

ASL NEWS

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Fall 2014

Campus & District News

Ms. Tram Vo-Kumamoto has been named vice president of instruction at Berkeley City College. Vo-Kumamoto, who most recently served as Dean of Science and Mathematics at Chabot College in Hayward, has 20 years of professional experience in a variety of educational systems. She has worked in early childhood development, the K-12 system, at community colleges, and at four-year universities with a diverse array of age groups and learning styles.

“I am delighted to be part of Berkeley City College,” she said. “The college is committed providing the best educational opportunities to our community and we will continue to develop programs to prepare our students for transfer and for the demands of a variety of occupational environments.”

Also joining BCC this year are new full-time instructors Ari Krupnick in philosophy and Alejandro Wolbert Perez in ethnic studies. Additionally, part-time counselor Carlos Romero has become a full-time counselor in the EOPS department.

What else is new? The college’s mural design and creation class is putting the finishing touches on a new mural in the atrium. The mural, “From the Ground Up/Desde las raices,” is a tribute to the history and legacy of BCC and the community that helped to



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Wanna Get an ?

Use These 7 -mazing Tips From Instructor Iva Ikeda

ssignments and ctivities: Complete homework and other assignments on time to prepare you to participate in class activities. Not only will you benefit from the practice and prep which will help you be fully engaged in class, but it also shows respect to your classmates. If you come to class unprepared, it unfairly puts the burden on your fellow students to fill you in on what you missed. Meaning they can’t take full advantage of the activity.

ttendance: Attendance affects your learning and sign skills. In other courses it may not be crucial to attend every class, but with ASL, you can fall behind quickly if you aren’t present. Plan your schedule so that you will not have appointments or other commitments preventing you from being in class. If you **must** miss a class, check with your classmates to find out what was covered while you were out.

ttention: It might seem to go without saying, but I’ll say it anyway: pay attention to what the instructor is demonstrating in class. Particularly, look for handshape, movement, palm orientation, structure, and facial grammar.

ssessment: Learn to assess your own signing skills in order to improve. Instructors will guide you in various way to learn how to assess your skills. Use these techniques when reviewing your work to

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Events & Announcements

Three Free Places to Park Your Bicycle in

Downtown Berkeley. 1. BCC Bike Room. Enter the building through the main doors and take the elevator on your left down to the ground floor. Do not bring bikes up or down on the stairs. 2. Across the street from BCC at the City Garage. **Also FREE vehicle parking for people with disabilities available here.** 3. At the Downtown Berkeley Bike Station at 2208 Shattuck Avenue, just beyond the intersection of Shattuck and Allston Way. Minimal fees may apply for night parking. (510) 548-7433 or bartbikestation.com.

Information about local Deaf events is available at DCARA's web site, dcara.org and click on "events". One-time and on-going events are listed as well as a captioned movie finder.

ASL COFFEE SOCIALS

Antioch. 1st Friday of the month 7-11 pm. Starbucks, 5779 Lone Tree Way #G in the Slatten Ranch Shopping Center (across from Target). For more information: melissachildcare@gmail.com.

Berkeley. 2nd Friday of the month, 7-10 pm. Royal Grounds Coffee & Tea, 2409 Shattuck Avenue. For more information: Daniel at pah_daniel@aol.com or Pam at pmbrawl@aol.com.

Livermore. Every Thursday, 5-6 pm at Panama Bay Coffee, 2115 1st Street. For more information: Elizabeth at eglaux@pacbell.net or check their facebook page.

San Francisco #1. 1st & 3rd Fridays of the month, 6:05-9:05 pm. Starbucks at 2727 Mariposa Street, near KQED. For more information: sanfranasclub@gmail.com.

San Francisco #2. Every Thursday 6:30-9:00 pm. ASL Cafe by Project Insight. **New Location:** Mission Playground Clubhouse, 3555 - 19th Street. All ages welcome. Free. For more information, including changes, cancellations, etc.: contactpi@sfgov.org or projectinsight.org.

San Francisco #3. Deaf LGBT. 1st Friday of the month, 6-8 pm. Cafe Flore, 2298 Market Street, San Francisco (across from LookOut). For more information go to <http://sites.google.com/site/rlsdbayarea/calendar>. All hearing and deaf LGBTIQ and straight folks are welcome.

Santa Rosa. Meets every Sunday at 10 am at Aroma Roasters at Railroad Square on 4th Street.

Vallejo. 1st Wednesday of the month, 7-11 pm. Starbucks at 400 Lincoln Road East. Contact: tatobud@sbeglobal.net

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How to Get an A continued from page 1

recognize your strengths and improve your weaknesses.

Assertiveness: Be assertive. Participate and practice in class activities, whether in pairs, groups, or whatever. Ask your instructor to repeat or for clarification if you have trouble following what is happening. Help your classmates as well. Helping others will help you to develop your ability to express yourself in ASL (instead of relying on finger-spelling).

Attitude: Try to maintain a positive attitude. We all have different backgrounds and life experiences. We don't learn at the same pace, so don't compare yourself to others. Focus on what you can do and try your best. Also, show respect to Deaf people and their culture in the classroom and when you are at events. This means no use of voice when Deaf people are present.

Have a great semester! 🙌🙌

Interested students can join the ASL listserv by sending an e-mail message containing your name, class that you are enrolled in, and instructor's name to bcc_vistaaslgroupp-subscribe@yahoo.com. If you join, you will receive information about Deaf events, articles of interest, job announcements, etc. You can also post information, find other students to form a study group, have discussions, to name just a few options. Membership is limited to current and previous Vista/BCC ASL students.

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ASL MEETUP GROUPS

Berkeley/Oakland. meetup.com/Berkeley-Oakland-ASL-Meet/

San Francisco. meetup.com/asl-204/

Vallejo Bible Church of the Deaf. Sunday and Friday services. 1640 Broadway Street, Vallejo. For more information: vallejodeafchurch@yahoo.com; vallejodeafchurch.org

Hands On Travel tours. Small group tours in ASL. Some 2012 tours have places remaining. Locations include: Thailand, Japan, Italy, Honduras, France & Spain, Costa Rica, China, Russia, Finland and the Baltics, and Peru. Hands On Travel has partnered with Aqua Hands to offer scuba tours! For more information and a listing of all tours go to handsontvl.com

Mozzeria. A San Francisco Italian restaurant and pizzeria owned by a Deaf couple opened on December 9. Restaurant features a huge wood-fired oven imported from Italy. Deaf and hearing diners welcome. 3228 16th Street (near Guerrero), SF. Dinner Tuesday-Sunday. (415) 489-0963, mozzeria.com. See article at <http://blogs.kqed.org/bayareabites/2011/11/28/deaf-owned-mozzeria-shows-signs-of-great-pizza-coming-to-the-mission/>

California Deaf Wheelers Cycling Club. The club promotes the sport of cycling among deaf and hard of hearing people. Membership is open to all, no specific skills or experience is required. Casual coffee rides via bike trails, road rides and mountain biking. californiadeafwheelers.org

Sacred Circle, a gathering of Deaf native people. September 25-29. Cherokee Indian Reservation, Cherokee, North Carolina. deafnative.com

“No Ordinary Hero.” September 28, 7 pm (doors open at 6 pm). The Superdeafy movie starring John Maucere is a family drama about a Deaf actor who plays a superhero on TV. He looks beyond his cape to help a Deaf boy redefine what “normal” is. Open captioned, rated PG. Klopping Theatre, California School for the Deaf, 39350 Gallaudet Drive, Fremont, 94536. Buy tickets at deaf-hope.org or at the door. Cost: \$10. More information: ken@deaf-hope.org

DeafHope’s Annual Tea Party. September 28, 12-4 pm. Wedgewood Metropolitan, Oakland. deaf-hope.org

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Congratulations to the 2014 ASL Graduates!

Kari Christensen

Neesa Lazarus

Rarity Lemons

Maxine Orr

Gage Purdie

Nora Rodriguez



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DeafNation Expo. October 11, 9 am-5 pm. Alameda County Fairgrounds, Young California Building, 4501 Pleasanton Ave., Pleasanton. The expo is a touring trade show (including exhibitions and entertainment) for, by, and about deaf people. Free admission. deafnation.com/dnexpo/pleasanton-ca/

ALDAcon. October 8-12, Norfolk, Virginia. Annual conference of the Association of Late Deafened Adults. alda.org/aldas-2014-convention/

4th Biennial National Council of Hispano Deaf & Hard of Hearing Conference. October 16-18. Albuquerque, New Mexico. "Si, Se Puede. Yes, You Can." Hosted by the New Mexico Council of Deaf and Hard of Hearing. For info: nchdh.org/conference-2014.html

15th World Deaf Magicians Festival. October 26-November 2. Chicago, Illinois. deafmagic.com

Zumbathon. November 2, 2:30-4:30 pm. A charity event to benefit programs and services at DCARA. Led by Zumba instructor and interpreter Bobbe Skiles and other local instructors. Wear comfortable clothes and bring a towel and water. Deaf Community Center, 1550 San Leandro Blvd, San Leandro. \$15 in advance, \$20 at the door. More info: dcara.org

Open House at the California School for the Deaf. November 11. 39350 Gallaudet Drive, Fremont. csdeagles.com/outreach/events.php

Sip, Savor & Support. November 15, 5-10 pm. Association of Families, Teachers, and Counselors (AFTC) from the California School for the Deaf host this second annual fund-raising gala. Parc 55 Wyndham Hotel, San Francisco. csdafte.org

Deaf Community Night. December 6, 12-2 pm. Deaf Community Center, 1550 San Leandro Blvd, San Leandro. No cost. Celebrate the Deaf community. Accommodation requests by 11/21. More info: dcara.org

Clerc and Gallaudet Week. December 7-13 (held the first full week of December to celebrate the birthdays of Laurent Clerc and Thomas H. Gallaudet). The program brings Deaf awareness to the public through libraries. Organized by the Friends of Libraries for Deaf Action.

Deaf Native Peoples Gathering. Cairns, Australia. 2015 facebook.com/groups/1404760059747142/

Broadcast Captioning

By Nancy Cayton, ASL Department Staff

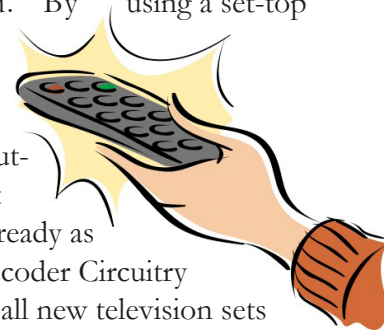
I often get calls from people who want to enroll in ASL classes so they can become interpreters. Usually, they have chosen interpreting simply because they aren't aware of any other careers where they can serve the Deaf community. Interpreting can be a great career, but it isn't the right one for everybody. To give students a better sense of other careers they might select, this article is one in an occasional series that explores various options.

In this one we focus on broadcast captioning as a follow up to the closely related job of Communication Access Realtime Translation captioner, which was profiled in the Winter 2011 newsletter (berkeleycitycollege.edu/wp/asl/files/2012/01/Winter11_12-accessible.pdf).

Broadcast captioners create the closed captions that scroll across the screen during live television shows such as the news, emergency broadcasts, sports and the Academy Awards. Recorded shows are captioned in a different manner.

Closed captions are like subtitles, displaying the spoken dialogue as text on the television screen. However, captions also "identify speakers (on- and off-screen), sound effects, music and laughter" for deaf and hard-of-hearing viewers, as defined by the WGBH Media Access Group, a large captioning and accessible-media provider.

Closed captions travel within the television signal but are hidden until decoded. By using a set-top decoder or, more commonly, a caption-ready TV, you can switch captions on or off with the touch of a button on your remote. Almost all modern TVs are caption-ready as a result of the Television Decoder Circuitry Act of 1990, which requires all new television sets built after 1993 with a screen size of 13 inches or more to include caption-decoding technology.



Who Uses It

An estimated 36 million people have significant enough hearing loss to use captioning, either partially or fully, while watching television. The National Court Report-

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ers Association estimates that 100 million Americans per year use closed-captioning to follow the audio portion of TV broadcasts. This number includes not only people with a hearing loss, but also those who are learning to read, learning English as a second language and patrons in noisy environments such as airports, bars and gyms.

How Does It Work?

Broadcast captioners use the same stenographic machine as court reporters, which has only 22 keys and uses a phonetic system rather than spelling each word out letter by letter. This allows captioners to type at a much faster rate than on a standard QWERTY keyboard. The steno machine is connected to a computer with specialized software that translates the keystrokes into words. The computer is linked through a modem to a caption encoder at the broadcaster's site. The caption encoder embeds the data into the video.

"With only 22 keys," says Amy Bowlen, manager of real-time-captioner training at VITAC, "the operators of those machines are doing something different than a typist." One of the differences is that steno machines were designed so the user can press multiple keys at once. Each key or combination of keys represents a sound. Keys pressed simultaneously represent one syllable. Captioners write words phonetically, one syllable at a time.



Captioner at work at VITAC.

Photo courtesy Heather York

Each captioner writes words based on the way she interprets the sounds she hears. For that reason, two students trained in the same class won't necessarily produce the same word with the same strokes. Additionally, each captioner develops her own short cuts for multisyllabic words and whole phrases that she uses

repeatedly.

To make these keystrokes come out as readable English, steno machines are connected to a computer that has specialized software to translate it. With this software, captioners build a dictionary that recognizes the keystrokes that she uses for each word.

If a captioner encounters a word that is not in her dictionary, she may have to spell it out letter by letter. This is time consuming, and the captioner may have to guess at the correct spelling, especially if it is a person's name or a foreign word. To prevent this, captioners spend a great deal of time preparing by researching and dictionary-building, as well as following up after the event to review any errors so she can prevent them in the future.

When captioning, captioners might watch and listen to the programs they are working on, or they might have only an audio feed. They type the words as they are being said, at a speed of around 225 words per minute, and those words show up on viewers' televisions two or three seconds later. At such a rapid pace, captioners have only a one-second window to catch a mistake. That isn't much time, but errors tend to be rare because broadcast captioners must have a minimum 98 percent accuracy rate to get the job.

Despite the lengths that captioners go to to produce perfect, verbatim captions, the captions are only as good as the source of the provided audio. If the sound quality is poor, if the speaker has a heavy accent, does not enunciate, moves away from the microphone, or background noise blocks the speaker's voice, it will be reflected in the accuracy and readability of the captions.

Working Conditions

Beware of the notion that broadcast captioning means you are paid to stay at home and watch TV all day in your pajamas with your feet up. Yes, captioners are listening to television programming for hours at a time, but, no, they aren't relaxing with their favorite shows. Live captioning is demanding and requires high levels of concentration with few breaks.

Some captioners are freelancers, and others choose to work at captioning companies. Whether an employee or independent contractor, almost all broadcast cap-

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tioners work from home. This may be a bonus for some because they can go to work wearing anything they like and have no commute. For others, however, the lack of separation of work and home lives can be difficult, and some people feel isolated without coworkers around.

If captioners work for a large company, the company often provides them with the most up-to-date equipment, software, connectivity and technical support. Large companies can also provide other types of support, such as staff to assist the captioners in preparing data for complicated assignments. At VITAC, for example, during the Olympics, there were teams of people making lists of athletes' names, along with pronunciations, for the captioners to enter into their dictionaries.

Television programming is on 24 hours a day, and with few exceptions, everything being broadcast needs to be captioned, thus captioners can often choose a non-traditional schedule.

"A lot of captioners prefer working odd hours so they can care for their children during the day, or alternate schedules with their spouses, or for any number of reasons," says veteran captioner Jennifer Bonfilio of Coast 2 Coast Captioning. "Consider captioners working in different time zones where 3 a.m. on the East Coast is a mere 9 p.m. in Hawaii."

A freelancer can have a great deal of control over her schedule, but possibly somewhat less so when working as a captioning company employee. Some companies change captioners' schedules quarterly, or at other intervals, so that everyone has a rotation of the more- and less-desirable shifts.

All captioning providers, whether freelancer or company employee, must have multiple back-up for equip-

ment, power supplies and phone lines, to assure virtually uninterrupted captioning service no matter what happens.

Possible disadvantages of this job includes: stress to produce a high volume of error-free text; working alone for long periods of time; and rapid changes in technology that can require substantial financial investment. Also, the physical demands of the job can be significant over time, such as repetitive motion injuries.

When an Emergency Strikes

No matter how much a captioner prepares, anything can happen while working, and because of the nature of the work, in most cases they can't have someone cover for them at the last minute if a problem occurs. For example, baseball games can run long, breaking

news can upset normal programming, and other surprises can crop up. One time, a longtime captioner working on a local newscast was shocked to hear that an acquaintance had been accused in a multiple homicide.

While captioners can go into what Bonfilio calls an "auto-pilot" mode, where they can temporarily turn off their emotions to get through difficult assignments, catastrophic emergencies can take a serious toll.

Think of the captioners who were on duty Sept. 11, 2001, when news of the terrorist at-

tacks broke. In a *New York Times* article from November 2001, Holli Miller recounted her experience. An 11-year employee at the National Captioning Institute at the time, Miller was wrapping up a shift at her home in Iowa. She routinely did the early morning shows on WNYW, the New York City Fox network. It was 7:48 a.m. in Iowa when reports of the first tower of the World Trade Center being hit came through.

Instead of unplugging a short time later, at the end of her shift, Miller kept captioning. "It was so horrifying, but I didn't cry or stop," the *New York Times* quoted her. "Adrenaline kicks in, and you just focus on what



Encode room at VITAC.

Photo courtesy Heather York.

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you are doing instead of the horror.”

Even in an emergency, a captioner would usually be able to unplug at the end of her shift, but, in this case, Miller was afraid that if she disconnected, it might be impossible for anyone else to get a working phone line into Manhattan.

Captioners can take a break during commercials, and normally, Miller would have been able to contact NCI about what to do or even just use the bathroom, but on that day, the national networks and local stations suspended commercials.

Finally, by 2:30 p.m., an exhausted Miller unplugged. A half-hour went by without captions until NCI located an employee in New Jersey who was able to find a phone line to connect into Manhattan.

Heather York of VITAC has worked in the industry long enough to see all kinds of things happen, from the personal — a pregnant coworker who kept captioning after her water broke — to worldwide or national events, such as Hurricane Katrina in 2005 or the bombing at the Boston marathon.

She says breaking news of an extended nature can become “really exhausting, physically and emotionally, for captioners.” What makes things work is that captioners care deeply about what they do and want to make sure captions are available for deaf viewers. When something big happens, those who are off-duty start calling in, asking how they can help.

On September 11 2001 and the following five days, most stations broadcasted live 24 hours without commercials. Gale Muehlbauer, a local broadcast captioner of many years, said the information the captioners were processing was so devastating and draining, coupled with the physical demands of no breaks, meant that captioning companies had to change the way they were scheduling.

“It had been my experience that during a crisis, when long stints of special news reports were called for, you would have writing sessions upwards of four hours or so at a time. It quickly became clear that this situation

was far more emotionally draining, and a schedule of two-hour writing blocks for each captioner was instituted. I can only imagine the amount of work it took to put something like that together.”

During that time, all the captioning companies worked together in an unprecedented way to ensure that everything that needed captioning got it. Muehlbauer remembers, “We worked all hours of the day and night. I remember not leaving the house for three days.”

Kathy Robson, a captioning veteran with more than 20 years of experience, says of these kinds of events: “Most captioners will put everything in their lives on hold to be able to cover whatever is needed.”

Training

To become a captioner, training begins in court reporting school, where students learn to use the stenotype machine, writing theory and build speed and accuracy. North Bay realtime captioner Carol-Joy Harris describes learning to use a steno machine as very similar to learning another language.

Muehlbauer emphasizes the difficulty of court reporting school, noting that only a fraction of those who start the program will finish it. It takes a lot of work and practice to reach the speed and accuracy

required for graduation.

Students usually buy or rent stenographic equipment when they begin a training program. Unlike many educational programs, the length of time to complete a court reporter program can vary from student to student, dependent on how quickly an individual can build her speed and accuracy. It takes two to four years to complete formal training.

While a handful of schools offer training specifically for broadcast captioning, CART and other specialties outside the courtroom, many schools focus solely on producing court reporters. If you cannot attend a school that offers the specialty you want, know that you will need to supplement your education.

Kristin Acredolo, coordinator of College of Marin’s



court reporting program, says broadcast captioning is “harder than working in the legal arena or doing CART.” Thus, recent graduates may need to get work experience in other areas before moving into broadcast captioning.

Court reporting training is offered at public and private schools. To avoid being preyed upon by high-priced schools that don’t provide adequate or proper training, prospective students should carefully examine any program they are considering. The Court Reporters Board of California (www.courtreportersboard.ca.gov/) produces a brochure about court reporting and related professions with an excellent section to help prospective students evaluate a training program.

What makes a good captioner? Bowlen says good captioners are usually “obsessed with words and names.” Other traits include being detail-oriented — maybe even being a bit of a perfectionist, a desire for knowledge and having good research skills. They have to be able to concentrate intensely for long periods of time while focusing on many aspects at once: listening, analyzing, writing and reading. Good captioners should also enjoy technology and using a computer. Physically, captioners need a high level of manual dexterity, have to be able to tolerate sitting for long periods, and feel comfortable working alone.

Compensation and Job Prospects

Income for broadcast captioners can vary depending on how many hours they work, what region they live in, plus other factors. In a 2004 survey of National Court Reporters Association members, the salary range was \$45,000 to \$75,000 per year. Pay rates are \$50 to \$75 for every programming hour captioned. Preparation time is usually unpaid.

Job prospects for captioners look good. According to the 2012-13 edition of the Occupational Outlook Handbook from the Bureau of Labor Statistics, “employment of court reporters is expected to grow by 14

percent from 2010 to 2020, as fast as the average for all occupations. Those with experience and training in specialties for helping deaf and hard-of-hearing people, such as realtime captioning and CART will have the best job prospects.”

Demand for captioners has grown as a result of the Telecommunications Act of 1996. This law requires video programming be closed captioned regardless of distribution technology (over the air, cable or satellite), in English and in Spanish. Although the law passed in 1996, the requirement for full captioning began in 2006. Some programming is exempt, but this law covers the majority of programming delivered by television.

For More Information

There are several resources available for more information on becoming a broadcast captioner. The National Court Reporters Association Web site lists training programs and has lots of general information, as well as a number of certification tests. The California Court Reporters Association site also has general information and lists in-state training programs.

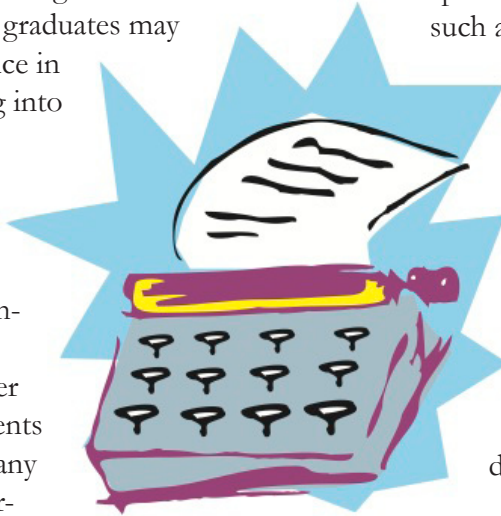
The closest court reporting program to BCC is at the College of Marin’s Indian Valley campus in Novato. It is a community college, so enrollment costs are the same as Berkeley City College’s, but students must provide their own equipment.

California Court Reporters Association, 65 Enterprise, Aliso Viejo, CA 92656; cal-ccra.org

College of Marin, Indian Valley Campus, 1800 Ignacio Blvd., Novato, CA 94949; (415) 883-2211, ext. 8226; marin.edu/~holub. Coordinator of the court reporting program: Kristin Acredolo, kristin.acredolo@marin.edu.

acredolo@marin.edu.

National Court Reporters Association, 8224 Old Courthouse Road, Vienna, VA 22182-3808; ncra.org



Take Advantage of the New Associate Degrees for Transfer

Berkeley City College now offers 12 Associate Degrees for Transfer (AD-Ts), with several others on the horizon. They include Associate in Arts for Transfer (AA-T) degrees in Art History, Communication Studies, Elementary Teacher Education, English, History, Philosophy, Political Science, Psychology, Sociology, and Studio Art. BCC's Associate in Science for Transfer (AS-T) Degrees are in Business Administration and Mathematics. We soon will have several more in Anthropology, Computer Science and Spanish.



The degrees give students more options for transfer and completion of their university degrees. When students complete an Associate Degree for Transfer—either an Associate in Arts (AA-T) or Associate in Science for Transfer (AS-T)—with a 2.0 GPA or better, they are guaranteed admission in their major or in a similar major at a California State University. BCC leads the state in the percentage of Associate Degrees for Transfer developed.

Students' courses include those in their major, plus California State University (CSU) General Education requirements, or classes in the Intersegmental General Education Transfer Curriculum (IGETC). Earning an AA-T or AS-T degree also means extra points on applications to the University of California system.

Here are the essential requirements that must be met by a BCC student who wishes to earn an AA-T or AS-T degree.

1. Complete a minimum of 60 CSU-transferable semester units.
2. Maintain a minimum grade point average (GPA) of at least 2.0 in all CSU-transferable course work. While a minimum of 2.0 is required for admission, some majors may require a higher GPA.
3. Complete a minimum of 18 semester units in an "AA-T" or "AS-T" major. All courses in the major must be completed with a grade of C or better

or a "P" if the course is taken on a "Pass-No Pass" basis.

4. Complete the California State University General Education-Breadth pattern (CSU GE Breadth); or the California State University Intersegmental General Education Transfer Curriculum (IGETC) pattern.



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inspire and build the college. Themes in the mural include: academic excellence and student learning, multiculturalism and diversity, citizenship in a diverse and complex changing global society, a quality and collegial workplace, and innovation and flexibility. Instructors involved in this project: Juana Alicia Araiza, Tirso Gonzalez, and Eduardo Pineda.

Get ready for BCC's 40th Anniversary celebration! Mark your calendar for a celebratory evening of music, tours, art, speakers, film, food, dedication of the atrium mural mentioned above, and more on Friday, October 17, 2014, 4:30-7:30 pm. The celebration will take place at Berkeley City College.



Important Dates for the Fall Term

- | | |
|--------------|--|
| Aug 18 | First day of Fall 2014 semester |
| Aug 31 | Last day to add, drop without a W on transcript, and drop with a refund* |
| Sept 1 | Labor Day holiday |
| Oct 17 | Last day to petition for degree or certificate |
| Nov 11 | Veterans' Day holiday |
| Nov 15 | Last day to withdraw* |
| Nov 27-30 | Thanksgiving holidays |
| Dec 8-12 | Final exams and semester end |
| Dec 24-Jan 1 | Campus closed |

*Dates apply to regular, full-semester classes. Short-term and dynamically dated classes will have different dates.



BCC Faculty Art Show

Works created by BCC's Fine Arts and Multimedia Arts faculty will be on display in the Jerry Adams Gallery, room 112, August 23-October 3.



The opening reception for the exhibition is Thursday, September 4, 6-8 pm. The reception will include refreshments and live music by Steve Card (playing one of his hand-built guitars). Everyone is welcome.

To learn more about this exhibit, the gallery, and future shows: bccartscouncil.com.



Acupuncture & Massage Therapy Available on Campus

BCC students can make appointments for acupuncture and/or massage on campus. Appointments are on Tuesday mornings: 9/9, 9/23, 10/7, 10/21, 11/4, 11/18, and 12/9 in room 122. Services are provided free of charge, done fully clothed, and are oil-free in the Tui Na style. Practitioners are from Oakland Community Acupuncture. You can make an appointment online at

ccwellness.info. For questions, please call (510) 879-7988.

Please note the cancellation policy: if you are a "no show" for your appointment, you will not be allowed to make more appointments.

These services are coordinated by the director of the Peralta Health Services, Indra Thadani, RN, MS. The cost of these appointments is paid for by the student health fee.



Berkeley City College Library Fall 2014 Hours

Monday-Thursday: 8:30 am-8:00 pm

Friday: 8:30 am-4:00 pm

Saturday: 10:00 am-6:00 pm

Sunday: closed

Be sure to get your BCC I.D. card and current semester sticker to use library resources and to check out materials.



The BCC library has introduced a new feature, LibChat. It is an instant messaging service that is accessible by clicking on the green "Ask Us" button on the library's webpage at berkeleycitycollege.edu/wp/library/. LibChat is active when the library is open. It is answered by the reference librarian on duty.

Library circulation desk: (510) 981-2824

Library reference desk: (510) 981-2821



Educational Support Services Available to All BCC Students

Students are free to use any of the following services during open hours:

Library

Services: Mac computers, textbooks on reserve, book circulation, and assistance with research projects.

Location: Main Campus, 1st Floor, Room 131.

Hours: Monday-Thursday 8:30 am-8:00 pm

Friday, 8:30 am-4:00 pm

Saturday, 10:00 am-6:00 pm

Open Computer Lab

Services: Mac and PC computers and printing

Location: Main Campus, 1st Floor, Room 125

Hours: Monday-Thursday 8:30 am-8:00 pm

Friday, 8:30 am-4:00 pm

Saturday, 10:00 am-6:00 pm

Main Campus Learning Resource Center

Services: Tutoring in Math, Science, and Foreign Language, by appointment. One-on-one in person or online sessions with a writing coach for assistance with writing in all academic areas, available by appointment.

Location: Main Campus, 1st Floor

Hours: Monday-Thursday 8:30 am-8:00 pm

Friday, 8:30 am-4:00 pm

South Campus Learning Resource Center

Services: One-on-one in person or online sessions with a writing coach for assistance with writing in all academic areas, available by appointment.

Location: South Campus, 2070 Allston Way, Room 201

Hours: Monday-Thursday 12:00 pm-6:00 pm

Friday 12:00-4:00

The Veteran's Resource Center (VRC)

Services: a meeting place for the veterans club, assistance for student veterans with education benefits, tutoring, a resource for veteran students who may not have education benefits available and may need assistance with housing and emergency shelter, food and clothing programs, and health and counseling services.

Location: South Campus, 2070 Allston Way, Room 202

Hours: For information regarding upcoming hours the center will be open and the services offered, please contact jlenahan@peralta.edu or bccvets@gmail.com.

The California Department of Motor Vehicles Now Offers Sample Driver's License Written Tests in American Sign Language

By Marta Ordaz, DCARA DeafLink, June 2014

You can view ASL videos for the sample driver's license written test in ASL online at http://apps.dmv.ca.gov/video/asl/instr_1/instr1.htm. Each sample test has 10 questions.

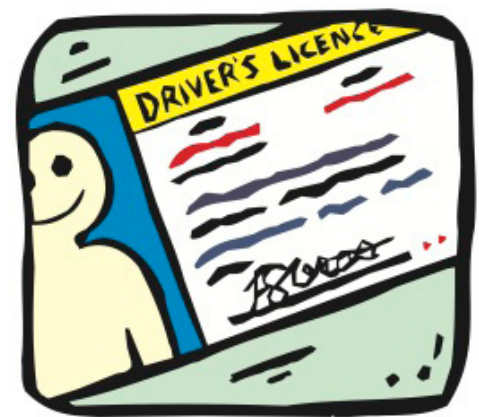
Check it out or share it with someone you know who wants to study for the driver's license test.

I also would like to receive any feedback by contacting me at marta.ordaz@dcara.org or 510-343.6675 VP.

Finally, the DMV is slowly making one of their services accessible for those who want to prepare for the driver's license test in ASL.

I visualize that one day the DMV will offer their services in ASL for those who request it. I hope to see the DMV Handbook in ASL as it is available in other languages such as Spanish, Chinese, etc.

Thanks to the DMV for putting the sample tests online, but we still have a lot more work to do to make the DMV 100 percent accessible. If you're interested in seeing this happen, contact me at the email address or videophone number above.



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What's Coming in Future Issues?



A profile of a Deaf woman who runs her own business



Results from a study on how genetic testing and counseling affect Deaf people.



Much more!