

mockup

Poster for
NDPC

Dummy Design
19 July 87

Jim [Signature]

NATIONAL DEAF POETRY CONFERENCE

September 24-26, 1987
Rochester, N.Y.

The NTID Department of Liberal Arts is proud to host the National Deaf Poetry Conference -- an historic three day celebration of ASL poetry featuring highly acclaimed Deaf performance artists Peter Cook, Patrick Graybill, Ella May Lentz, Debbie Rennie, and Clayton Valli. Drawing from diverse East-West American Sign Language aesthetic intelligence, the NDPC offers an open forum for discourse, workshops, and performance illustrating current explorations in the new American Visual Poetry.

Focusing on the evolution of the Deaf Poet, in and outside the boundaries of Deaf Culture, presentations ranging from linguistic analysis of the "line" in ASL poetry to discussion of effects upon the Deaf Poet composing works in native and secondary languages will inspire and sensitize conference attendees. Personal accounts will be given as testimony of the rich and powerful fabric available to ASL Visual Poets. Evening performances promise to captivate viewers concerned with Deaf Mind and Imagination at the cutting edge of future World Poetry creations.

Poet-Interpreter/Translator dialogues hope to enlighten interdependencies, upon which are based not only artistic, but also human relations grounded in language. Interpretation and translation, in all their intricate complexities, will be discussed, as will the role of the Interpreter and the responsibilities of the Deaf Poet in making works accessible cross-culturally, "live" and in print.

NOTES ON COMMUNICATION ACCESS

The National Deaf Poetry Conference is a celebration of ASL poetry. For that reason, much of the conference will be conducted in sign language. We have made use, however, of available technologies to bring to those interested yet non-fluent in sign language voiced English interpretations and translations. Headsets with receivers will allow you to follow all conference presentations, panel discussions, and performances. What you will be hearing is either a spontaneous or prepared interpretation/translation by highly skilled sign language interpreters who have worked diligently to give you the best access possible. Workshops, unless indicated, will be voiced without technologies. "Open Poetry Shows", due to their spontaneous nature, will not be voiced. Performers may present their poetry with modifications of the above. If you are interested in further information about the loop-headset system we are employing, please feel free to contact Jim Cohn, NDPC coordinator.

SCHEDULE OF EVENTS

September 24 (Thursday)

- 9:30-10:00 a.m. : "A TRIBE IS DEAF" : Ingle Auditorium
opening address by Jim Cohn
- 10:00-11:30 a.m. : MIND TRIP THRU A POET'S EYE : Ingle Auditorium
presentation by Peter Cook
- 1:00-2:30 p.m. : MY POEMS IN NATIVE AND SECONDARY LANGUAGES : Ingle Auditorium
presentation by Patrick Graybill
- 3:00-3:40 p.m. : WORKSHOPS (only one workshop with each poet allowed)
COOK: Clark-A
GRAYBILL: Clark-B
LENTZ: Clark-C
RENNIE: M-1
VALLI: M-2
- 3:50-4:30 p.m. : WORKSHOPS (same locations as above)
- 9:30-10:00 p.m. : ~~OPEN POETRY SHOW (sign-up required) : Jazzberry's~~
- ~~10:00-10:30~~ p.m. : DEBBIE RENNIE and CLAYTON VALLI : Jazzberry's
poetry performance

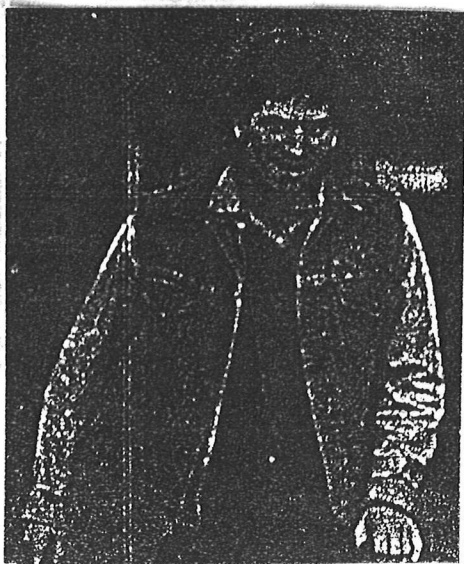
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- 8:30-~~9:30~~ p.m. : PATRICK GRAYBILL and ELLA MAY LENTZ : NTID Theater
poetry performance

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- 10:00-11:30 a.m. : EVOLUTION OF A DEAF POET : Ingle Auditorium
presentation by Ella May Lentz
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* Free transportation from NTID/RIT to Jazzberry's and back is available.
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PETER COOK

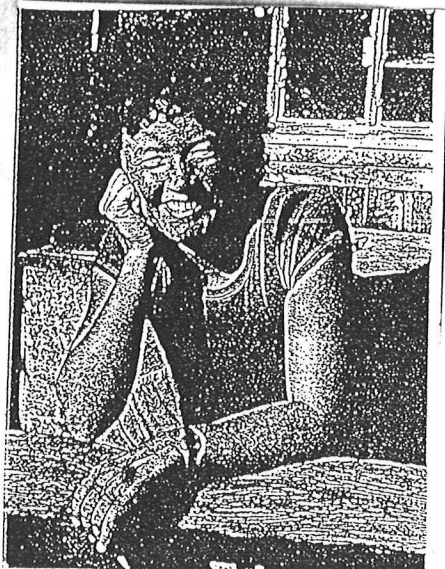
Peter Cook won the 1986 Trinsca Award, given by the National Technical Institute for the Deaf to the person who is best able to integrate two communities through art. A hearing-impaired performance artist and poet, he is one of the leading young stars of the Visual Poetry Movement in the United States. With a B.F.A. from Rochester Institute of Technology in Graphic Design, Peter has recently completed a busy performance schedule with Sunshine Too, a professional traveling theater troupe. Cook helped establish Heavy Maze (1983) and The Bird's Brain Society (1984), experimental performances which pioneered the modern American breathru of American Sign Language as an international poetic form. A former student at the National Theatre of the Deaf's Professional School, Mr. Cook has performed his poetry throughout New York. He has the distinction of being the first Deaf poet to perform at the famed Naropa Institute Jack Kerouac School of Disembodied Poetics, founded by Allen Ginsberg and Anne Waldman, in Boulder, Colorado. His poems and poetics were recently published in ACTION magazine (7), a journal of Deaf poetry.



PATRICK GRAYBILL

Patrick Graybill is an accomplished deaf actor, poet, director, teacher and consultant. He enjoys living in Rochester. Among so many reasons for this reaction is having an enriching time to use the talents he has. He was once a member of the internationally acclaimed National Theatre of the Deaf for a decade. He is currently a visiting associate professor at the National Technical Institute for the Deaf at Rochester Institute of Technology. In this capacity he is teaching classes, translating plays, and directing some of them or acting with students. In his spare time, which is rare, he has been developing original poems in his native language, American Sign Language. In addition, he is assigned as a permanent deacon at St. Mary's Church of the Deaf.

6) THE POETS



ELLA MAY LENTZ

Born in Berkeley, California on May 5, 1954, Ella May Lentz graduated from the California School for the Deaf in 1971. She received her B.A. in Drama and English from Gallaudet University, studied linguistics at Northeastern University in Boston, and at present has satisfied partial completion of a masters degree in Christian Studies at the New College, Berkeley. Ms. Lentz's poetry readings and related poetic endeavors include engagements at the California Floklare Society, the American Floklare Society, the Smithsonian Folklife Festival, Great Hundson Clearwater Revival, Sisterfire '83, and Poetry in the Palm of your Hand, South Bend. TV and theater performances include RAINBOW'S END, CHILDREN OF A LESSER GOD, and Celebration of Deaf Artists at U.C. Berkeley. Among published works, her research includes "Wit And Play On Signs", a chapter in SIGNS OF LANGUAGE (Klima and Bellugi, 1978). "Art Sign", an article crucial to Deaf Poetry, appears in the GALLAUDET UNIVERSITY ENCYCLOPEDIA ON DEAF PEOPLE AND DEAFNESS (1987). Currently, Ms. Lentz lives in Oakland where she divides her time between work at Vista Community College developing a 400 hour curriculum for teaching ASL, and the University of California Center on Deafness. Ms. Lentz is also the co-parent of five children.

THE POETS



DEBBIE RENNIE

Debbie Rennie is an award winning performance artist. A poet, actor, clown, and storyteller, in 1983 she received the coveted "Best Overall Performer" award at the Eighth International Pantomime Festival of the Deaf in Brno, Czechoslovakia. One year later, she became involved with the Bird's Brain Society, a poetry performance series of deaf poets in Rochester, New York. Ms. Rennie played the role of Sarah in "Children of a Lesser God" to critical acclaim in 1986. With first poems published in ACTION magazine, a journal of contemporary poetry, she has established the first Deaf Poetry Series in the nation to serve both deaf and hearing audiences. Besides her ensemble work in BRIDGE OF... Debbie has performed in schools and festivals throughout the U.S., and has conducted workshops in theater and poetry at NTID.

8) THE POETS



CLAYTON VALLI

Clayton Valli was born deaf in Newburyport, Mass. on May 25, 1951. He attended NTID and graduated in 1973 with an A.A.S. degree in Photography. In 1978, he received his B.A. in Social Psychology from the University of Nevada in Reno. Mr. Valli was selected as the 1984 Stokoe Scholarship recipient and completed a research project entitled, "The Nature Of A Line In ASL Poetry." He graduated from Gallaudet University in 1985 with an M.A. in Linguistics and is presently employed in the Department of Linguistics and Interpreting at Gallaudet as a full-time instructor. Mr. Valli has been presenting his performances in ASL poetry since 1980. Recent performances include the "Voice of Dissent" Conference in Philadelphia, Deaf Arts Festival at the Oklahoma School for the Deaf, and the North Carolina RID Conference in Wilmington. Clayton Valli currently resides in Washington, D.C., and still dreams that someday ASL Literature, including ASL Poetry and Deaf Folklore, will be taught in every school for the Deaf.

LOW

PRESENTATIONS 9)

MIND TRIP THRU A POET'S EYES

presented by PETER COOK

Discourse on the early days of Deaf Poetry in Rochester including reminiscence of visit by Allen Ginsberg. Conference participants will take a mind trip thru Cook's poetics, based on collagetic chronological order preceding visual text break-thru with the Bird's Brain Society. Present works will be discussed in context of current issues: the "Press Secretary" (to facilitate print storage of Deaf poetry), Deaf Stereotype, use of interpreter, relationship of Deaf to Modern American Poetry - primarily the works of Beat Generation poets Ginsberg, Corso and Orlovsky, and the future role of Deaf Poetry to inspire and sensitize native and non-native cultures.

September 24 :: 10:00 a.m. :: Ingle Auditorium (in C.U.)

MY POEMS IN NATIVE AND SECONDARY LANGUAGES

presented by PATRICK GRAYBILL

I will address how my understanding of poetry has been evolving. In support of my testimony I will emphasize some linguistic arguments and discoveries; for example, the suppression of a native language in educational setting leading to inferior complexity and the freedom of expression in a native language. During the presentation I will use my past translation works and original poems. Dialogue-oriented, I will welcome audience members's questions and comments.

September 24 :: 1:00 p.m. :: Ingle Auditorium (in C.U.)

EVOLUTION OF A DEAF POET

presented by ELLA MAY LENTZ

This lecture will cover significant events and changes in my life and works as a poet, both in English and American Sign Language. This lecture will also summarize some of the forms of ASL storytelling, play-on-signs, and poetry that I've categorized from my experiences in the field.

September 26 :: 10:00 a.m. :: Ingle Auditorium (in C.U.)

LOW

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Voice Interpreters/TRANSLATORS



MARIE BERNARD

Marie Bernard has been interpreting at the National Technical Institute for the Deaf and in the Rochester community since 1982. She has a Comprehensive Skills Certificate from the Registry of Interpreters for the Deaf and enjoys working in the performing arts. Her participation in the arts includes interpreting for professional and community theaters, as well as dancing. Ms. Bernard has also worked as dance choreographer for several shows. Marie received her B.A. in English literature from SUNY Binghamton in 1981. She studied Medieval and Renaissance poetry extensively and plans to pursue future study in this area. Marie looks forward to the National Deaf Poetry Conference as an opportunity to combine her background in English with her work in the field of interpreting; that is, exploring the process of translating ASL poetry into English print form.



SUSAN CHAPEL

Susan Chapel has been a professional interpreter since 1984, and has spent much of that time working towards developing skills in the area of artistic interpreting. She has been a frequent interpreter in the poetry series coordinated by Jim Cohn at Jazzberry's in Rochester, translating the work of both local and nationally known poets, including Bernadette Mayer, and Antler. Susan has also worked for Young Audiences of Rochester as a voice interpreter with Debbie Rennie, storytelling for school children. She has interpreted for numerous theater productions, including shows at Geva Theater, the University of Rochester, Blackfriars Theater, and the Hangar Theater in Ithaca, New York. For the past two years, she has interpreted for the Storytelling Conference held at Nazareth College. She holds CSC certification and a bachelor's degree in Cultural Studies, and is proud to be a part of the interpreting team for this first National Deaf Poetry Conference.

Love

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Voice Interpreters/TRANSLATORS



DONNA KACHITES

Donna Kachites began her sign language studies in 1981. She received her training at the National Technical Institute for the Deaf, where she graduated with honors. Ms. Kachites, who has her Comprehensive Skills Certification from the National Registry of Interpreters for the Deaf, co-edited ACTION magazine number 7: the historic journal of Deaf poetry, essays and interviews. As coordinator of interpreting services for poetry performances in the Rochester area, Donna has a wide variety of experience interpreting in performing arts settings. One of her biggest undertakings was the translation of "For Colored Girls Who've Considered Suicide When the Rainbow Is Enuf", a choreopoem written by Ntozako Shange. She has been working with Debbie Rennie as her interpreter and translator of her poetry since 1984. Ms. Kachites, along with her freelance endeavors as an Artistic Interpreter, worked as a professional staff interpreter at RIT from 1983 until 1987. Presently, she is a student of Literature at SUNY Geneseo.



KENNY LERNER

Kenny Lerner received his B.A. in history from Beloit college and his M.S.ed from the University of Virginia. He has worked at the National Technical Institute for the Deaf, where he teaches English, history, and current events, since 1983. As a Voice Interpreting performance artist, Mr. Lerner has brought the works of deaf poets Peter Cook and Debbie Rennie to hearing audiences with a daring and unorthodox array of expressive vocal styles. He also serves as visual choreographer and co-author of much of Mr. Cook's and Ms. Rennie's material, incorporating his vast knowledge of world events and comic force.

Love



MIRIAM NATHAN

Miriam Nathan has been an academic and community interpreter since 1983, working in Portland (Oregon), Los Angeles, and currently, in the Rochester area. Over the past two years, she has worked as a performing arts interpreter at The Improvisation Theater in L.A., Hangar Theater in Ithaca, Geva Theater, The Hudson Clearwater Festival, and at Jazzberry's, where she interpreted poetry. Currently, she interprets at RIT on the Campus Life core team for the Department of Interpreting Services, and at the John L. Norris Clinic for Drug-Alcohol Rehabilitation. Ms. Nathan is the coordinator of interpreters for the National Deaf Poetry Conference. She believes ~~the~~ the time is long overdue for deaf performing artists to gain the recognition and serious study by Deaf and hearing alike that they deserve.

NOTE REGARDING VOICE INTERPRETING

If you have chosen to use the special loop equipment we have provided for this event, you may be curious about what you are hearing during the performances. If Deaf Poetry is a visual experience, how were these word-equivalents chosen? What process is involved, which people, how much time? To answer these and the many other questions that arise would require a full conference of its own, focusing solely on the interpretation/translation of Deaf Poetry. In the meantime, we enter these notes as an introduction to the work involved in voice interpreting poetry from sign language to spoken English.

As with any two spoken languages translated from one to another, a certain exactness is never quite attained. Perhaps, exactness is too singular, too bound to the singularity of one language to itself. In making translations, a less certain but more constant essence is demanded. Essence, or the intricate multiplicity of languages ~~one self~~ within which the poem moves between heads, is the test of any translation. To "match" spoken English to a sign that is modulated a certain way, gently inflected to add nuance ~~with the help of sound~~ requires hours of work by the interpreter in conjunction with the poet. Having watched the poet perform on video-tape or in person, we try to match their signs, gestures, mime, and facial expressions with appropriate spoken phrasing, duration of vowels, vocal intonations, English vocabulary, and sound effects. Collaboration is the necessary device. We climb inside their experience for a time to achieve an artistic fusion. Attempts to translate/interpret without the invaluable input of the poets themselves does a terrible injustice to both them, and the hearing audience utilizing the service.

AARON GORELICK is employed at RIT as a Manager of Interpreting Services for Science/Engineering, a job he claims is easy because of the fine Core Team assigned to this area. He has been actively interpreting for the past ten years. Aaron has served on the GVERRID Board, the NYSSCRID Board of Directors, and the RID, Inc. National Program Planning Committee. The grapevine says he has recently been transforming into a digit head, and can be found playing on several computer networks. Mr. Gorelick will be interpreting during both panel discussions.

LIZA ORR is the Manager of Interpreting Services for the College of Liberal Arts at NTID/RIT. She received her first Comprehensive Skills Certificate (CSC) in 1973. A second CSC was awarded to her in 1979. The eldest child of deaf adults, she is one of the founders of the local chapter of the Registry of Interpreters for the Deaf. Ms. Orr served on the board of the Genesee Valley Region RID, co-chaired the 1981 New York State Council of RID Chapters Convention, and has been an evaluator and trainer of evaluators for the RID. She will interpret NDPC panels along with the core team.

MARC SCHMITZ, a non-native signer, began learning Sign Language at the age of 22 in Austin, Texas. In 1977 he was hired by the now defunct Spectrum, Focus on Deaf Artists where he worked principally as an interpreter, but often participated in the many plays and performances presented in the local community theater as an actor and as an off-stage voice. He has worked in storytelling festivals and poetry readings in Austin and in Rochester for more than seven years. Marc obtained his CSC in 1981. He has taught in many Interpreter Training Programs, worked in a variety of environments and has served as an Evaluator Trainer for the Registry of Interpreters for the Deaf. Currently engaged in a Bachelor of Science degree majoring in Culture and Interpretation, Mr. Schmitz is employed by NTID/RIT in the Department of Interpreting Services. He will participate in the panel discussion "Two Worlds, One Spirit".

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V O G O

186 ACKNOWLEDGEMENTS & Notes on Jazzberry's

ACKNOWLEDGEMENTS

The National Deaf Poetry Conference would not have been possible without the generosity of many people who work at RIT/NTID and live here in Rochester. Of those, the most heroic is Robert Panara, poet, who blazed the way. A tireless scholar in the field of Deaf Literature, Mr Panara is, through his meeting with Allen Ginsberg on February 1, 1984, the direct link between Deaf and modern American poetry. Administrative assistance came from Jeff Port, Human Development Chair, and Adele Friedam-Strayer, Chairperson of NTID Liberal Arts. Several other "in-house" Department Chairs and their staffs provided crucial support: Kathy Gillies at the Department of Interpreting Services, Tom Castle at Media, and Marcia Dugan at Public Affairs. Personal thanks go out to V.J. Dollard (Public Affairs), Lynn Campbell (Media), Liza Orr (NTID Liberal Arts Interpreter Liaison), and Jim Orr (Performing Arts). Invaluable technical assistance came from Charlie Johnstone (NTID), Rich Morse (IMS) and Steve Nelson (DIS). Ginsberg-Panara tape was rescued from the Void by Mr. Frank Kruppenbacher. Finally, thanks to Sam Abrams (RIT LA) and poets everywhere, living or dead.

ABOUT JAZZBERRY'S

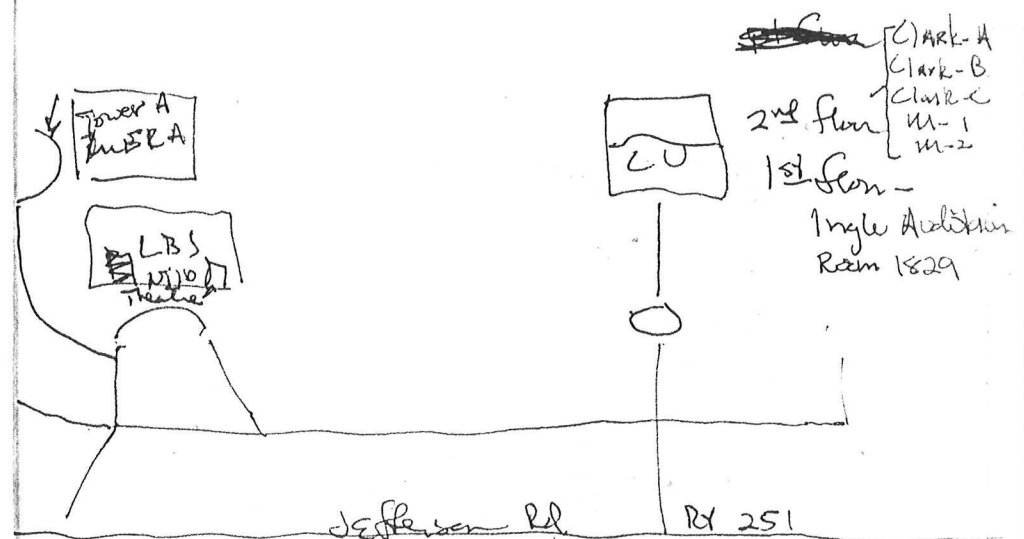
Jazzberry's is a vegetarian restaurant and performance space located in the Genesee Coop, an alternative resource center. Owned and operated by Susan Plunkett, Jazzberry's has created a very exciting and congenial environment. Over the last several years, it has become the meeting ground for the lively Rochester poetry scene. Jazzberry's has accomplished a fundamental change in both the structure and content of our community's notion of what is possible. This includes the tremendously important issues of language access and cultural pluralism that every community must struggle with. For example, Jazzberry's is, perhaps, the only community performance center in the nation that has enacted and sustained access to the hearing-impaired for poetry readings. Furthermore, Jazzberry's has the only public poetry series produced by a profoundly Deaf person in the world, whereby hearing and deaf people alike partake in the experience of the Deaf Visual poet's art.

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MAPS

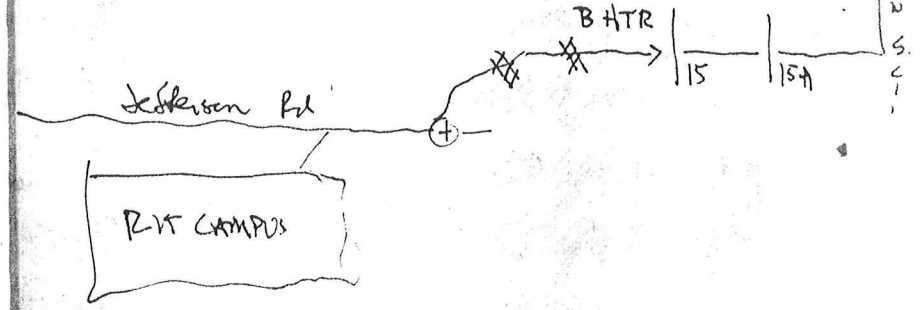
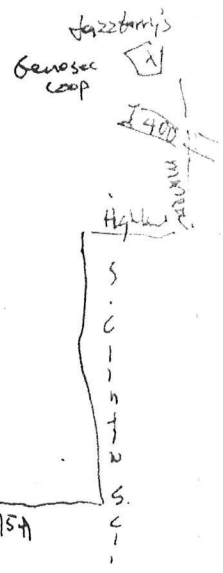
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RIT/NTID



JAZZBERRY'S

Directions:
 Right on Jefferson Rd
 left at first light (Brighton-Henrietta T.L. Rd)
 left at S. Clinton (parallels highway)
 Right at Highland
 left in Monroe (cross 490)
 Jazzberry's is on left opposite church
 (old fire station)



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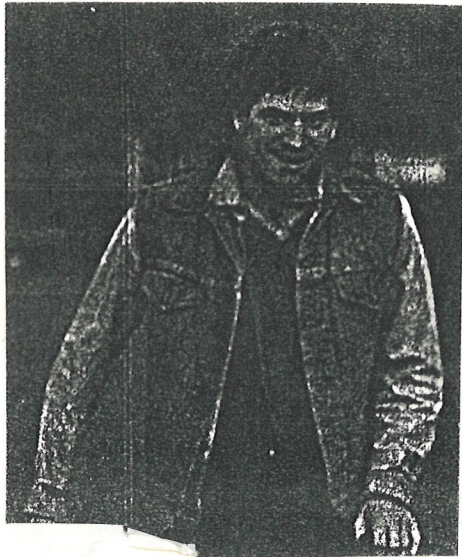
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Contemporary

LOGO

(5)

THE POETS

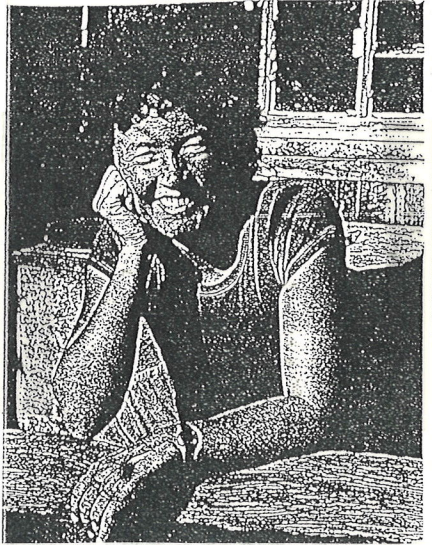


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LOGO

THE POETS



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LOGO

THE POETS



DEBBIE RENNIE

Debbie Rennie is an award winning performance artist. A poet, actor, clown, and storyteller, in 1983 she received the coveted "Best Overall Performer" award at the Eighth International Pantomime Festival of the Deaf in Brno, Czechoslovakia. One year later, she became involved with the Bird's Brain Society, a poetry performance series of deaf poets in Rochester, New York. Ms. Rennie played the role of Sarah in "Children of a Lesser God" to critical acclaim in 1986. With first poems published in ACTION magazine, a journal of contemporary poetry, she has established the first Deaf Poetry Series in the nation to serve both deaf and hearing audiences. Besides her ensemble work in BRIDGE OF... Debbie has performed in schools and festivals throughout the U.S., and has conducted workshops in theater and poetry at NTID.

LOGO

THE POETS



CLAYTON VALLI

Clayton Valli was born deaf in Newburyport, Mass. on May 25, 1951. He attended NTID and graduated in 1973 with an A.A.S. degree in Photography. In 1978, he received his B.A. in Social Psychology from the University of Nevada in Reno. Mr. Valli was selected as the 1984 Stokoe Scholarship recipient and completed a research project entitled, "The Nature Of A Line In ASL Poetry." He graduated from Gallaudet University in 1985 with an M.A. in Linguistics and is presently employed in the Department of Linguistics and Interpreting at Gallaudet as a full-time instructor. Mr. Valli has been presenting his performances in ASL poetry since 1980. Recent performances include the "Voice of Dissent" Conference in Philadelphia, Deaf Arts Festival at the Oklahoma School for the Deaf, and the North Carolina RID Conference in Wilmington. Clayton Valli currently resides in Washington, D.C., and still dreams that someday ASL Literature, including ASL Poetry and Deaf Folklore, will be taught in every school for the Deaf.

2060

PRESENTATIONS

X

(9)

MIND TRIP THRU A POET'S EYES

presented by PETER COOK

Discourse on the early days of Deaf Poetry in Rochester including reminiscence of visit by Allen Ginsberg. Conference participants will take a mind trip thru Cook's poetics, based on collagetic chronological order preceding visual text break-thru with the Bird's Brain Society. Present works will be discussed in context of current issues: the "Press Secretary" (to facilitate print storage of Deaf poetry), Deaf Stereotype, use of interpreter, relationship of Deaf to Modern American Poetry - primarily the works of Beat Generation poets Ginsberg, Corso and Orlovsky, and the future role of Deaf Poetry to inspire and sensitize native and non-native cultures.

September 24 :: 10:00 a.m. :: Ingle Auditorium (in C.U.)

MY POEMS IN NATIVE AND SECONDARY LANGUAGES

presented by PATRICK GRAYBILL

I will address how my understanding of poetry has been evolving. In support of my testimony I will emphasize some linguistic arguments and discoveries; for example, the suppression of a native language in educational setting leading to inferior complexity and the freedom of expression in a native language. During the presentation I will use my past translation works and original poems. Dialogue-oriented, I will welcome audience members' questions and comments.

September 24 :: 1:00 p.m. :: Ingle Auditorium (in C.U.)

EVOLUTION OF A DEAF POET

presented by ELLA MAY LENTZ

This lecture will cover significant events and changes in my life and works as a poet, both in English and American Sign Language. This lecture will also summarize some of the forms of ASL storytelling, play-on-signs, and poetry that I've categorized from my experiences in the field.

September 26 :: 10:00 a.m. :: Ingle Auditorium (in C.U.)

2060

PRESSENTATION & WORKSHOP DESCRIPTIONS

POETRY AND THE COMMUNITY
presented by DEBBIE RENNIE

Debbie will share the history of her own poetry process and explain why she is a poet. Comparisons between poetry and storytelling will focus on development of personal style, themes, handshapes and moods with emphasis on coloring innocent expression in ASL poetic form. Ms. Rennie will conclude her presentation with how she fell in love with the concept of community; developing the relationship of "bridge" between hearing poets, hearing fans, and deaf poets, deaf fans.

September 25 :: 1:00 p.m. :: Ingle Auditorium (in C.U.)

THE NATURE OF A LINE IN AMERICAN SIGN LANGUAGE POETRY
presentation by CLAYTON VALLI

With the help of linguistic analysis of ASL (specifically Liddell and Johnson's notation system) and poetic analysis of spoken language poetry, Mr. Valli will present the results of an in-depth study of the nature of a line in ASL poetry. This study focuses on rhyme and line division in two ASL poems. It was found that one poem strongly exploits one rhyming device, called handshape rhyme, while the other poem exploits another, called movement path rhyme. Repetition of non-manual signals (NMS) were found in an orderly sequence in the lines of both poems, indicating a third type, called NMS rhyme. It appears that hand configuration, movement, or NMS may each provide the repetitions necessary to recognize the ends of lines. By looking at rhyming patterns and finding their repetition, rhyme and line division in ASL poetry are explained.

September 26 :: 1:00 p.m. :: Ingle Auditorium (in C.U.)

WORKSHOPS & PANELS

BODY LANGUAGE IN POETRY
workshop with PETER COOK

The aim of this workshop is to focus and experiment with body movement or language within the sense of one's poetry works. There will be various kinds of improvisational exercises to heighten our perceptions of smell, taste, sight, and "hearing". Collection of Visual Texts will also be discussed. Wear loose and comfortable clothes.

September 24-26 :: 3:00 p.m. :: Clark-A (second floor, C.U.)

LOGO

WORKSHOPS & PANEL DESCRIPTIONS

"HAVE FUN, CREATE POEMS"
workshop with PATRICK GRAYBILL

We will play theatre and sign language games and get lost in the world of imagination in order to loosen up and compose poems in signs without reliance on English. Voice is not allowed.

September 24-26 :: 3:00 p.m. :: Clark-B (second floor, C.U.)

"CLASSY CLASSIFIERS: TWISTING ASL RULES"
workshop with ELLA MAY LENTZ

Workshop will begin with viewing a couple of video "Art Sign" texts, followed by brief discussion of how classifiers are employed in poetry and storytelling. A few classifiers will be selected and a poem created with focus on these created poem/story classifiers.

"HANDSHAPE"
workshop with DEBBIE RENNIE

Handshape is not just surface. It can be very intense or very beautiful. Ms. Rennie will display the intensity and beauty of poems made with just handshapes. Workshop participants will be asked to develop their own ideas of handshape and to create either a poem or a prose story with handshapes.

September 24-26 :: 3:00 p.m. : Room M-1 (second floor, C.U.)

"HOW TO SPOT ITS MESSAGE"
workshop with CLAYTON VALLI

There are some hidden meanings inside a poem. How can its message be spotted? First, the poem will be performed and discussed with poetic techniques: handshape rhyme, movement rhyme, non-manual signal rhyme, spatial rhyme, and symbols. Two other poems will be performed and the participants will figure out how to spot the message for themselves.

"TWO WORLDS, ONE SPIRIT":
an investigative panel dealing with issues related to problems of translation and interpretation with emphasis on the relationship between Deaf Poet and Interpreter/Translator.

Panel members include Peter Cook, Patrick Graybill, Donna Kachites, Ella May Lentz, Kenny Lerner, Debbie Rennie, Marc Schmitz and Clayton Valli. Jim Cohn, moderator.

September 25 :: 10:00 a.m. :: Ingle Auditorium (in C.U.)

"WRAP UP"

An open forum rap session dialogue between poets and the audience. Discussion will focus on VISIONS -- what the future holds in store for Deaf Poetry.

September 26 :: 8:00 p.m. :: NTID Theater

LOGO

(12) Voice Interpreters/ TRANSLATORS



MARIE BERNARD

Marie Bernard has been interpreting at the National Technical Institute for the Deaf and in the Rochester community since 1982. She has a Comprehensive Skills Certificate from the Registry of Interpreters for the Deaf and enjoys working in the performing arts. Her participation in the arts includes interpreting for professional and community theaters, as well as dancing. Ms. Bernard has also worked as dance choreographer for several shows. Marie received her B.A. in English literature from SUNY Binghamton in 1981. She studied Medieval and Renaissance poetry extensively and plans to pursue future study in this area. Marie looks forward to the National Deaf Poetry Conference as an opportunity to combine her background in English with her work in the field of interpreting; that is, exploring the process of translating ASL poetry into English print form.



SUSAN CHAPEL

Susan Chapel has been a professional interpreter since 1984, and has spent much of that time working towards developing skills in the area of artistic interpreting. She has been a frequent interpreter in the poetry series coordinated by Jim Cohn at Jazzberry's in Rochester, translating the work of both local and nationally known poets, including Bernadette Mayer, and Antler. Susan has also worked for Young Audiences of Rochester as a voice interpreter with Debbie Rennie, storytelling for school children. She has interpreted for numerous theater productions, including shows at Geva Theater, the University of Rochester, Blackfriars Theater, and the Hangar Theater in Ithaca, New York. For the past two years, she has interpreted for the Storytelling Conference held at Nazareth College. She holds CSC certification and a bachelor's degree in Cultural Studies, and is proud to be a part of the interpreting team for this first National Deaf Poetry Conference.

Love

13 Voice Interpreters/ TRANSLATORS



DONNA KACHITES

Donna Kachites began her sign language studies in 1981. She received her training at the National Technical Institute for the Deaf, where she graduated with honors. Ms. Kachites, who has her Comprehensive Skills Certification from the National Registry of Interpreters for the Deaf, co-edited ACTION magazine number 7: the historic ^{issue devoted to} journal of Deaf poetry, essays and interviews. As coordinator of interpreting services for poetry performances in the Rochester area, Donna has a wide variety of experience interpreting in performing arts settings. One of her biggest undertakings was the translation of "For Colored Girls Who've Considered Suicide When the Rainbow Is Enuf", a choreopoem written by Ntozako Shange. She has been working with Debbie Rennie as her interpreter and translator of her poetry since 1984. Ms. Kachites, along with her freelance endeavors as an Artistic Interpreter, worked as a professional staff interpreter at RIT from 1983 until 1987. Presently, she is a student of Literature at SUNY Geneseo.



KENNY LERNER

Kenny Lerner received his B.A. in history from Beloit college and his M.S.ed from the University of Virginia. He has worked at the National Technical Institute for the Deaf, where he teaches English, history, and current events, since 1983. As a Voice Interpreting performance artist, Mr. Lerner has brought the works of deaf poets Peter Cook and Debbie Rennie to hearing audiences with a daring and unorthodox array of expressive vocal styles. He also serves as visual choreographer and co-author of much of Mr. Cook's and Ms. Rennie's material, incorporating his vast knowledge of world events and comic force.

Love



MIRIAM NATHAN

Miriam Nathan has been an academic and community interpreter since 1983, working in Portland (Oregon), Los Angeles, and currently, in the Rochester area. Over the past two years, she has worked as a performing arts interpreter at The Improvisation Theater in L.A., Hangar Theater in Ithaca, Geva Theater, The Hudson Clearwater Festival, and at Jazzberry's, where she interpreted poetry. Currently, she interprets at RIT on the Campus Life core team for the Department of Interpreting Services, and at the John L. Norris Clinic for Drug-Alcohol Rehabilitation. Ms. Nathan is the coordinator of interpreters for the National Deaf Poetry Conference. She believes ~~that~~ the time is long overdue for deaf performing artists to gain the recognition and serious study by Deaf and hearing alike that they deserve.

NOTE REGARDING VOICE INTERPRETING

If you have chosen to use the special loop equipment we have provided for this event, you may be curious about what you are hearing during the performances. If Deaf Poetry is a visual experience, how were these word-equivalents chosen? What process is involved, which people, how much time? To answer these and the many other questions that arise would require a full conference of its own, focusing solely on the interpretation/translation of Deaf Poetry. In the meantime, we enter these notes as an introduction to the work involved in voice interpreting poetry from sign language to spoken English.

As with any two spoken languages translated from one to another, a certain exactness is never quite attained. Perhaps, exactness is too singular, too bound to the singularity of one language to itself. ~~In~~ making translations, a less certain but more constant essence is demanded. Essence, or the intricate multiplicity of languages ~~one self~~ within which the poem moves between heads, is the test of any translation. To "match" spoken English to a sign that is modulated a certain way, gently inflected to add nuance ~~and rhythm and tone~~ requires hours of work by the interpreter in conjunction with the poet. Having watched the poet perform on video-tape or in person, we try to match their signs, gestures, mime, and facial expressions with appropriate spoken phrasing, duration of vowels, vocal intonations, English vocabulary, ~~and~~ sound effects, *and silence.* Collaboration is the necessary device. We climb inside their experience for a time to achieve an artistic fusion. Attempts to translate/interpret without the invaluable input of the poets themselves does a terrible injustice to both them, and the hearing audience utilising the service.

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AARON GORELICK is employed at RIT as a Manager of Interpreting Services for Science/Engineering, a job he claims is easy because of the fine Core Team assigned to this area. He has been actively interpreting for the past ten years. Aaron has served on the GVERRID Board, the NYSSCRID Board of Directors, and the RID, Inc. National Program Planning Committee. The grapevine says he has recently been transforming into a digit head, and can be found playing on several computer networks. Mr. Gorelick will be interpreting during both panel discussions.

LIZA ORR is the Manager of Interpreting Services for the College of Liberal Arts at NTID/RIT. She received her first Comprehensive Skills Certificate (CSC) in 1973. A second CSC was awarded to her in 1979. The eldest child of deaf adults, she is one of the founders of the local chapter of the Registry of Interpreters for the Deaf. Ms. Orr served on the board of the Genesee Valley Region RID, co-chaired the 1981 New York State Council of RID Chapters Convention, and has been an evaluator and trainer of evaluators for the RID. She will interpret NDPC panels along with the core team.

MARC SCHMITZ, a non-native signer, began learning Sign Language at the age of 22 in Austin, Texas. In 1977 he was hired by the now defunct Spectrum, Focus on Deaf Artists where he worked principally as an interpreter, but often participated in the many plays and performances presented in the local community theater as an actor and as an off-stage voice. He has worked in storytelling festivals and poetry readings in Austin and in Rochester for more than seven years. Marc obtained his CSC in 1981. He has taught in many Interpreter Training Programs, worked in a variety of environments and has served as an Evaluator Trainer for the Registry of Interpreters for the Deaf. Currently engaged in a Bachelor of Science degree, majoring in Culture and Interpretation, Mr. Schmitz is employed by NTID/RIT in the Department of Interpreting Services. He will participate in the panel discussion "Two Worlds, One Spirit".

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16 ACKNOWLEDGEMENTS & Notes on Jazzberry's

ACKNOWLEDGEMENTS

(Porter)
(Friedman)

The National Deaf Poetry Conference would not have been possible without the generosity of many people who work at RIT/NTID and live here in Rochester. Of those, the most heroic is Robert Panara, poet, who blazed the way. A tireless scholar in the field of Deaf Literature, Mr Panara is, through his meeting with Allen Ginsberg on February 1, 1984, the direct link between Deaf and modern American poetry. Administrative assistance came from Jeff Port, Human Development Chair, and Adele Friedman-Strayer, Chairperson of NTID Liberal Arts. Several other "in-house" Department Chairs and their staffs provided crucial support: Kathy Gillies at the Department of Interpreting Services, Tom Castle at Media, and Marcia Dugan at Public Affairs. Personal thanks go out to V.J. Dollard (Public Affairs), Lynn Campbell (Media), Liza Orr (NTID Liberal Arts Interpreter Liaison), and Jim Orr (Performing Arts). Invaluable technical assistance came from Charlie Johnstone (NTID), Rich Morse (IMS) and Steve Nelson (DIS). Ginsberg-Panara tape was rescued from the Void by Mr. Frank Kruppenbacher. Finally, thanks to Sam Abrams (RIT LA) and poets everywhere, living or dead. **FINALLY THANKS TO WENDY LOW, SAM ABRAMS, FINVOCA DRURY, TODD BEERS AND POETS EVERYWHERE, LIVING OR DEAD.**

ABOUT JAZZBERRY'S

Jazzberry's is a vegetarian restaurant and performance space located in the Genesee Coop, an alternative resource center. Owned and operated by Susan Plunkett, Jazzberry's has created a very exciting and congenial environment. Over the last several years, it has become the meeting ground for the lively Rochester poetry scene. Jazzberry's has accomplished a fundamental change in both the structure and content of our community's notion of what is possible. This includes the tremendously important issues of language access and cultural pluralism that every community must struggle with. For example, Jazzberry's is, perhaps, the only community performance center in the nation that has enacted and sustained access to the hearing-impaired for poetry readings. Furthermore, Jazzberry's has the only public poetry series produced by a profoundly Deaf person in the world, whereby hearing and deaf people alike partake in the experience of the Deaf Visual poet's art.

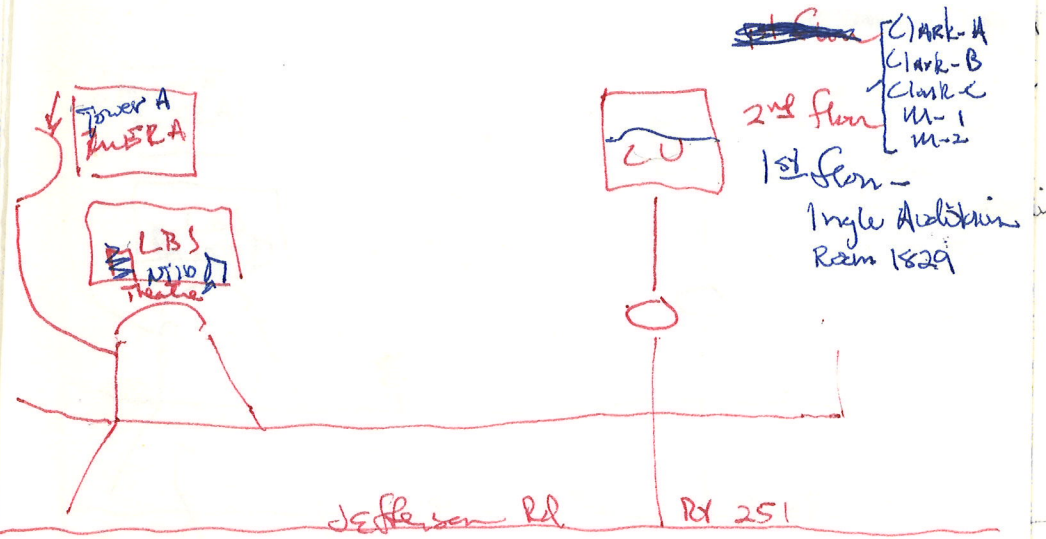
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MAPS

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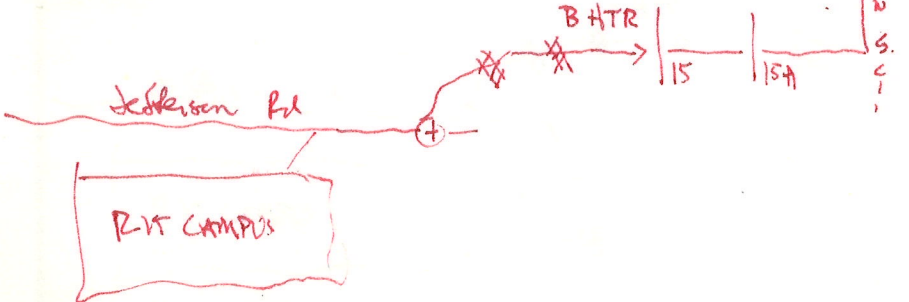
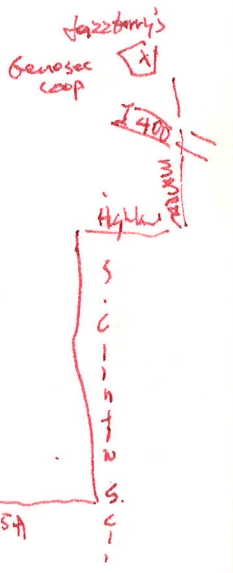
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RIT / NTID



JAZZBERRY'S

Directions:
 Right on Jefferson Rd
 left at first light (Brighton-Henrietta T.L. Rd)
 left at S. Clinton (parallels highway)
 Right at Highland
 left in Monroe (Cross 490)
 jazzberry's is on left opposite church
 (old fire station)



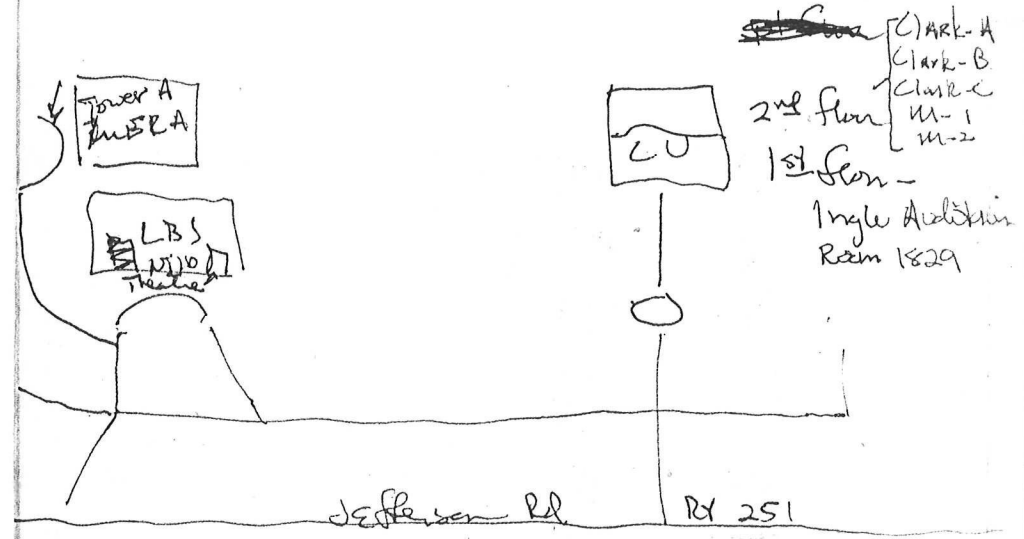
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MAPS

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RIT CAMPUS



JAZZBERRYS

Directions:
 Right on Jefferson Rd
 left at first light (Brighton-Henrietta T.L. Rd)
 left at S. Clinton (parallels highway)
 Right at Highland
 left in Monroe (Cross 490)
 Jazzberry's is on left opposite church
 (old fire station)

