and California State University at Northridge provide special programs to educate deaf college

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students, not all deaf students will choose to attend these institutions of higher learning.

Technological advances in hearing aids have encouraged mainstreaming of deaf and hearing-impaired students in elementary and high schools. Mainstreamed students are likely to continue their education and choose colleges that they would not have considered in the past. As college enrollment continues to decline, disabled students are an untapped resource for college admissions. Whatever the reasons, college enrollment by deaf and hearing-impaired students is expected to increase, and librarians must be prepared to meet the needs of these special students.

In order to succeed in higher education, students must understand basic library procedures. Providing bibliographic instruction to deaf students poses a special challenge for librarians. Unlike their hearing peers, most deaf students arrive on college campuses with little or no knowledge of basic library resources and systems. To complicate the situation, most librarians have little or no knowledge of deafness or preparation for instructing deaf individuals.

All librarians at institutions of higher learning must be prepared to welcome and instruct deaf and hearing-impaired students in the effective use of their libraries. Programs and services should provide these students with the capabilities to proceed with their academic endeavors as independently as possible. This means effective bibliographic instruction.

**LEGISLATIVE BACKGROUND**

Until the 1970s, the educational needs of deaf people were met by removing them from the "mainstream" of the regular classroom and serving them in either segregated self-contained classrooms or entirely separate residential schools for the deaf (Moores, 1987, p. 5). The Education for All Handicapped Children's Act passed in 1975 mandated mainstreaming disabled students whenever possible. Since the passage of the Education for All Handicapped Children's Act, more parents have enrolled their disabled children in public schools. The mainstream environment promotes interaction of disabled students with able peers thus encouraging a greater number of disabled students to attend colleges and universities that they once would not have considered.

The Rehabilitation Act (1973) guarantees aid for educational advancement to disabled adults. Under these laws, no college or university that receives federal funds may refuse to admit students with a hearing loss.

The Americans with Disabilities Act (ADA), signed into effect on July 26, 1990, by President Bush, will mean changes in library
services for deaf patrons. Title III of the ADA specifies that "no individual shall be discriminated against on the basis of disability in the full and equal enjoyment of the goods, services, facilities, privileges, advantages, and accommodations of any place of public accommodations operated by a private entity or business" (P.L. 101-336). Libraries are included as one of these "facilities." "Equal enjoyment" means that librarians must provide effective and successful instruction in library use to people who are deaf so that they can take full advantage of the library's resources. The Education for All Handicapped Children's Act, the Rehabilitation Act, and the ADA all support the deaf individual in obtaining an education equal to that of a hearing individual at any institution of higher learning.

**Library Staff Training**

Effective library service begins with librarians. Training in serving the special needs of deaf and other disabled patrons should begin in library schools where classes on serving special populations should be included in the curriculum. Overcoming attitudinal barriers is essential. Library students must understand that disabled students want to be treated like everyone else. A hearing impairment does not mean an intellectual weakness. If librarians do not feel comfortable when approached by deaf students, sensitive students will perceive the librarian's unease (Mularski, 1987, p. 478).

It is important for library administrators to support seminars that teach librarians how to work with deaf library users and provide information about other aspects of deafness. Librarians need to understand that deafness ranges from mild to severe, that some deaf people benefit from the use of a hearing aid while others do not, and that personal preferences in communication style vary and may include sign language, speaking and speechreading, and writing (see Goldmann and Mallory in this issue of *Library Trends*). For referral purposes, the librarian should also be aware of local, state, and national organizations available to people who are deaf.

To comply with the ADA, libraries are advised to have at least one librarian on staff who knows sign language. If possible, some staff members should be given time off to attend sign language classes; with the growing number of colleges and high schools offering sign language courses, it should not be much of a burden for at least one library staff member to learn sign language. This librarian could become the contact person for the disabled students on campus and could serve as a reliable source of information in the library for deaf and hearing-impaired students. If no librarian on staff can sign, a certified interpreter must be made available on demand.
Opportunities to learn and practice the manual alphabet and library related signs must be encouraged for the entire library staff to facilitate effective communication with deaf and hearing-impaired students. Finger spelling is basic to communicating with people who are deaf and hearing impaired and is relatively easy to learn.

Most colleges and universities have a special office that serves the needs of self-identified disabled students who attend college (it is illegal for the admissions application to ask if the applicant is disabled; students must volunteer this information). This office can provide a list of self-identified disabled students to the librarian in charge of services for the disabled. This list can prepare the entire library staff for the needs of incoming disabled students (Mularski, 1987, p. 481).

The National Technical Institute for the Deaf (NTID) is one of eight colleges at the Rochester Institute of Technology (RIT). RIT's Wallace Library provides services for all eight colleges on the RIT campus. One professional reference librarian is assigned to work with all disabled students on campus, including the nearly 1,200 deaf students who attend NTID. This is a unique situation. Certainly most academic librarians would not be faced with such a large number of deaf students. The presence of NTID at RIT has made it necessary for the Wallace Library staff to develop and provide effective and creative bibliographic instruction for deaf college students.

BIBLIOGRAPHIC INSTRUCTION

Effective communication is the key to effective instruction. It is easy for librarians to become frustrated with a patron's lack of knowledge about how to use the library. It is especially frustrating when communication between the patron and the librarian breaks down.

Ideally, library instruction should begin in elementary school. The fact is that most college freshmen have no idea how to use the library catalog or simple search tools such as the Reader's Guide to Periodical Literature. Deaf students often have even less familiarity with the library because most of their precollege education has been consumed with learning and reinforcing everyday survival skills. Much of the early education for deaf children focuses on lipreading and communication skills (Locke, 1987, p. 5).

GROUP INSTRUCTION

Before the librarian meets with a group of deaf students, he or she should contact their instructor to find out as much as possible about the class, particularly students' reading levels and prior library experience. Many deaf college students have lower reading levels than
their hearing peers. For example, at NTID the average incoming freshman reads at an eighth grade level.

The size of the group is a key factor in group instruction of deaf students. More than ten students in a group makes communication difficult. Deaf students need to see the hands of the person who is signing, whether this is the librarian or the interpreter. If there is no interpreter and the librarian does not sign, deaf students must be able to watch the librarian’s lips. Therefore, the smaller the group, the easier it is for each student to see the speaker or interpreter. Each student needs a clear view of the librarian and whatever the librarian is demonstrating (Norton, 1988).

The need for visual instruction for deaf students cannot be emphasized enough. Dalton (1985) states: “An effective program for library service to the deaf and hearing impaired relies heavily on the visual sense; visual cues are important” (p. 29). With this in mind, the following practices will contribute to effective group instruction:

1. Take the students on a tour through the library building pointing out tools and services they will need to use (i.e., the circulation desk, the reference area, copy machines).
2. Prepare handouts which reinforce locations and use of these tools and services.
3. Maintain a slow pace and establish eye contact.
4. Focus the group instruction on a particular assignment or a subject of general interest. By using specific examples, library instruction will have meaning for students. Students will not listen to a librarian unless they have a vested interest in what is being taught. By gearing instruction to an assignment, students will focus on library learning as the means to an end—successful completion of their assignment (Breivik, 1975, p. 46).
5. Do not neglect the obvious. Technical terms need to be clarified. Searching techniques for monographs and serials need to be clearly explained before students can concentrate on information gathering.
6. Provide hands-on experience to reinforce the lesson. Let the students search the library catalog for books by their favorite author.
7. Question the students spontaneously during instruction to determine their level of understanding. Often both hearing and deaf students will nod their heads in acknowledgment while not understanding a word of what is being said.
8. Obtain feedback from students and their instructor whenever possible. A survey or evaluation form distributed to students after
the instruction will help determine areas of the presentation that need improvement.
9. Reinforce library skills by presenting information in several short sessions. Including too much information in one session will cause boredom and information overload.

INDIVIDUALIZED INSTRUCTION
Informal library instruction can be just as effective as formal instruction. Meyers (1979, p. 60) points out that the impulse of most children's librarians, especially when confronted with a deaf student, is to go to the shelves and find a book or magazine for the patron. This applies not only to children's librarians but also to academic librarians. Although this method is easier and quicker for the librarian, in the long run it is much more effective to "walk" the student through the appropriate steps in locating these materials.

By showing students the library's card catalog or online catalog and demonstrating how to use it, students will learn and retain information and will often pass this information on to their deaf peers (Karuth, 1983). There is nothing new in this method of instruction. However, demonstrating is a very important method to use when working with deaf students, because deaf patrons have a more visual style of learning than the hearing population. In other words, the "show me" style of teaching is most effective.

Do not be embarrassed to ask the student to write things down. It is more embarrassing to continue without either the student or librarian knowing what the other is talking about. By the time deaf students reach college, they will understand this method of communication. Again, because reading levels of deaf college students are generally lower than those of hearing college students, the librarian's message should be written using simple vocabulary and short clear sentences.

What seem to be simple rules of communication are often overlooked by hearing people. Librarians must remember not to talk to the student's back or move their heads as they speak. The deaf student needs to see the lips of the speaker. Although it does not always come naturally to hearing people, it is important to be animated. An animated person is much more interesting to watch than someone who is emotionless (see Goldmann and Mallory in this issue of Library Trends).

FACULTY INSTRUCTION
The role of faculty is often overlooked in bibliographic instruction. Despite their advanced degrees, faculty often do not understand the complex workings of the library. It is helpful to survey
the faculty to identify their needs and their expectations for student library use. "Advertise" library services for deaf students in faculty newsletters. Faculty need to be aware of the library's special services in designing successful research assignments for deaf and hearing-impaired students and also be aware that small group orientation and instruction sessions are available. If possible, negotiate goals with each instructor who requests your assistance, and guide them to realistic expectations.

**Written Library Materials**

The best aids in bibliographic instruction for deaf students are written materials. Deaf people are visual learners and written library materials such as a script of the tour or instruction help reinforce orientation and help students to proceed with library research independently. At Wallace Library, the librarian in charge of students with special needs has created a guide especially designed for NTID students (see Appendix A). Drawings of the locations and arrangements of the library departments are included. This guide is written in clear simple language and has even been requested by faculty for hearing classes!

Publicize the library's services extensively (Karuth, 1983). Post press releases in dorms and campus resource centers and send them to faculty and other contact people. Place classified ads in student magazines or newspapers. Encourage students to seek out the librarian for individual instruction. If there is a librarian who is primarily responsible for services to deaf students, this librarian should establish regular office hours and post these on his or her office door and around campus (see Appendix B).

**Equipment**

"Computer telecommunications is rapidly reducing barriers to the modern world for many persons with a variety of disabilities" (Kimball, 1991, p. 1). Computer technology can expand communications for deaf individuals. Wallace Library provides responses to simple reference questions through electronic mail on the campus computer system. Electronic mail means less need for oral communication and has proven effective in breaking down the barriers between the able and disabled population.

In the near future, library instruction may be given through telecommunication courses. RIT now offers courses through the campus computer networks. Captioned instructional videos are another option for library instruction. At Wallace Library, the business librarian, with the help of the College of Business, created a captioned instructional videotape of the marketing resources available in the
library. This tape has provided NTID students with a level of instruction equal to that of hearing students. If library instruction is taught in a special instruction lab or classroom, then an induction loop will help those wearing a hearing aid by increasing amplification of the speakers. An induction loop is relatively inexpensive and easy to install.

"If a library has a telephone reference service it must provide effective telecommunications for people with hearing impairments" (Gunde, 1991, p. 808). Under the provisions of ADA (Title IV of P.L. 101-336), every library must have a telecommunications device for the deaf (TDD) or a relay system in place by July 1993. TDDs located at the library's reference and circulation desks will enable deaf patrons to call for reference and circulation information and to communicate at the same level as hearing people (Dalton, 1985, p. 28). All library staff should learn TDD operation and strategies for effective telecommunication with deaf patrons.

CONCLUSION

An effective bibliographic instruction program will ensure that both deaf and hearing people benefit from the library's collection. When a comprehensive program especially designed for deaf students is developed and is evaluated in terms of student learning, this instruction may prove to be one of the most cost-effective means of providing library service to deaf students on the college campus.

Without the concerted efforts of the entire library staff, however, deaf and hearing-impaired students do not have equal access to the library. This should be an important concern for the library administration. Through staff training, specialized bibliographic instruction, written library materials, and equipment to facilitate communication, the library will not be a frustrating place for the deaf college student.

ACKNOWLEDGMENTS

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APPENDIX A

NTID STUDENT GUIDE TO WALLACE LIBRARY

Melanie J. Norton, Reference Librarian
Wallace Library

Illustrations by Lisa LaLonde

Rochester Institute of Technology
Rochester, New York

ACKNOWLEDGEMENTS

Special thanks to:

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- Melanie J. Norton
APPENDIX A (Cont.)

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INTRODUCTION

WHERE IS THE LIBRARY?

WHEN IS THE LIBRARY OPEN?

The library is open at these times when classes are in session:

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday - Friday</td>
<td>7:30 am - 11:00 pm</td>
</tr>
<tr>
<td>Saturday</td>
<td>11:00 am - 11:00 pm</td>
</tr>
<tr>
<td>Sunday</td>
<td>11:00 am - 11:00 pm</td>
</tr>
<tr>
<td>After Hours Room, Monday-Friday</td>
<td>11:00 am - 1:00 pm</td>
</tr>
</tbody>
</table>

Hours may change during exam times and vacations. Hours will be posted in the library and on the front doors. Hours are also listed in the library's on-line catalog, called "Einstein".

USING THE LIBRARY

All libraries are organized in similar ways. Students who know how to use a library will learn to use Wallace Library easily.

Maybe you have not used a library very much. Maybe your school or public library was small. At first you might feel confused by our large, modern library. Most new RIT students feel the same way. Relax.

You can use the library to find information for your school work or for your own enjoyment. The library has books and magazines about sports, hobbies, current events, automobile repair, the arts, careers and more! We also have a special collection of books about deafness named the "NTID Collection". It is on the shelves labeled "NTID" on the 2nd floor.

The Media Resource Center has many films and slides you might enjoy. Many of the films are captioned.

Do you have trouble reading small print? We have magnifying glasses and even a Visualtek machine that enlarges print up to sixty times. The Visualtek machine is located in the Center for Visually Impaired. This room is on the first floor of the library. See Melanie Norton for information on special equipment and services.
WHAT ARE YOU LOOKING FOR?

Reference Books

Different kinds of information are found in different sources: Encyclopedias are a good source of brief descriptions. Almanacs are filled with facts and statistics. Atlases contain collections of maps. Dictionaries provide definitions of words. Directories list addresses of people and places. These kinds of books are all examples of reference books. These books cannot be borrowed. However, they are always here when you need them. The Wallace Library reference book collection is on the first floor.

General Collection

Are you looking for a book about camping, or cooking, or ant colonies? Most books concentrate on one subject in-depth. Do you enjoy reading a good novel or looking at art books? All of these kinds of books are part of the library's general collection. The general collection is located on the 2nd, 3rd and 4th floors of the library. These books can be borrowed from the library.

Periodicals/Magazines

Do you need current information? Magazines and newspapers are your best sources. Current news is published in magazine and newspaper reports before it is published in books. The library subscribes to more than 3,000 different magazines, journals and newspapers. We call them periodicals. Periodicals cannot be borrowed. However, you can make copies of pages on copy machines in the library. Periodicals are kept in many different places in the library.
LIBRARYANS! HELP!

Librarians are helpful people. They will show you how to use the library. They will help you with specific problems. Ask questions!

Most librarians at Wallace Library specialize in one subject area (art, science, business, etc.). One librarian, MELANIE NORTON specializes in helping NTID students find information in any subject area.

You can find Melanie in the library most days from 8:30 a.m. to 4:30 p.m. Her office is on the first floor. Melanie's office hours and Reference Desk hours are posted on her office door. You can ask for her at the Reference Desk, call her at her TDD number, X2569, or contact her through VAX account MJNWML.

When Melanie is not in the library, DON'T worry. Other librarians will be happy to help you.
LIBRARY SURVIVAL VOCABULARY

These definitions should help you!

**Bound Periodical** / baund /pi-re-adi-kaV /- Magazines sewn into a book cover and shelved like a book.

**Call Number** / kol / /'nam-barl /- All the books in the library are shelved in order by call number. The call number is a code that tells you where to find a book. A call number is like the address of the book in the library. Call numbers are assigned by subject.

**CD ROM** /see-dee-rom /-(Compact disc - Read only memory)-A computerized index to locate magazine and newspaper articles.

**Entry** /én-tre/ - Information about a single book or magazine article. Each entry is part of a list in a catalog or index.

**Hold** / hold/ - To "put a hold on a book" means to request a book that someone else has borrowed. Make your request at the Circulation Desk. A library worker will contact you when the book is returned. The book will be held under your name at the Circulation Desk for one week.

**Index** / in-deks/ - A list of subjects, names, or other items, usually in alphabetical order. A periodical index lists periodical articles by subject.

**Interlibrary Loan** /in-tar-"il-bre-re/ /lorn/ - A special borrowing plan to get magazine articles or books from other libraries. For more information ask at the Reference Desk.

**Microfiche** /'mi-kro-fesh/- A card made of film with information printed on it. The print is so small you need a special machine to enlarge it.

**Microfilm** /'mi-kro-film/- A roll of film with information printed on it. A machine is needed to read the film. Many old issues of magazines and newspapers are kept on microfilm or microfiche.

**Periodical** /pi-re-adi-kaV/- The library term for a magazine, journal, or newspaper that is published again and again - for example daily, weekly or monthly.

**Reference Books** /'re-fa-ran(t)s//buks/- Books that provide factual information, definitions, statistics, addresses, summaries and/or general encyclopedias, dictionaries, atlases, almanacs, and directories.

**Renew** /ré-nu/ - To extend the due date of a book you have checked out. Bring the book to the Circulation Desk or call the Circulation Desk at 475-2962 (TDD).

**Volume Numbers and Issues** /vol-yum/ / num'-berl / and/ /i-shuz/ (for periodicals) - The volume number is a number given to a group of magazines that are published during a certain time period. Each magazine in a volume is called an issue.
BORROWING LIBRARY MATERIALS

WHICH LIBRARY MATERIALS CAN YOU BORROW?

Most of the books in the library can be borrowed. Some books must be used only in the library. For example, the books in the Reference Collection, on the 1st floor, can only be used in the library. Magazines and professional journals also stay in the library at all times. However, you can make copies on library copy machines. Almost all of the books on the 2nd, 3rd and 4th floors can be borrowed. You should look on the 2nd, 3rd and 4th floors for books to read outside the library.

HOW DO YOU BORROW A BOOK?

You need your validated student ID card to borrow a book. First you must register with the library. To register you must fill out a form with your name, address and major. Registration is fast and easy. Ask someone at the Circulation Desk to help you. After you have registered you can use your ID card as a library card.

HOW LONG CAN YOU KEEP BOOKS?

Most books are loaned to you for three weeks. Check inside the cover for the due date of any book you borrow. If you need books longer, you may bring them back and borrow them again. Tell the person at the Circulation Desk that you want to renew your books.

You may also renew books by phone. Call the Circulation Desk at 475-2962 (TDD). Have your ID card and book in front of you when you call.

The library also has current popular books. We call them "14 day books." You may borrow these books for two weeks.

WHAT HAPPENS WHEN A BOOK IS LOST, DAMAGED OR LATE?

"My dog ate my book!"
"My book got wet in the rain!"
"When I left the dorm, I know I had my book! Now it has disappeared!"
"Oh no! My library book was due last week!"

Many library books are damaged or lost every year. The people in the library understand that these things happen. When a library book is lost or damaged, you must pay to have it repaired or replaced.

The library charges 10 cents per day for the first 28 days a book is overdue. After 28 days the fine goes up to 50 cents a day for the next 28 days. After that, the book is "billed" with extra fines including the cost of the book.

The library charges 25 cents per day for overdue books from the 14 day book collection.

When you have a problem with a lost, damaged or overdue book, talk to a person at the Circulation Desk.
APPENDIX A (Cont.)

YOU KNOW THE LIBRARY HAS THE BOOK YOU NEED BUT YOU CAN'T FIND IT ON THE SHELF. WHAT SHOULD YOU DO?

Maybe the book is not where it belongs. Maybe you are looking in the wrong place. Ask for help at the Reference Desk.

Sometimes, another person has the book you need. The people at the Circulation Desk can save the book so you are the next person allowed to borrow it. This service is call "putting a hold on a book." Ask about it at the Circulation Desk. When the book returns to the library, someone from the Circulation Desk will send you a message.

WHAT IF THE LIBRARY DOES NOT OWN THE BOOK YOU NEED?

Sometimes you need a special book or magazine article that our library does not own. We may be able to borrow it from another library. This service, called Interlibrary Loan, takes one or two weeks. Ask at the Reference Desk for more information.

The Circulation Desk is on the left as you enter the library.
THE REFERENCE DESK

THE REFERENCE DESK IS A PLACE TO ASK FOR HELP

Need information? Ask your question at the Reference Desk. Here are some examples of the things people ask at the Reference Desk:

"Can you help me find some information for my report on "Rock Climbing?""

"Does the library have a *Life Magazine* from 1945?"

"How many calories are in a grapefruit?"

"Who played in the World Series in 1978?"

"How do I use the CD ROM?"

"Can you help me find a picture of King Kong?"

"Where is the Microfilm?"

"Do you have the address of The Flat Earth Society?"

These are the kinds of questions we answer every day. Only some of the librarians understand sign language but all librarians are ready to help you.

The Reference Desk is on your right as you enter the library.

*Save Yourself Some Time -- Ask a Question!*
THE RESERVE DESK

Sometimes teachers set aside (reserve) special books or articles so all the people in a class can take turns reading them. You must go to the Reserve Desk to borrow these materials. You must have a valid ID card to borrow materials at the Reserve Desk. Other books and magazines are kept at the Reserve Desk because they are very popular. For example, current magazines like Time and Newsweek.

There are special time limits on reserve materials. Make sure you find out when your reserve book or magazine must be returned. Fines are $1.00 per hour.

The After Hours Rooms, located on the first floor of the library by the Reserve Desk, are open during regular library hours and from 11:00 pm to 1:00 am, Monday through Friday. The Reserve Desk is also open from 11:00 pm to 1:00 am.

(The Reserve Desk is located off the After Hours Study Room—see map on page 13).
APPENDIX A (Cont.)

BOOKS--HOW TO FIND THEM

CALL NUMBER REVIEW

All our books and magazines are listed in the computers. Our computer's name is "Einstein." There are directions on every screen to help you. If you have any problems using the computer, ask for help at the Reference Desk.

You use Einstein to find out what books the library has. You must use the call numbers to find the books on the shelf. The call number is part of the information given in each catalog entry.

ON-LINE CATALOG ENTRY

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Evans, Christopher.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOTES</td>
<td>Includes index. &quot;Some of this material has been published in abridged form in The mighty micro, Victor Gollancz Ltd., 1979.&quot; Bibliography: p. [3]</td>
</tr>
<tr>
<td>SUBJECT</td>
<td>Computers -- History.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>CALL NO.</th>
<th>STATUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>STACKS</td>
<td>QA75.17.E92 1981</td>
<td>AVAILABLE</td>
</tr>
</tbody>
</table>

You could say that the call number is the address of the book in the library. The call number tells you where to find the book. Call numbers are assigned by subject. All the books in the library are shelved in order by call number.

How did this book by Evans get its call number? All QA books are about math. QA 70's include books about computers. E92 is a code for the author's last name.
LIBRARY OF CONGRESS CODE LETTERS

Here is a basic list of letters assigned to subjects. These letters are the beginnings of a call number.

A General Works
B Philosophy
BF Psychology
BL-BX Religion
C,D,E,F History
G Geography, Anthropology, Recreation
H Social Sciences
J Political Science
KF Law of the United States
L Education
M Music
N Fine Arts
P Language and Literature
Q Science, Math
R Medicine
S Agriculture
T Technology
U Military Science
V Naval Science
Z Bibliography, Library Science

FINDING THE BOOK

Let's break this call number into three parts:

QA 75.17 .E92

Part 1 Part 2 Part 3

The Call Number is a code that describes location and subject.
APPENDIX A (Cont.)

Step 1

Look at the first part of the call number.

QA 76.17 .E92

First, find the shelves where the QA books are. This is easy because the books are arranged in alphabetical order by call number A-Z.

To find QA books you must go to the 3rd floor.

Markers at the end of each row of book shelves will also help you find your call number.

After you find the right letter area you are ready for Step 2.

Step 2

Look at the second part of the call number.

QA 76.17 .E92

You will find that all QA books are organized in number order.

Follow the numbers from 1 to 76.17.

Step 3

Look at the third part of the call number.

QA 76.17 .E92

Yes! There is a third part to the call number: .E92. This is a code for the author's last name. When there are many books with similar call numbers, this third part will help you find the exact book you want.
**APPENDIX A (Cont.)**

**WHAT IF THE CALL NUMBER HAS EXTRA LETTERS?**

Those "extra letters" on the book label, mean the book is in a separate collection. The "extra letters" are called *locators* and are usually abbreviated words.

<table>
<thead>
<tr>
<th>Locator</th>
<th>Meaning</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>RESD</td>
<td>Ask at Reserve Desk.</td>
<td>1st Floor</td>
</tr>
<tr>
<td>REF</td>
<td>Reference Area. May not be borrowed.</td>
<td>1st Floor</td>
</tr>
<tr>
<td>OVER (or HUGE)</td>
<td>Oversize books. (Large books)</td>
<td>2nd Floor</td>
</tr>
<tr>
<td>NTID</td>
<td>Collection on Deafness.</td>
<td>2nd Floor</td>
</tr>
<tr>
<td>THES</td>
<td>An RIT Thesis. May not be borrowed.</td>
<td>3rd Floor (Archives)</td>
</tr>
<tr>
<td>RIT</td>
<td>RIT Archives material. May not be borrowed.</td>
<td>3rd Floor (Archives)</td>
</tr>
<tr>
<td>RARE</td>
<td>Rare book. May not be borrowed.</td>
<td>3rd Floor (Archives)</td>
</tr>
<tr>
<td>CARY</td>
<td>Melbert B. Carey, Jr. Collection on Printing History. May not be borrowed.</td>
<td>2nd Floor</td>
</tr>
<tr>
<td>PER.</td>
<td>Bound magazines (also called <em>periodicals</em>). Look for them by call number.</td>
<td>2nd Floor</td>
</tr>
</tbody>
</table>

Stacks non-circulating--Books, magazines, journals, reference books that may not be borrowed. 1st, 2nd, 3rd & 4th Floors

You can ask for help at the Reference Desk if you have a problem with locators.
APPENDIX A (Cont.)

WALLACE LIBRARY
Rochester Institute of Technology

1st Floor
MAGAZINES, JOURNALS, AND NEWSPAPERS

HOW DO YOU FIND A PERIODICAL ARTICLE ABOUT A SPECIFIC SUBJECT?

The easy way to find articles in magazines, journals and newspapers is to use an index. Each index is a guide to many periodicals. Articles are listed in the index by subject. The subjects are in alphabetical order.

There are paper indexes on tables on the first floor of the library.

Occasionally indexes use other styles of organization. Each index has directions in the front explaining how to use it. The indexes you need are on study tables on the first floor of the library.

Need help? Bring the index to the Reference Desk.

There are also special computer indexes called CD ROM (compact discs - read only memory). The library has different indexes on CD ROM. CD ROMs have directions on every screen to help you. If you don't understand something, ask a reference librarian.

Using the CD ROM is fun, easy, and allows you to search more than one subject at a time.

Both paper indexes and CD ROMs can be used to locate periodical articles. Try both to see which you prefer.

If you have any questions about using either the paper indexes or the CD ROMs, ask for help at the Reference Desk.

HOW DO YOU KNOW WHICH INDEX TO USE?

When you want information on a popular subject found in common magazines use The Reader's Guide to Periodical Literature. This index lists articles from more than 200 magazines of general interest. For example, look in this index to find articles in magazines like Time, National Geographic and Popular Mechanics. The Reader's Guide to Periodical Literature is also on CD ROM.

Sometimes you need information on a more technical subject. Articles can be found in specialized magazines and journals. Special indexes help you find these kinds of articles.

These are some indexes for more specific subjects:

- General Science Index
- Humanities Index
- Business Periodicals Index
- Art Index
- Social Sciences Index
- Index to Legal Periodicals
- Applied Science and Technology Index
YOU FOUND YOUR SUBJECT IN AN INDEX. WHAT DO YOU DO NEXT?

You will find one or more magazine articles listed under your subject heading. Choose the articles you want and write down or print out all the information you find for each one. Some printed indexes use abbreviations for titles, dates and other information. You can find lists of abbreviations in the front of most printed indexes. If you need help ask at the Reference Desk.

Here is one example from a printed index:

- **BICYCLES and tricycles**
  - Has illustrations (pictures)

---

*Reader's Guides* are bound into large books for past years. The most current *Reader's Guides* are available in monthly issues.

*Reader's Guide* is also available on CD ROM.

Here is one example from the CD ROM index:

- Cotton, Crosbie
  - Picture perfect (G. Barton wins two Olympic gold medals)
  - Date 0 10 '88

---

SUBJECTS COVERED:
- Kayak racing
- Barton, Greg
YOU KNOW WHAT PERIODICAL YOU NEED. HOW DO YOU FIND IT?

The library keeps periodicals three different ways:

New Magazines - Most new magazines, journals and newspapers are on the first floor on the Current Periodicals Shelves. Current periodicals means magazines, and newspapers that are less than a year old. The current periodicals are arranged on the shelves in alphabetical order by their titles.

Older Periodicals (Microfilm) - Some older periodicals are on microfilm. The microfilms are in black cabinets on the second floor. You can read them on microfilm reader machines. You can make copies from microfilm for 10 cents per page. You can make copies yourself on special microfilm printers or bring the film to the Copy Center at the Circulation Desk and someone will make copies for you. But it will cost more money if someone else makes copies for you.

Older Periodicals (Bound) - Some older periodicals are bound. Bound means they are gathered together with a hard cover so they look like a book. These bound periodicals have call numbers by subject and are located on the second floor.

COPY MACHINES

You cannot take magazines and periodicals out of the library. You must either read them in the library or make copies of the pages you need.

There are copy machines located on all the floors of the library to make copies of current and bound periodicals.

You can also make copies of articles on microfilm. There are microfilm copy machines located on the second floor where you can make copies yourself. Or you can have someone make copies for you. It will cost you more money for someone else to make copies for you.

VENDACARDS (Copy Card)

To make copies of either microfilm or papers you may want to purchase a Vendacard. Vendacards are special cards that allow you to make copies without using coins. It is easy to use a Vendacard. You can buy a Vendacard at the machine near the Circulation Desk.

If you need help or don't understand how to use a Vendacard, ask at the Circulation Desk. Someone there will be happy to help you.
OTHER LIBRARY SOURCES

GENERAL

NTID English Learning Center (ELC) - Building 60, Room 2255, TDD 475-5615
The ELC is open to all NTID students. The ELC has a good collection of leisure reading materials. Novels, mysteries, romances, classics and non-fiction books about sports and other subjects are here. Books at all reading levels can be found. The Rochester morning newspaper and some popular magazines are in the ELC. Need an encyclopedia, dictionary or atlas? A small collection of basic reference books are in the ELC.

General Education Learning Center (GELC) - Building 50 (Peterson Hall), Room 1149, TDD 475-5539
The GELC is a resource center for NTID students who need help with classwork. (especially College of Liberal Arts classes.) Both professional and student tutors work in the GELC to help you. The GELC has a collection of videotapes, and current and old magazines. The GELC also has books that you can borrow. You can also find the daily newspaper at the GELC.

NTID Career Resource and Testing Center (CRTC) - Building 60, Room 1620, TDD 475-6234
The CRTC has written material and even a computer-based system (SIGI) that can help you plan your educational and career goals. The CRTC has books, videotapes and articles that explore various careers. The CRTC also has college catalogs, financial aid information and testing services. People who work in the CRTC will be happy to help you use the resources there.

NTID Employment Information Center (EIC) - Building 55 (Hettie L. Shumway Dining Commons), Room 1027, TDD 475-6426.
The EIC has resources that can show you how to find a co-op or permanent job. The EIC has information on companies and current job openings. The EIC also has travel information and descriptions of services for the deaf in all fifty states. People who work in the EIC will be happy to help you use the resources there.

Staff Resource Center (SRC) - Building 60 (Lyndon B. Johnson), Room 2490, V/TDD 475-5823.
The Staff Resource Center (SRC) is for NTID faculty and staff. It is not for student use. However, if the SRC has material you need, you may request it to be brought to Wallace Library. Please talk to Melanie Norton about using materials from the SRC.
APPENDIX A (Cont.)

PUBLIC

Rundel Library - 115 South Avenue, Downtown Rochester, Voice 428-7300, TDD 454-5087.
This is the main public library of Rochester. You need your RIT ID card and another piece of identification that proves your local address (such as a phone bill) to get a library card.
Hours: Monday and Thursday 8:30 a.m. - 9:00 p.m. - Tues., Wed., and Fri. 8:30 a.m. - 6:00 p.m./Saturday 8:30 a.m. - 5:00 p.m.

Henrietta Public Library - 455 Calkins Road, TDD 334-3401.
This is the closest public library to RIT. It has a fine collection of books and magazines. It is a very comfortable place to work or relax with a book. The librarians are very helpful. You can also call this number for information on books at Rundel Library. Rundel Library will send specific books to the Henrietta Public Library by request. This saves you a trip downtown.
Hours: Monday 1:00 p.m. - 9:00 p.m./Tuesday, Wednesday, Thursday 9:00 a.m. - 9:00 p.m./Friday 1:00 p.m. - 5:00 p.m./Saturday 10:00 a.m. - 5:00 p.m./Sunday 1:00 p.m. - 5:00 p.m.
Closed weekends during the summer.
Appendix A (Cont.)

BIBLIOGRAPHY


APPENDIX B

NTID STUDENTS AND DISABLED STUDENTS
SPRING QUARTER, 1992

For Help at Wallace Library Contact:

MELANIE NORTON
Extension: 2569 (voice & TDD)  VAX: MJNWL

1ST Floor: Wallace Library, Bldg. 05

Office Hours
Monday......................  9:00 a.m. - 10:00 a.m.
Tuesday.....................  9:00 a.m. - 10:00 a.m.
Wednesday...................  9:00 a.m. - 10:00 a.m.
Thursday (evenings) at the Reference Desk

5:30 p.m. - 9:00 p.m.
Friday..........................  9:00 a.m. - 10:00 a.m.

Reference Desk

Melanie is usually in the library 8:30 a.m. to 4:30 p.m. Monday, Tuesday, Wednesday and Friday. Thursdays 1:00—9:00
REFERENCES


To Lighten Doubt and Drive Away Despair: Historic Sources and Current Resources at The New York State Library

AUDREY JUNE SMITH and PAUL MERCER

ABSTRACT

THOMAS H. GALLAUCET, an American born pioneer educator for deaf children, lobbied vigorously in several states for funding to establish a national school for the deaf in Hartford, Connecticut. On the occasion of Gallaudet's 200th birthday celebration, the New York State Library prepared an exhibit and published a bibliography that was representative of the library's research collections. The bibliography is particularly useful to historians, professional practitioners, and other persons seeking information about hearing impairment. This article will highlight important sources of information and the current state of technology at the New York State Library.

INTRODUCTION

Established in 1818, the New York State Library is the largest state library in the nation and is the only state library which qualifies for membership in the Association of Research Libraries. Now in its sixth home, the State Library has more than 6 million items covering many subject areas in print and nonprint formats. It is a leader in the use of technology in information services, with an online public catalog, an electronic reference station, access to more than 700 databases, and modern telecommunication and photoduplication services supporting information needs of state government, libraries, and individuals in New York State. In 1987, to mark Thomas Gallaudet's 200th birthday, the New York State Library prepared an
exhibit and published a bibliography (see Appendix) highlighting historic and current resources related to deaf education in New York State.

HISTORICAL BACKGROUND

The New York State Library was the brain child of Governor DeWitt Clinton. Elected governor in 1818, Clinton had previously served as mayor of New York City, where he established a reputation for promoting cultural and literary institutions. In his first speech to the State Legislature delivered on January 2, 1818, he drew on this record to encourage the establishment of desirable agencies for public betterment. His speech led to legislation establishing the New York State Library, with the State Assembly and State Senate passing bills in April 18 and April 21 of that year.

By 1819, the State Library was ready to provide service when the State Legislature convened (Roseberry, 1970, p. 2). The library’s collection on opening day included 669 volumes and nine maps, with materials related to laws and statutes, political economy, classical literature, history, travel, and biography (Roseberry, 1970, p. 6).

Prior to becoming governor, Clinton had been a force for deaf education in New York City. He actively supported the establishment of the New York Institution of the Deaf and Dumb and served on its first Board of Directors (New York Institution of the Deaf and Dumb, 1818, p. 2). The school’s charter was dated April 15, 1817.

The beginnings of the New York school were rooted in the efforts of Mason F. Cogswell, a Hartford, Connecticut, physician, to establish the nation’s first school for the deaf. Cogswell became interested in deaf education on behalf of his daughter, Alice Cogswell, whose deafness resulted from a severe illness. Alice attracted the notice of a young minister, Thomas Hopkins Gallaudet, who urged Cogswell to obtain a teacher who could provide a formal education for his child. In 1815, Cogswell raised money to send Gallaudet to Europe to study deaf education methods. One year later, Gallaudet returned, accompanied by Laurent Clerc, a deaf teacher from the Institut Royal des Sourds-Muets at Paris (Hall, 1931, p. 111). Together, Clerc, Cogswell, and Gallaudet campaigned for funds to establish a free public school for the deaf at Hartford, and Alice Cogswell became its first student (National Cyclopedia of American Biography, 1893, vol. 8, p. 207).

The three men lobbied vigorously in the New York State Legislature to receive funding for a school for the deaf in Hartford. One such visit is reported in detail in an article entitled “The Deaf and Dumb” in The Albany Daily Advertiser of November 12, 1816:
Mr. Clerc, the interesting deaf and dumb gentleman, who lately arrived in this country from France, being on a visit to this city, accompanied by Dr. Cogswell, of Hartford, and the Rev. Mr. Gallaudet, many of the Members of the Legislature, and of the Ladies and Gentlemen of this city, met in the Assembly Chamber in the Capitol on Saturday Evening, to witness the advantages the unfortunate part of our race, who are deprived of the faculties of hearing and speech, may derive from the system of instruction of deaf and dumb persons now practiced in Europe.

Clerc's speech, read by Thomas Gallaudet, strongly urged that one school be established: "I think one Institution for all is best. As it will be large and pupils numerous, there will be great emulation among them, and they will become better instructed." He concluded:

Gentlemen and Ladies, I ask you a favour, it is to be so generous and liberal as to distribute your benevolence to the Deaf and Dumb of your own town and of all the other States; but far from us be the thought of wishing to demand funds inspite of yourselves! We invite you to consult your heart and means and so give what you can.

A question and answer period followed, and a committee of five men—the mayor, the Rev. Mr. Chester, the Honorable Jones Platt, James Kane, and Harmanus Bleeker—was appointed "to devise means for aiding the seminary intended to be founded in Connecticut." The committee met on November 10, 1816, and the newspaper account concludes with their resolution:

At a meeting of the committee appointed by the meeting in the Capitol, last evening, to devise means to aid in founding a Seminary in the state of Connecticut, for the education of the deaf and dumb; Resolved, that the committee recommend a subscription paper in the following form, to circulate in this city:

Feeling disposed to encourage the benevolent institution about to be established at Hartford, in Connecticut, for the education of deaf and dumb persons, the subscribers engage to pay to Dr. Mason F. Cogswell, or to such agent as he shall appoint, for the benefit of said institution, the sums set opposite to their names respectively, and as it is stated that the money will not be wanted till the first day of May next, the payment will be deferred till that time, when a suitable agent will collect the monies subscribed.

—A copy, H. Bleeker, Secretary.

Ultimately, however, Gallaudet, Cogswell, and Clerc were unsuccessful in their efforts to generate support in New York State for a national school at Hartford. In a letter to Cogswell, January 14, 1817, Laurent Clerc writes: "Ah! my worthy friend, man proposes and God disposes, the meeting this afternoon has decided in favour of another Institution here; . . ." (Root, 1924, p. 86).

RESEARCHING THE EXHIBIT

On the occasion of Thomas H. Gallaudet's 200th birthday, the New York State Library prepared an exhibit and bibliography for Deaf Heritage Week. The theme "Deaf Heritage Week—The New
York Connection” was selected and a small segment of the State Library's research resources were highlighted (the bibliography appears in the Appendix).

Researching the exhibit and preparing the bibliography proved to be challenging. Older documents often used what now appears to be archaic terminology, which might seem at odds with modern sensibilities. Moreover, the vast research resources offered by the State Library made it difficult to select materials for the exhibit and the bibliography while staying within the space limitations. Materials selected for the exhibit and the bibliography, which complement each other, are therefore representative of the wide variety of research materials and services available at the New York State Library.

As our research progressed, the association of Gallaudet and Cogswell, their connections with Upstate New York, and the early development of deaf education in New York State became a natural focus. There were considerable evidences of the Cogswell family ties to Albany. Alice's sister, Mary, writes about “heeling it and toeing it” at an Albany social function in a letter to her mother dated January 8, 1818. And her brother, Mason F. Cogswell Jr., came to practice medicine in Albany and married Lydia Bradford, the daughter of the minister of the Two-Steeple Dutch Reformed Church (Root, 1924, pp. 84-86). Cogswell descendants still live in Albany and are prominent in local affairs.

Our research into New York State's role in the development of deaf education led us to the name of Levi Backus. Born deaf, Backus, a native of Hebron, Connecticut, was among the first students to attend Gallaudet's school at Hartford. After leaving school, he learned printing and eventually relocated to the town of Canajoharie, New York, where for some years he taught at the nearby Central Asylum for the Deaf (established in 1823). However, in 1836, this school closed and Levi, with the support of friends, established a newspaper, the *Radii*, in the winter of 1836. From the outset, Backus identified his publication as being printed by and for deaf mutes—the first of its kind in the country, if not in the world. He printed the title of the paper in the manual alphabet, carried news articles of particular interest to the deaf community, and often promoted the cause of deaf education and the rights of disabled persons in his editorials.

In 1838 and 1839, Backus petitioned the State Legislature for funding to distribute his paper free of charge to all deaf persons in the state. In his 1839 petition to the New York State Assembly, Backus expressed the hope that deaf readers would view the *Radii* "as a beacon, stimulating their energies and calling into action latent powers which they evidently possess" (Report of the Select Committee

Knowledge was power, according to Backus, who felt that, in an age of progress and invention, education and information sharing promoted by his newspaper could “raise us to an equality” with the rest of the world (*The Manual Alphabet* [broadside], 1839).

The spirit of emancipation and advocacy for deaf education embodied in Backus’s writing, as well as the support granted to him by state government, were common themes in many of the early documents assembled for our exhibit. Typical of these items, most of which came from the Library’s Manuscript and Special Collections section, is a twenty-three page poem entitled *The Deaf and Dumb* by Moses Y. Scott (1823). The poem was published as a pamphlet in 1823 to benefit the New York Institution for the Deaf and Dumb. Like Backus, Scott foresaw suppressed genius in people who were deaf and pleaded for education as a key to liberate them. He wrote, in part,

O, could I pierce the mystery of their mind!  
Could I that hidden luminary find,  
Whose struggling rays at times glance forth so bright,  
Despite the cloud that would conceal its light;  
Then might I see some heavenly spirit there,  
To lighten doubt and drive away despair!

**Development of the State Library**

Historical and literary curiosities such as Scott’s poem, the letters of Alice Cogswell, and the records of early legislation concerning the establishment of deaf education, are but one facet of the New York State Library’s collection and services. Just as deaf education has developed and grown through nearly two centuries, so too has the New York State Library expanded to meet the changing information requirements of a diverse society.

Successive directors have built the library’s collections and services to a point far beyond DeWitt Clinton’s original vision. Three directors in particular have shaped the modern library. The first of these, Henry Augustus Homes, librarian from 1862 to 1887, developed major collections in political science, American history, biography, and scientific patents. He sought donations of collections and implemented an exchange program among domestic and foreign libraries, and he indexed and calendared many major manuscript collections.

Melvil Dewey, director of the library from 1889 to 1906, is widely recognized for his leadership in library technology as well as his advancement of the profession of librarianship. During his years at the library, he instituted subject libraries, establishing the medical,
the education, and the legislative reference libraries. He inaugurated services to the blind, as well as traveling libraries—the beginnings of library extension and statewide library services in New York State.

When James I. Wyer took charge in 1908, the library's collection exceeded 900,000 items. Less than three years later, the disastrous Capitol fire of 1911 reduced this treasure house to ashes. It fell to Wyer to recreate the State Library in its new quarters across the street from the old Capitol. In carrying out this task, Wyer followed his vision of the State Library as a “great central reference and lending library adequate to the great University system of the State, serving each of the thousands of institutions in the University according to its needs and through them serving all the citizens of all the cities and villages and towns of the State” (Roseberry, 1970, pp. 104-05). By 1930, when the library had surpassed the 1 million volume mark, Wyer could take justifiable pride in saying it was “once again, since its destruction in 1911, a noble library” (Roseberry, 1970, p. 104). When Wyer retired in 1938, the books, manuscripts, documents, and other collections so tragically decimated in 1911 were restored to their former greatness, setting the stage for the State Library of today (Paulson, 1978, pp. 576-79).

**Special Services at the New York State Library**

Overseen by the Board of Regents of the University of the State of New York and managed by the State Librarian and Assistant Commissioner Joseph F. Shubert, library services at the state level are organized into two major branches—the Division of Library Development and the Research Library. These two units perform a variety of activities, including consultant services, aid to local libraries, chartering and registering of public libraries, and technical processing and reference services.

Of special interest is the Coordinated Outreach Services Program. Authorized by Chapter 718 of the *Laws of 1981*, this program provides state funds for those public library systems which serve blind, aged, physically handicapped, or institutionalized patrons. The funding can be used to expand existing services or to initiate new services to meet the needs of these special populations.

Library services and programs are developed with an Advisory Committee consisting of library staff, community service providers, and recipients of the library services. To receive Coordinated Outreach funding, a plan of service and a report of accomplishments are submitted annually to Library Development. These reports reflect
the diversity of library services provided to the hearing-impaired community.

Assisted by State grants, public libraries in New York State purchase and loan communication equipment as well as books on hearing impairment. Personnel in these public systems demonstrate assistive listening devices and provide sign language classes for staff and members of the community. Working with community organizations, they co-sponsor programs ranging from screening for hearing loss to inviting students from schools for the deaf to celebrate Deaf Heritage Week with performances of jazz, dance, sign language, and mime. In addition, they publicize services by conducting library orientations and tours, publishing brochures and bibliographies, and speaking at community functions (New York State Library, Division of Library Development, 1985-).

CONCLUSION

The New York State Library, under the current direction of Jerome Yavarkovsky, has a research collection of more than 6 million items with major holdings in law, medicine, the social sciences, education, American and New York State history and culture, the pure sciences, and technology. Its information resources include manuscripts, government documents, periodicals, newspapers, microforms, and patents. In addition to its reference and research services which support the work of New York State government, the State Library also serves as a resource and referral center in the New York State Interlibrary Loan (NYSILL) system and operates a regional library for blind and visually handicapped individuals.

The State Library is in the forefront of library technology to access and control its collections and resources, to develop and expand telecommunications networks, to provide access to electronic systems (online library catalogs, CD-ROM databases, online databases, and bibliographic databases such as OCLC and RLIN). Its leadership in the use of computerized information systems led to its being a test site to provide access to the online computer research files of the Library of Congress—access which is now provided to all state libraries. As the State Library offers new avenues for researchers to access the collections in various parts of the state and country, it also has innovative programs to encourage on-site use of its resources, including the Research Residency Program, which promotes the use of its collections in scholarly research.

The development of these and other services are the results of 174 years of growth, change, and leadership. The library continues to expand its services, to incorporate new technologies, and to provide access to all citizens of New York State.
APPENDIX

Deaf Heritage Week—The New York Connection
December 6-12, 1987
A Selected Bibliography

Thomas H. Gallaudet, born December 10, 1787, was an American born pioneer educator of the deaf. He lobbied vigorously in the New York State Legislature for deaf education. His efforts to obtain funding from New York State for a national school in Hartford, Connecticut were a catalyst to establish the New York Institution for the Instruction of the Deaf and Dumb. The New York school was chartered April 15, 1817 by the New York State Legislature.

This bibliography and accompanying exhibit represents a small segment of the New York State Library's research resources for historians, professional practitioners, and other persons seeking information about hearing impairments. The asterisks indicate items which were on display at the New York State Library.


Exhibit and bibliography prepared by: Carol Doyle, Grace Kelly, Paul Mercer, Mary Anna Muscolino, Audrey Smith.

For further information contact: Information Desk—518/474-7646, TDD 518/ 473-7121
REFERENCES


Cogswell, Mason Fitch. (1893). In A. R. Spofford (Advisory Ed.), The national cyclopaedia of American biography, being the history of the United States as illustrated in the lives of the founders, builders, and defenders of the republic, and of the men and women who are doing the work and moulding the thought of the present time (vol. 8, p. 207). New York: James T. White & Company.


ADDITIONAL REFERENCES


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Guidelines for Libraries Serving Persons with a Hearing Impairment

(Prepared by the Roundtable for Libraries Serving Special Populations)

NEW YORK LIBRARY ASSOCIATION

ABSTRACT

In 1984, The National Library Service for the Blind and Physically Handicapped published Revised Standards and Guidelines of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped 1984. After review of this document, the Roundtable for Libraries Serving Special Populations (RLSP) within the New York Library Association (NYLA) decided that guidelines for all libraries serving blind and visually impaired persons in New York State should be written. At the annual NYLA conference in 1984, it was proposed that state guidelines be established for other special populations, as well as libraries serving blind, visually, and physically handicapped persons.

INTRODUCTION

The project to develop these guidelines was long term to allow experts in the field to prepare and review the document. Each section of the document was prepared by one group of professionals, circulated to the roundtable membership for general review, circulated again to experts not affiliated with RLSP but knowledgeable in their particular expertise, reread by both groups, and returned to the original preparers for final review and rewriting.

Guidelines for Libraries Serving Persons with a Hearing Impairment or a Visual Impairment was not meant to be established as a long-standing document for use in the New York State libraries which serve special populations, but rather as a document to be updated periodically. Published in 1987, it is available from New York Library Association, 252 Hudson Avenue, Albany, NY 12210-1802
GUIDELINES FOR LIBRARIES SERVING PERSONS WITH A HEARING IMPAIRMENT

Persons with a hearing impairment shall have:

- Access to the full range of library services available to the general public with special provisions made to assist these persons and adapt these services so that they can make effective use of library services.
- The right to a confidential client-library staff relationship and a nonjudgmental atmosphere.
- The opportunity to participate in the decision-making process of the library to the same degree as any other patron.

1. The library's written policies on collection development, access to services, shall include an affirmative action statement with respect to disabled individuals.
   1.1. The policy statement shall be developed with the advice of an advisory committee that includes at least one person with hearing impairment or a family member or a representative from an appropriate service agency.
   1.2. There shall be a budget to carry out the program in accordance with stated goals and objectives.
2. Library staff shall make available the resources of local, regional, state, and national library systems and networks to persons with hearing impairments.
3. Library services shall be available to all persons with hearing impairment, regardless of age, degree of deafness, level of communication skills, or accompanying disabilities.
4. The special needs and interests of persons with hearing impairment and their families shall be recognized in library programs and materials collections. Informational, recreational, cultural, and educational materials shall be provided. These materials shall also be available to all who work with persons with hearing impairments or who are interested in their needs. This availability shall be publicized.
4.1. Services and materials shall be available to parents of children with hearing impairment.
4.2. The library collection shall include a full range of viewpoints on the education of the deaf.

4.3. Books and pamphlets on sign language, dictionaries of signs, signed books, and wordless books shall be available.

4.4. Materials on all aspects of deafness, including legal rights, deaf culture and heritage, shall be represented.

4.5. Instructional materials, in all formats, designed specifically for persons with hearing impairments shall be available.

4.6. The collection shall include and access shall be provided to periodicals dealing with the educational, legal, socioeconomic, technological, and medical aspects of deafness, as well as periodicals intended specifically for the recreational needs of hearing impaired readers.

4.7. Information and referral files shall include information on schools, churches, social services agencies, interpreters, product suppliers, and other organizations serving persons with hearing impairment.

4.8. Captioned films and videotapes designed for hearing impaired audiences shall be available and easily accessible through the library catalog. Lesson plans and study guides to accompany some of these films shall be available for teacher and student use.

4.9. Captioned filmstrips and other visual aids shall also be available and so identified (marked).

4.10. Basic computer literacy skills shall be validated for persons with hearing impairment wherever computers are available for public access. Training for persons with hearing impairment shall be made available.

4.11. Libraries shall provide access to telecaptioning devices/decoders for persons with hearing impairment.

5. Programs shall be developed for individual or group enjoyment, development of communication skills, and for encouraging intellectual growth as part of life long learning.

5.1. Libraries shall provide programming on topics of interest to hearing impaired persons.

5.2. Interpreters shall be available upon request when programs are offered to deaf persons.

5.3. Signed story hours shall be offered as a service to children with hearing impairment and also as an awareness program for others.

5.4. Film programs utilizing captioned films, nonverbal films, and foreign films with subtitles shall be offered.
5.5. At least once a year the library shall have a display or exhibit which draws attention to services available to persons with hearing impairment, to their families, and to their employers.

6. Libraries shall provide alternative methods for the delivery of services to hearing impaired persons who would otherwise be unable to use the library services independently.

6.1. Libraries shall support and cooperate with programs designed to meet the needs of persons with hearing impairment in other community institutions.

6.2. Delivery of materials by mail shall be an option.

7. Libraries shall identify and cooperate with other agencies providing services to persons with hearing impairment.

7.1. Librarians providing services to hearing impaired residents of institutions shall act as advocates to assure their freedom to read materials of their own choosing and the right to information.

7.2. Library staff shall serve on boards and committees of agencies which serve the hearing impaired.

7.3. Library staff shall participate in training activities and community programming of agencies which serve persons with hearing impairment.

8. Libraries shall provide facilities that allow persons with hearing impairment to access their libraries independently.

8.1. *New York State Uniform Fire Prevention and Building Code, Vol. 9, Title 9, Subtitle S, Chapter 1*

   Effective January 1, 1984, the following provisions for persons with hearing impairments *must* be included in new construction and major alterations, additions, and conversions:

   a. In all buildings in which fire alarms are required, such alarms must be audible and visual.
   b. All public phones in buildings must be equipped with receivers that are T-switch compatible. In banks of phones, at least one must be equipped with a volume control.
   c. Areas of public assembly with audio-amplification systems must also have listening systems to assist persons with a hearing loss (e.g., audio loop or FM system).

8.2. Community rooms shall be available for use.

8.3. The communication needs of persons with hearing impairments shall be considered when arranging meetings.
8.4. Hearing guide dogs shall be allowed access to the library with owners.

8.5. Conspicuous and clearly worded directional signs shall be provided.

8.6. Orientation programs shall be provided so that persons with hearing impairment become aware of the wide scope of library resources.

8.7. Libraries shall provide access to telecommunication devices (TTY’s) to assist in meeting the information needs of persons with hearing impairment.

9. Libraries shall design and implement a staff development program to improve the awareness, sensitivity, and communication skills of library staff in regard to persons with hearing impairment.

9.1. One library staff person shall be responsible for the training and development of staff.

9.2. Programs shall be conducted at staff meetings and other in-service training sessions.

9.3. Visits to other agencies and service providers shall be arranged.

9.4. Relevant professional literature shall be available and its use promoted.

10. Libraries shall energetically publicize programs, materials, and services for persons with hearing impairment.

11. Libraries shall provide materials and programs to make the public sensitive to the needs and concerns of persons with hearing impairment.

SELF ASSESSMENT FOR LIBRARIES SERVING PERSONS WITH A HEARING IMPAIRMENT

The following questionnaire is designed for a self assessment for libraries serving persons with a hearing impairment. The codes used are Y meaning “yes,” N meaning “no,” N/A meaning “not applicable.”

1. Do you have a written policy statement on library services for persons with a hearing impairment?

   Y _______ N _______ N/A _______

2. Do you have an advisory group on library/disability issues that includes at least one person with a hearing impairment or member of a family or service agency representative concerned with persons with hearing impairment?

   Y _______ N _______ N/A _______
3. Does your budget specify funds for programs, materials, and services for persons with hearing impairment?

<table>
<thead>
<tr>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
</table>

4. Do you access disability related databases?

<table>
<thead>
<tr>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
</table>

5. Are services and materials available to parents of children with hearing impairment?

<table>
<thead>
<tr>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
</table>

6. Do you collect materials in the following formats?

<table>
<thead>
<tr>
<th>Captioned filmstrip</th>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Captioned films</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Signed or nonverbal films</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Captioned videotapes</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Signed or nonverbal videotapes</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
</tbody>
</table>

7. Which of the following disability related materials do you collect?

<table>
<thead>
<tr>
<th>Books</th>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Periodicals</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Directories</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Vertical file materials</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Catalogs of special products</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Literary</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Sign language materials</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Instructional materials</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
</tbody>
</table>

8. Nonprint collections of materials about disabilities include:

<table>
<thead>
<tr>
<th>16mm films</th>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Videotapes</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>Y</td>
<td>N</td>
<td>N/A</td>
</tr>
</tbody>
</table>

9. Do you have computerized equipment designed or adapted for use by persons with a hearing impairment?

<table>
<thead>
<tr>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
</table>

10. Do you provide access to decoders?

<table>
<thead>
<tr>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
</table>
11. Do you offer equipment demonstrations and training?
   Y ___________ N ___________ N/A ___________

12. Do you have equipment for loan?
   Y ___________ N ___________ N/A ___________

13. Do you have microcomputer software packages designed or adapted for use by persons with a hearing impairment?
   Y ___________ N ___________ N/A ___________

14. Do you provide programming on topics of interest to both the deaf community and hearing impaired persons?
   Y ___________ N ___________ N/A ___________

15. Are interpreters available upon request when programs are offered to persons with a hearing impairment?
   Y ___________ N ___________ N/A ___________

16. Are signed story hours offered?
   Y ___________ N ___________ N/A ___________

17. Are film programs using captioned films, nonverbal films, or foreign films with subtitles offered?
   Y ___________ N ___________ N/A ___________

18. What other kinds of programs have been offered?
   Group visits to the library?  Y ______ N _____ N/A _____
   Programs on disability issues? Y ______ N _____ N/A _____

19. Does the library have a display or exhibit which draws attention to services available to persons with a hearing impairment, to their families, and to their employers at least once a year?
   Y ___________ N ___________ N/A ___________

20. Are there alternative methods of delivery of services to hearing impaired persons who cannot use the library independently?
   Y ___________ N ___________ N/A ___________

21. Does your staff develop a knowledge of, and cooperate with, other agencies providing services to persons with hearing impairment?
   Y ___________ N ___________ N/A ___________
<table>
<thead>
<tr>
<th>Question</th>
<th>Y</th>
<th>N</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>22. Is there a visual component to the emergency warning system?</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>23. Is there an amplification control on public telephones for use by persons with hearing impairment?</td>
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<tr>
<td>24. Do you have listening systems to assist persons with a hearing loss in any area of public assembly which has an audioamplification system?</td>
<td></td>
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<tr>
<td>25. Are elevators equipped with visible warning devices?</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>26. Are access symbols and other relevant directional signs posted?</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>27. Are orientation programs provided?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. Is access to telecommunication devices (TTYs) provided?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If yes, the number is:</td>
<td></td>
<td></td>
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<tr>
<td>29. Do you have staff members who are assigned to provide special library services for persons with disabilities?</td>
<td></td>
<td></td>
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<tr>
<td>30. Do you have at least one library staff member who is fluent in American Sign Language?</td>
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<tr>
<td>31. Is there an ongoing program of attitude awareness training for staff?</td>
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<td></td>
</tr>
<tr>
<td>If yes, does this training include:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional staff</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clerical staff</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Security guards</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
32. Are sign language classes offered?
   Y ________ N ________ N/A ________

33. Do you publicize programs, materials, and services for persons with hearing impairment?
   Y ________ N ________ N/A ________

34. Do you provide materials and programs to make the public sensitive to the needs and concerns of persons with hearing impairment?
   Y ________ N ________ N/A ________
About the Contributors

Warren R. Goldmann is an Associate Professor at the National Technical Institute for the Deaf (NTID), a college of Rochester Institute of Technology. As a member of the NTID Department of Science and Engineering Support, Mr. Goldmann provides and manages academic support services to deaf RIT mathematics students. Profoundly deafened by meningitis at age 6, he was nevertheless able to complete his schooling and university education without the benefit of having formal support services. Besides having extensive experience in providing support services to deaf students, Mr. Goldmann has also taught mathematics and served as a job placement specialist for engineering technology students.

Alice Lougee Hagemeyer recently retired from the D.C. Public Library after serving 34 years, the last 15 years as a Librarian for the Deaf Community. She has given many keynote speeches around the nation and in Australia, and has written several publications including “The Legacy and the Leadership of the Deaf Community,” a resource guide for librarians and library programs. Hagemeyer originated the Deaf Heritage Week, then called Deaf Awareness Week, at the D.C. Public Library in 1974. She was a delegate-at-large at the first two White House Conferences on Library and Information Services, and has been an active member of the American Library Association since 1976. As president and founder of the Friends of Libraries for Deaf Action (FOLDA), she is currently working as a volunteer for various organizations, promoting both deaf and library awareness.

Carolyn Jones, currently Research and Bibliography Librarian, has been on the Gallaudet University Library staff for twenty-five years. She has been editor, compiler, and consultant for several bibliographies of materials related to deafness and deaf people, and has

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James R. Mallory, Assistant Professor at the National Technical Institute for the Deaf at Rochester Institute of Technology, provides academic support services to deaf students in a wide variety of engineering and engineering technology courses. His experience also includes three years of employment as an engineer, as well as curriculum development in a variety of technical and nontechnical fields.

Susan Meck is the Librarian at the Rochester School for the Deaf in Rochester, New York. She is active as a member of the Young Adults with Special Needs and the Deaf Forum Committees through the American Library Association. Recently she co-edited and co-authored Deafness: An Annotated Bibliography and Guide to Basic Materials. An enthusiastic advocate of the Junior Great Books program, Meck presented a workshop for the New York State Association of Educators of the Deaf (NYSAED) at their 1989 annual state convention. She holds an M.L.S. from the University of Maryland, College Park, and studied at Gallaudet University in Washington, DC.

Paul Mercer has worked at the New York State Library since 1979, when he moved to Albany from his native Canada. For seven years he served as the coordinator of the New York State Newspaper Project. Since 1987 he has worked as a Reference Librarian in Manuscripts and Special Collections, with special responsibility for the library’s extensive sheet music collection. A graduate of the School of Information Science and Policy at the State University of New York at Albany, Mr. Mercer also has a graduate degree in folklore. His previous publications include books and articles in music history.
and bibliography, an annotated bibliography of newspaper bibliographies, and a guide to microform newspapers held by the New York State Library. He is involved in the ongoing New York State Library Oral History Project, and is completing a biography of librarian and bibliographer Joseph Gavit.

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JEANINA MECCA ODEN is a staff member at St. Mary's School for the Deaf in the Library Information Center. She received her M.L.S. with a media concentration from the School of Information and Library Studies, State University of New York at Buffalo in 1977, and her New York State certification as a School Library Media Specialist in 1978.

CAROLYN SCHULER is the Children's Services Consultant for the Monroe County Library System in Rochester, New York. A lecturer and storyteller, she is an adjunct professor in children's literature and services for the University of Buffalo School of Library and Information Studies. Recent publications include "Homework—Beyond the Classroom: You and Your Library" for the Youth Services Section of the New York Library Association and "United States: Asian Americans," a chapter in a recent Bowker publication, Our Family, Our Friends, Our World, an annotated guide to significant multicultural books. An advocate for early childhood education, Carolyn works closely with teenage parents to instill the love of literature in their children. She holds an M.L.S. degree from the State University of New York at Albany, School of Library and Information Sciences, and a Ph.D. from McGill University in Montreal, Canada.

AUDREY JUNE SMITH retired in March 1991 from the Reference Services Section of the New York State Library after 34 years in public service.
A music educator prior to joining the staff of the New York State Library, Smith served in Reference Services for most of her library career. Areas of responsibility included the medical library, the education library, the library for the blind and visually handicapped, and consolidated reference. Active in the American Library Association and the New York Library Association (NYLA), she has served on committees and held offices in both. In 1990, she concluded a three year term on NYLA's Publication Editorial Board. Ms. Smith is co-editor of NYLA's Guidelines for Libraries Serving Persons with a Hearing Impairment or Visual Impairment, a segment of which appears elsewhere in this issue of Library Trends.
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