

STILL LIFE IN TAGLIO ANIMATION VISUAL ARTS SUPERCASES SURREALISM DRY MEDIA EPHEMERAL ART THERAPY GOSSAMER WHITE BALANCE COMPLETE METRIC CHARCOAL ANNEAL REALISM SYMBOLIC PSYCHEDELIC POINTILLISM IMAGE MANIPULATION ART DIRECTOR LINEAR STILL LIFE IN TAGLIO ANIMATION VISUAL ARTS SUPERCASES SURREALISM DRY MEDIA EPHEMERAL ART THERAPY GOSSAMER WHITE BALANCE COMPLETE METRIC CHARCOAL ANNEAL REALISM SYMBOLIC PSYCHEDELIC POINTILLISM

Learning, teaching and assessment

A guide to good practice for staff teaching d/Deaf students in art, design and communication

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INTRODUCTION All d/Deaf* students are individuals and have individual needs. No single booklet can provide a set of definitive rules that will work in each situation with each d/Deaf student. The guidance in this booklet should help you understand the basic issues in teaching, learning and assessment whilst teaching art and design to d/Deaf students.

COMMUNICATION Deaf and hearing-impaired students use a variety of communication methods to gain access to education. Some students use British Sign Language (BSL), and others may use lip-reading and the services of a note-taker to be able to follow what is being said. Partially-hearing students may require specialist equipment and others may not seem to have any additional needs at all. The communication methods d/Deaf or hearing-impaired students use vary according to when they became deaf, their parental and social background, and their schooling. Most d/Deaf people use a variety of communication methods, sometimes simultaneously.

No communication method used by d/Deaf and hearing-impaired people is inherently better or more effective than another – it depends on the individual and the precise nature of their hearing loss.

DEAFNESS There are over 8,000,000 deaf people in the UK. Of these, only 50,000 use BSL as their first language. Most deaf people use English as their native language. Deafness is a condition not only of loss of volume but also of loss of frequency when hearing. This means that a person can often hear in some situations (for example, when it is quiet or if the speaker has a deep voice), but not in others. This is a normal part of hearing loss, which will affect 75% of us after the age of 70.

Hearing aids do not restore 'normal' hearing in the same way glasses restore normal vision. They can increase the volume of sound, but cannot fully compensate for loss of frequency.

Most people who use BSL will refer to themselves as Deaf. Others who have become deaf later in life may label themselves as hard of hearing, partially deaf or something else. If you are not sure which term to use, check with the d/Deaf person you are talking to.

*Please note that 'deaf' written in lower case denotes the medical condition of hearing loss. Upper-case 'Deaf' is the political and social term for belonging to the Deaf community. It is used in the same way other nationalities and groups would be spelt with upper-case letters, e.g. Spanish or Muslim.

LANGUAGE ISSUES Most adults with a hearing loss have English skills equivalent to those of hearing adults. This is because they will have developed their hearing loss after learning how to speak, read and write. However, for many people who have been profoundly deaf from an early age, their deafness may have a significant effect on their use of English. Deaf people, depending on when they became deaf, miss out on learning language through informal immersion by picking up sounds and language around them. Particularly critical is the loss of exposure to language as it is used in situ, in formal and informal situations, with different intonation and inference.

Many Deaf people who do not use English as their first language will use BSL instead. British Sign Language is not a signed form of English or a collection of gestures. It is a fully functioning language with its own grammar and syntax, which is very different from the syntax of English. BSL can express the same complex concepts and ideas that any other language can.

Lip-reading is a challenging and tiring activity which, on the surface, would seem to be a substitute for hearing. In reality, only 30% of English speech sounds can be lip-read.

GOOD COMMUNICATION STRATEGIES You will not be the first hearing person the deaf student has ever met and the student will have well-developed strategies for helping effective communication. However, here are some tips when talking to a d/Deaf student:

- Get the student's attention before you start to speak, for example by waving your hands or tapping lightly on the student's shoulder.
- Try talking to the student first. If you both feel that you are not communicating well, try writing things down.
- All d/Deaf people will find it useful to see your lips, either to supplement their residual hearing or to try to lip-read you. Please don't cover your mouth with your hand, pen or other item. Please avoid walking up and down in front of a class if there is a d/Deaf student in the group. Also, if there is a light behind you, like a window or studio lamp, your face will be in shadow and the d/Deaf student will not be able to see your lip patterns easily.
- The d/Deaf student may not be able to lip-read what you are saying so you may have to rephrase it.
- Don't shout at the student or over-exaggerate your lip patterns; this will only distort what you are saying. The easiest way to communicate is to speak clearly and at a normal pace.
- There may be too much background noise in the place where you are having a conversation with your student. Moving away from the noise or finding a quiet place may significantly improve communication.
- If the student is using a support worker, for example, an interpreter, note-taker or lip-speaker, always talk to the student. The student will be looking at the support worker, but it is important to remember who the conversation is between.

WORKING WITH SUPPORT STAFF Support staff work with you to make sure that your teaching is accessible to the whole group. Understanding their roles and needs is essential to an effective working relationship.

Note-takers aim to produce a verbatim record of everything that is being said in any teaching situation – like subtitles on the TV. They also have to note informal information like sarcasm, emphasis or comments from the other students. If students use notes as their primary way of accessing information given in lectures or seminars, the notes, not the lecture, become the main source of learning. The students will only receive what the note-takers have

written down. If things are missed out of the notes, there will be omissions in the students' learning, unless they can find out what has been missed and supplement their notes with self-directed learning.

Note-takers can only write about 30 words a minute, whereas spoken language uses about 180 words a minute. In this case, it is inevitable that students will miss important information. Giving note-takers handouts and copies of your notes before a lecture will let them annotate this information, significantly increasing the information students can gain.

Accessing and analysing these notes can be a useful evaluative tool for lecturers to improve their communication skills with d/Deaf students.

British Sign Language/English interpreters offer simultaneous translation from English into BSL and from BSL into English. They are trained to work to a code of ethics that guides their professional conduct. All interpreting is tiring and interpreters who work on their own for long periods will need breaks. Occasionally, two interpreters will work together to provide an uninterrupted service. BSL has a different grammatical structure to English, so an interpreter will have to wait until a sentence is finished before starting to interpret. Speak at a normal pace, addressing the student not the interpreter.

Usually, interpreters will not be trained in the subject they are interpreting. They may have to ask you for clarification of a word or concept. Providing interpreters with handouts, reference materials and glossaries will help them to support your teaching.

Lip-speakers repeat everything that you say, clearly and silently. They may also use finger spelling and some gestures. This is also a tiring activity and they will need regular breaks. Giving lip-speakers handouts, reference materials and glossaries will help them to support your teaching.

Audiological equipment (radio aids or a Phonic Ear) is usually made up of a receiver and a microphone transmitter, which will not amplify your voice, but will transmit what you are saying directly to the student. The equipment can be useful, but the student will only be able to hear what the person who is using the microphone is saying, rather than also being able to hear what other students are saying. While using this equipment, it is vital that you either hand around the microphone so each person who is speaking uses the equipment, or repeat what other people have said for the benefit of the deaf student.

Radio aids work over a great distance and through walls. If you leave the room and do not want to be heard, make sure you switch the equipment off.

TEACHING ISSUES

There are a number of teaching and learning situations that are challenging for d/Deaf students. Here is a list of the most common ones in art and design, as well as some suggested solutions.

USE OF LANGUAGE AND SPECIALIST TERMINOLOGY Art and design subjects use a large number of complex specialist terms. For all students, understanding and being able to use specialist terminology is essential. For d/Deaf students for whom English might be a second language and who receive the taught content of courses through a third party, an interpreter, note-taker or lip-speaker, it can be particularly problematic. Such support staff are unlikely to be specialists or necessarily have an understanding of the terminology themselves. Lecturers can assist by providing glossaries of key terminology, by using concise, plain English language in spoken and written communication and using for example 'open questioning' and other forms of comprehension checking to ascertain understanding. Linguistic problems are further compounded for BSL users because all proper names and new terminology have to be fingerspelt. Writing such terminology on the board reinforces it and therefore assists all students.

COURSE HANDOUTS AND INFORMATION As stated above, course information needs to be clear, precise and where possible written in plain English. Unlike hearing students, d/Deaf students cannot read handouts and listen to you at the same time. They can either watch you or their interpreter or look at the handout. If they need to do both as part of a planned task, they will need to be able to review such material in advance of the teaching session.

ENCOURAGING STUDENT PARTICIPATION When asked a question or invited to participate, most students need a few seconds to formulate a response. Deaf students who are working with a support worker will only receive your question or instruction seconds after it has been made, due to the time lag needed to translate or note your question. They will then still need to have another few seconds to think about their responses. Deaf students often miss out on sharing and contributing in class as the opportunity to make appropriately-timed responses has gone. Similarly, if d/Deaf students want to respond, there needs to be time for the students to write down their responses or for interpreters to understand their contributions before they can voice them.

STUDIO TEACHING If you have more than one d/Deaf student in a studio group, you might consider discussing the advantages and disadvantages of them being

located near each other. In order that d/Deaf students can take part in the casual verbal exchanges that enrich learning, allocate a space that is highly 'visible', for communications and safety purposes. Encourage other members of the group to include the d/Deaf student by communicating through written notes when a support worker is not available.

CRITIQUES Critiques can be daunting for many students. Make sure the d/Deaf student and their support worker know in advance what is expected of them and what the purpose of the crit is. For example, if you want all students to make a contribution, say what kind (descriptive, process-orientated and/or evaluative), how formal and roughly how long you want their contribution to be. Be clear if you are also expecting students to comment on the work of others. Remember it will take a d/Deaf student longer to make the 'same' level of contribution, due to the time lag required for translation. Ensure the d/Deaf student and their interpreter can move around in order to access the work being discussed.

FORMAL/THEORETICAL LECTURES Some d/Deaf students use English as their second language. However, unlike foreign students, they do not learn new terminology just by hearing it in lectures. Deaf students (and support staff) benefit from preparation before lectures and providing information in advance allows them to maximise what they can learn in your session. During the lecture, writing new terminology, names and dates on the board will aid d/Deaf learners. Giving d/Deaf students handouts, overhead projections and a copy of your lecture notes does not give them an unfair advantage. Even with these, they will struggle to gain anywhere near the same level of information as the hearing students.

SLIDE SHOWS When showing slides, rooms are usually dark and students will not be able to lip-read you, or see the interpreter, lip-speaker or note-taker. Also, d/Deaf students cannot look at a slide and their support worker or your lips at the same time. If you want them to take in the information you are saying about the slide and see the slide as well, you need to give them extra (silent) time. Providing an Anglepoise lamp for support workers means that you can turn off the main lights.

SHOWING VIDEOS Ensure any off-air recordings made to support your course use a VCR that can record subtitles. If you are using pre-recorded or bought videos, try to provide subtitled programmes. If these are not available let

students borrow a copy of the video beforehand so they can watch it with an interpreter or have a transcript made by a note-taker. Tell the students why you are showing the video and what you will be asking students to take note of when they watch the video. Students can then prepare themselves to participate equally in the class.

SHOWING FEATURE FILMS Try to select films with subtitles. DVDs usually always have subtitles as one of the language preferences. Most new video films have hidden subtitles already added, but you can only see these if you are using special equipment called a caption reader. If your department doesn't have one, tell the students beforehand as they may be able to borrow the film from a video library. For older film prints, try to borrow the film with a transcript, or get this through inter-library loan.

WORKING WITH A COMPUTER, DATA PROJECTOR OR OVERHEAD PROJECTOR

As with slide shows, students cannot look at a computer, data projector or overhead projector screen and their support worker or your lips at the same time. You may need to pace your presentation to take account of this.

CLASSROOM DELIVERY Deaf students often sit at the front of the class so they can see you or the interpreter easily, but this means they may not be aware when other students are speaking. Acknowledging the contribution of another student by pointing is very helpful for d/Deaf students and support staff.

GROUP WORK Students are regularly given assignments in groups. Being able to communicate freely, without considering the seating arrangements or whether a support worker is available, advantages all-hearing groups. If there are a number of d/Deaf students on the same course, they are almost always put together in the same group. If possible, put them in mixed groups so they have the opportunity to work and learn with a wider representative group.

IDEAS GENERATION IN GROUPS When asking groups of students to generate ideas and/or come up with solutions to problems in a short time scale, where everyone is speaking in rapid succession or shouting out ideas simultaneously, it is impossible for d/Deaf students to participate. Even if all participants are standing in a circle, by the time d/Deaf students have looked around the group to see who is speaking, they will have missed the first part of the contribution. Due to the time lag needed to note down or translate language, support staff will not be able to effectively help students in this situation. A better way of managing these situations is to go through an 'ordered' approach to collecting

contributions consecutively where each person in turn has to make a contribution (or say 'pass') or ask one student to generate regular critical commentaries to summarise what has been said.

EQUIPMENT DEMONSTRATIONS Demonstrating how to use equipment presents particular problems for d/Deaf students. They cannot look at the process you are demonstrating and your lips/their interpreter at the same time. This means students will have to look away from the demonstration to see the interpreter and will therefore miss out on instruction. It is important in these situations to use a consecutive teaching technique. First explain the equipment and what you are going to do with it, then say it again while actually doing the demonstration, then check for the students' understanding.

DARKROOMS Photographic darkrooms present problems for d/Deaf students, who rely on their sight for communication. Ideally, you should give students instructions in a lighted area first and then go into the darkroom when they have understood all the procedures.

LOCATION SHOOTING Deaf students will have to plan a shoot for when support workers are available, if they need them. Deaf students should be expected to do the same tasks as the hearing students.

SOUND, SOUND EDITING AND LIP-SYNCH Deaf students can complete sound editing by using visual displays on editing equipment. When mixing visuals with music, students can work with support workers and use a musical counting system. An interpreter or note-taker can count a beat or tap a student's hand in rhythm while the student counts or watches the graphic equaliser or counter on the editing equipment. Deaf students can have access to support staff when they get a job, so it is essential that they practise these skills at university. Similarly, lip-synch in animation is possible. The more realistic the animation, the easier it will be for a skilled lip-reader. The complicated process will be in analysing the timing of the words and noises and matching the sounds and animation correctly.

MUSEUM TRIPS AND OTHER FIELD TRIPS Please make sure that d/Deaf students have enough time (one to two months) to book support workers for a field trip or visit. If a field trip is longer than a day, then the social needs of the student, as well as their academic needs, may need to be considered. Additional support staff may be needed for d/Deaf students to be able to take part in social activities in the evenings. When demonstrating a technique or on a

guided museum tour, interpreters need to get near to the speaker so they can hear you. Please wait until they are in position and have a clear sight-line to the student before commencing instruction. Note-takers may not have anything to lean on and may need more breaks as a result.

ONE-TO-ONE TUTORIALS During tutorials, make sure that the student can easily see you. Sit face to face whenever possible. Do not make sketches or point while you are talking. An interpreter or lip-speaker, if present, should sit next to you so that the student can see you and the support worker at the same time. If a note-taker is used, let the note-taker sit next to the student.

HEALTH AND SAFETY, AND ASSESSING RISK

It is essential in all teaching situations for lecturers to take a pro-active approach to health and safety. Hazards must be identified and all risks assessed. If you are in doubt when identifying or assessing risk associated with d/Deaf students, contact your health and safety officer or disability officer.

As part of the risk assessment, you should:

- list the dangers;
- list the people who are at risk;
- list control measures; and
- specify what further action is needed.

Review the risk assessment regularly and revise it if necessary, particularly in light of changes in the workplace or process, or if there is a change in the client group that may be affected.

WORKSHOPS AND MACHINERY Working with machinery presents very specific health and safety risks for all students, particularly d/Deaf students. When preparing risk assessments for any process involving dangerous machinery, you must consider the needs of all students.

Noisy workshops may render hearing aids useless. When instructing on the use of these machines, try to turn noisy equipment off or temporarily move to a quieter space. It is also not possible for a d/Deaf student to watch a demonstration of a piece of equipment while watching your lips or an interpreter/lip-speaker. Providing consecutive, rather than simultaneous instruction is essential in this situation. If possible, instruct students first, then allow them to watch your demonstration, step by step if necessary.

Some machines have audio alerts as safety features. If there is a visual alert, point this out to the student. With some items of equipment, for example band saws and lathes, hearing students will be able to tell from the sound of the machine if there is a problem or if they are not using it properly. Once a risk assessment has determined it is safe to do so, demonstrate this to students and let the d/Deaf student feel the machine because the vibrations of the machine will alter and the student will be able to sense, rather than hear, the same problem.

SAFETY EQUIPMENT Safety equipment suitable for d/Deaf students is available from specialist suppliers. For example, there are safety glasses that do not interfere with hearing aids or radio aids. Ask your disability officer for further information. Any safety equipment which obscures the mouth may cause communication difficulties for d/Deaf students and a consecutive instruction technique may be required, as well as extra time for any communication if the student is working with a partner.

FUME CUPBOARDS Fume cupboards are usually designed for one person and direct the sight of the user against the wall of the cupboard. Issuing instructions first will allow the student to complete their assigned work without missing any information given subsequently.

ASSESSMENT

Before the course starts, support services will have identified any specific needs so the student can be fairly assessed. These are usually general guidelines and sometimes, depending on the type of the assessment, there will be other things to consider. As a general rule, all students should complete all assessments. You should only consider exemptions or other assessment if the student would be excluded from the activity or otherwise disadvantaged because of the way it is assessed.

CLARIFYING WHAT IS BEING ASSESSED Some assessment mechanisms present particular barriers for d/Deaf students and it is important that course validation and review processes consider the needs of these students. For example, on an assessment where students have to create lip-synch for animation, are the students being judged on the outcome or the process? Deaf students may need to use another method to complete the task, but the outcome may be the same. If the process is being assessed, what additional tasks do d/Deaf students have to do to achieve the same result, and should they be given credit for this?

Below are some thoughts to consider when assessing different tasks.

ASSESSING PRACTICAL WORK Unless students have faced other barriers when completing practical tasks (for example, needing longer to analyse a piece of sound recording), they should require no alternative assessment criteria.

ASSESSING ORAL PRESENTATIONS Deaf students who use speech will be able to complete oral presentations in the same way hearing students do. However, BSL users may need to use an interpreter to voice over what they are signing. Depending on the assessment criteria, this changes what assessors should be looking at. It is important that the student, not the interpreter, is assessed.

ASSESSING ESSAYS AND OTHER FORMS OF WRITTEN WORK Many d/Deaf students have their English checked by another person before they hand in essays. However, they may still have some mistakes in their syntax and grammar. It is important to find out if the assessment criteria demand correct grammar as well as knowledge and understanding of the topic.

ASSESSING EXAMS Exam questions should be phrased in a way that does not confuse students, for example, by using clear English, short sentences and direct questions. Some students are allowed to have their exam papers altered by a lecturer for d/Deaf students. In this case, only carrier language, not technical language, can be altered. You should be present while the language is being altered as this will result in the most appropriate exam script.

When essay answers are given, remember that students may be writing in their second language. Students may have an assessment of need that determines that scripts should be marked for content rather than correct syntax and grammar.

ASSESSING GROUP WORK While completing group assignments, groups that include d/Deaf students usually have to undertake additional administration tasks to meet and work efficiently together. For example, they will have to organise times when an interpreter can be available rather than when all of the group have free time. In these circumstances it is helpful if time during the lecture can be made available as a support worker should already be present. If the assessment criteria include an assessment of the group's work process, lecturers should take account of the extra work that the group has to do.

There is an electronic version of this booklet on the internet at:
www.wlv.ac.uk/teachingdeafstudents.

USEFUL RESOURCES

Online glossary in BSL/English:

www.artsigns.ac.uk

Education and Careers resource for d/Deaf students:

www.deafandcreative.ac.uk

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