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## **Captions**

**(T1D)**

### **Enhanced Reading/Writing Tutor: Hypertext Literacy Supplement for Deaf Students**

**Rose Marie Toscano**

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ROUGHLY EDITED COPY

NTID

ROCHESTER, NY

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1:00 PM ET

ENHANCED READING/WRITING TUTOR: HYPERTEXT  
LITERACY SUPPLEMENT FOR DEAF STUDENTS

Presenter: Rose Marie Toscano, Pamela Kincheloe and  
Simon Ting

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>> FACILITATOR: Good afternoon.

Good afternoon.

Can you hear me?

>> AUDIENCE MEMBER: Yeah.

>> FACILITATOR: Okay.

My name is Delbert Dagle.

I have the pleasure of introducing our presenters.

Before I introduce them, I wanted to just mention, in the audience if you have a question, if you would come up to the MCI that's in -- mic.

that's in the aisle here or we'll at least try to get the mic to you and then ask your question.

Also, at the conclusion of the workshop, there's yellow evaluation forms.

So if you could just take a minute, fill out the evaluation form, and leave them at the back of the room, we'd appreciate that.

It's my pleasure to introduce three faculty from the National Technical Institute for the Deaf, Rose Marie Toscano, Pam Kincheloe.

And Simon Ting.

And their presentation is entitled, "Enhanced Reading/Writing Tutor: Here text literacy supplement for Deaf students."

Thank you.

>> ROSE MARIE TOSCANO: Thank you.

Okay.

Can you hear me with the mic fine?

Okay.

Welcome.

I know it's 1:00 and you just finished lunch and you probably have that post-lunch slowdown.

(Laughter)

>> ROSE MARIE TOSCANO: Hopefully this might inspire you a little bit.

My name is Rose Marie.

My colleague, Pam, and I have been working at NTID for a long time.

I've been here for 28 years.

Pam is a recent -- a recent faculty member.

She's been here for eight.

Simon is an instructional developer, and we have been working for the past five years together on some web-based kinds of products.

So today we want to demonstrate to you one of our recent experiments and products and at the end, hopefully you will have many, many questions for us that will push us to the next level of production.

Pam?

>> PAMELA KINCHELOE: I'm going to be speaking because I have to hold onto this and I'm going to hold on to the microphone, so if I go too quickly, please slow me down because when I get nervous, I start talking

really fast.

I just wanted to give you the agenda for our presentation today, what we're going to be covering.

First of all, Rose Marie is going to give you a little bit of background on this project, and then I'll say a few things -- well, I guess Rose Marie might talk a little bit about how this came about, how the project developed, how we put it together.

Also, to give you guys an idea of how you might implement something like this at your school, college, wherever.

After that, we're going to give a demonstration of the uses of the reading and Writing Tutor in our instruction.

We've both used it in our classrooms, so we'll give you a little bit of an insider look as to how we use it, both inside and outside of the classroom, and how we kind of came about designing it, why we picked the content that we did, and maybe how you can also use it.

We will be talking about the advantages and disadvantages of developing the online products, and finally, we'll talk about some future steps that we hope to take with the project, and hopefully we will have time for Q&A at the end.

Rose Marie?

>> ROSE MARIE TOSCANO: I thought it might help you to have a little bit of background regarding our students and our program before we actually demonstrate the product.

At RIT, students who pursue an AAS or a BS program, are required to take one writing course and several core discipline-specific courses.

The required writing courses emphasize a great deal.

Critical reading, especially of literature -- for example,

fiction, poetry, drama, et cetera -- as well as nonliterary texts from pretty advanced journal articles, New York time articles, magazine articles, et cetera.

The reading and writing competencies required by RIT are a challenge for Deaf students, obviously.

That is not new to you.

But RIT really does demand that Deaf students meet those competencies equal to their hearing peers.

We have established special all-Deaf sections of the required RIT courses, taught by people like us, you know, who sign.

It's a smaller classroom environment, and we have incorporated what's called here "blended learning."

Other people call it "hybrid learning," different terminology.

Basically, it's the use of web technology as a support for traditional classroom instruction.

The original idea of developing a Reading Tutor really goes way back to 2001.

We obtained a New York state grant that had a purpose of helping nontraditional students succeed through their degree program, and we thought we wanted to try to use technology to help develop the reading competencies.

Those high-level reading competencies of Deaf students.

We also developed what we called the Writing Tutor because, you know, parallel to the reading difficulties are the writing difficulties of Deaf students.

That seemed pretty successful, so we added in 2003 another part.

We included some experimental videos.

We wanted to try and see how a video component would assist in the reading development and the writing development.

That was pretty successful, so two years ago -- because right now we're 2006 -- two years ago we applied for and got a pretty good grant from the provost, the RIT provost's office to actually develop a product that can be departmentally used and can apply to different courses and be used by different kinds of students, not only the members of our class.

Okay.

This is sort of a -- just the home page of the Reading/Writing Tutor.

We're going to be demonstrating different parts of it as we go along.

In developing an online product, we realized that it required more than just the idea of one person or the expertise of one person.

It really is a very collaborative effort, and many, many people have to be involved if you're going to develop a good product.

We were very lucky to have technical development assistance from Simon and his crew of people who work with him, a web programmer, a web designer.

We saved a lot of development time by using an already-existing web course management system called IdeaTools.

I'm not going to go into detail about that system, but if you are interested, tomorrow at 10:00 in Panara Theatre, Simon will be describing in great detail how to use IdeaTools and how to incorporate video and captioning and all of that.

And Pam, myself, another faculty member who has since gone to Gallaudet, together with an interpreter, made up the content team.

We found that having the collaboration among the technical and the content really succeeded in developing a good and sophisticated online product, which I have to tell you, students are now expecting.

You know, what students accepted five years ago as experimentation now is very boring to them.

You know, they have access to these very exciting games on -- you know, on the computer and they want kind of high-level products, if we want to engage them in learning activities.

Okay.

I'm going to turn it over to Pam who is going to talk and focus more on the Reading Tutor.

>> PAMELA KINCHELOE: I love talking about this because it's so cool and the reaction by the students has been quite positive, so I'm looking forward to showing you some of the aspects of the program.

First, we're going to show you an example of midsummer night's dream and how we have hypertext, how we have created -- well, let me back up a little bit.

What we did in order to develop this page was several of us started just basically typing in stories, poems, plays, or we had student workers who were doing the -- a lot of the actual typing.

And then Rose Marie and I would go through the text and annotate, add vocabulary that we thought students might need, teachers' comments, explanatory background information.

For example, you'll see here on our page for midsummer night's dream, the student can read the entire play online, and as they go through, they can just

simply click on these highlighted words and get extra information.

I mean, it's not that much different from, say, the Norton anthology but they don't have to go to the bottom and look at the footnotes.

It's a lot easier for them to read and interact with the text.

So you have vocabulary words, you have -- I think -- yeah, that's just a vocabulary word.

But sometimes we'll put in analytical questions so that they can -- you know, we can kind of ask them questions as they go through.

Questions that they will later be asked on quizzes, or what have you.

Do you want me to read the hypertext?

I'm going to read for you the hypertext.

So suppose a student clicks on "THESEUS.

What they see is a little pop-up box that says, "Shakespeare uses characters from a myth that people in his day knew well.

In the myth, the duke of Athens Greece fought a battle with the Amazons.

These are warrior women like Wonder Woman.

You can tell I wrote that, kind of communicate on a student level.

And then he married their queen.

They have a very interesting relationship.

Let's just say it's very passionate.



So if you were to do something like this, you could create your own annotations and comment however you would like.

Now, what we have done with this is, this is all going into an archive that is accessible by anyone in our department.

So if someone went in and saw my annotations and thought they were a little wacky or they just wanted to change them, they would be able to go in and edit and create their own annotations, if they wanted to.

And here I -- I point out for the students some poetic terms.

The alliteration.

Talking about the line where it talks about the moon, and all the S's.

To create that sense of the silver moon in the sky.

I mean you can point out whatever aspects of the text that you.

(Cell phone ringing)

>> PAMELA KINCHELOE: -- feel might be important to the students and I've had students say they really enjoy just reading the text online.

And also -- this is also very nice because they can't say, "Oh, I left my book" -- you know, or "I lost my book somewhere."

They have access to this 24/7.

There's really no excuse for them not to read it.

And it saves money if they don't have to necessarily say buy the separate text of *midsummer night's dream* if you decide that that's the play you want to do.

So there are several advantages.

So that's the annotating feature.

Of the Reading Tutor.

Now, we also have a quiz feature, which is really nice and we'll show you that.

Students can read a text, and then they're able to self-quiz after they've read it, just to make sure that they're understanding what you want them to understand.

Can we switch over to one of the quizzes?

This is really good for students who are weaker in the area of reading.

And I think it helps them build their confidence because if they're kind of not sure of what's going on, they can take the self-quizzes to see if they're on the right track.

Students are always saying -- you know, asking me, you know, "Am I getting out of this what you want -- you know, what do you want?"

What do you want me to write in my essay?

What do you want on the quiz?"

This gives them a little bit of an idea of what -- it guides them a little bit, to give them an idea of what you want them to be picking up on.

And after a while, they get used to that, and they can read more critically, independently, on their own.

Here's an example of our quiz for a rose for Emily, a story that many of us teach.

And what the student can do is after they've read the story, they can go to the menu on the left and you'll see it has a little -- what is it, the third one under "learning

resources," quiz.

They can click on that, and then we have -- we have the answer there already, but they can click on any one, (a)(b) or (c).

If they're not sure, we have a link to the text.

So if they're not sure what the answer is, it will link them right to the spot in the text.

They can read it and try to figure it out.

So let's go back.

So what do you think -- who do you think is telling the story?

Oh, I don't know.

Well, they go back to the answer in Paragraph 1 and they're going to hopefully pick the townspeople.

And then that's -- so we have hints for every one of the questions, and then when they're finished, they get -- we're going to be able to show a finished quiz?

It will tell them what they got right and what they got wrong and then they can go back and look at the ones they got wrong and go back to the text and see, well, where the heck is the answer to that question.

So it's a really good way -- another good way of getting them to interact with the text, see the kinds of questions that you might be asking them, see the kinds of things that you hope they're picking up out of the text.

So this is a very, very useful tool.

So we have full-text in our archive.

We have annotations.

We have quizzes.

And this is one of my favorite features.

We -- and this is one that was recently -- we recently worked on.

Did you say in 2003?

That one?

Hard to keep track.

We also have ASL video stream capability in here, and I'll show you what I mean.

We're going to use the example of the poem "Dover beach."

We all know that our students have problems reading, and translating, basically.

So what we're doing is we're allowing them to have almost, you know, like a side-by-side Shakespeare.

This is side by side, you know, poem and ASL.

So they can read a poem -- oh.

They can read a poem and then they can see the ASL version of the poem.

And we'll show you.

It's just fantastic.

So here you see we've got these beautiful background graphics.

We've got the poem by Matthew Arnold, "Dover beach," and a wonderful interpreter, Miriam Lerner volunteered to do a lot of the poetry.

>> AUDIENCE MEMBER: Question.

>> PAMELA KINCHELOE: Come to the window.

Sweet is the night air.

Only from the long line of spray where the sea meets  
the moon blanched land.

Listen, you can here the grating roar of pebbles which  
the waves draw back and fling at their return up the  
high -- so the student can watch and read and watch  
and read or however they want to do it.

If they can read it, they read it.

They don't really understand it, they can look over at  
the ASL interpretation.

I have a question from the audience.

>> AUDIENCE MEMBER: Yeah.

I've just -- seeing all this material, have you typed it in  
all yourself, all the full text of everything, and then have  
you recorded these bits?

Where is this resource coming from?

>> PAMELA KINCHELOE: A lot of the text, we did type  
in.

Especially the poetry.

And we were very careful about the copyrights so -- you  
know.

Some of it we scanned.

A lot of it -- the short -- the longer things, we were able  
to scan, I think, because you can find it on the web and  
scan it.

The poetry I know I typed a lot of it in.

I typed a lot of the annotations.

Rose Marie wrote -- you wrote yours out and spoke -- recorded some of it, and we just were lucky to have people volunteer to do some of the interpreting.

>> AUDIENCE MEMBER: So when you say you're careful about the copyright, you're just getting public domain material.

>> PAMELA KINCHELOE: For educational purposes, you know.

Whatever our little waiver is.

Because we're not -- we're not selling it.

It's for educational -- I forget what that --

>> AUDIENCE MEMBER: But you're using the entire work, isn't that correct?

Because usually they don't like that.

>> ROSE MARIE TOSCANO: The copyright situation is that this is a password-protected site, so only students who take the academic courses have access to it.

So therefore, it is following all the copyright rules, because it's almost like putting something on reserve.

>> PAMELA KINCHELOE: It's like making a course packet and -- yeah.

>> ROSE MARIE TOSCANO: But this would not be available to you as an open-domain thing because of copyright.

So if you were thinking of developing something like this for your students, you would have to password-protect it as well.

>> AUDIENCE MEMBER: Right.

Thank you.

>> ROSE MARIE TOSCANO: Right.

>> PAMELA KINCHELOE: We also, in addition to having ASL translations of the actual works, we have -- or you could have, if you wanted, contextual introductory commentary.

We have included with most of our texts in the archive some introductory material for the student to read before they read the text, and some concluding material, things for them to think about when they're finished reading the text.

So here, for example, we have some comments on who William Shakespeare was.

Who was he?

Where did he live?

And the student can choose to -- if they just want to read the text, they can do that.

Some of my students don't even really know ASL that well, so they don't even look at the ASL version, but they have that option and it's -- it's fabulous.

And, again, we -- we developed most of this content, picked out the graph -- you know, the pictures.

Simon put them in.

Actually, Betty, his wife, did the beautiful background.

This is one of my favorite sites, actually.

So here you're learning about Shakespeare's background.

Here you can see we have the annotations, we have the

quizzes, we have the ASL video.

Yeah, show some of the concluding comments, too.

And remember, this can all be -- you can structure -- if you were to do this, you could structure it any way you wanted to.

I don't tend personally to use a lot of this in class.

This is all supplemental.

You'll see later that we'll discuss how we make this a part of our course, but if you -- you know, if you didn't want to have to deal with a lecture on Shakespeare's background, you could just say, "Okay, I need you to read this."

And then they would arrive to class knowing a little bit of the background.

Gee, I think I wrote some of this, and I don't even remember it.

But this was a literature course, so I was introducing them still to some basic elements of literature, so...

Obviously we're talking about theme and symbol in the play.

Just some things for them to think about when they come to class and they'll be ready to discuss it.

We also have author resources or learning resources.

One of the learning resources, as you saw, was the quiz, but we also just put in some facts about the author, some more background, some more context, which I think is very important in studying literature.

And we also provide students with additional links.

I mean, gee, maybe they get really interested in this



work and they want to read more by this person.

They can go to links online.

You know, here we've got Antigony if you wanted to teach that play.

You've got a photo gallery, different pieces of art and you could bring these up in class and talk about that.

I think, yeah, we have different pictures of what a Greek theater must have looked like.

I know I use a lot of this in class talking about the theater, what it was like to actually go to a performance.

Those are the theater tickets.

The students have to memorize the different parts of the Greek theater.

They had it right there.

And I think it really brings a lot of this literature to life, because there's not that many textbooks that can include all of this additional information.

And then like I said, we also have author links, so if they get interested, or if you ask them to write a research paper or something, they have some extra resources they can go to on the web.

And you can see we do give credit where credit is due to the person who wrote this article.

So those are just some of the features of the archive.

And I think Rose Marie, are you going to talk about the Writing Tutor now?

>> ROSE MARIE TOSCANO: Yeah.

I just wanted to kind of give you an idea of the breadth

of the project.

We have different categories of text that we annotated, did quizzes on, did videotapes, et cetera.

We have about 49 poems.

I'm forgetting the number.

I think we have like 13 plays and about 50 short stories.

So it's a considerable body of work, and the reason we did that much is because we wanted teachers to select the kinds of text that fit their course goals or their themes or whatever.

We didn't want people using the same thing, you know, every quarter.

So there was a lot of effort to making this as broad as possible.

Okay.

I think Pam started to talk a little bit about the uses of the Reading Tutor.

Some of the ways that we have done ourselves, the two of us, is I have used the Reading Tutor during class time to introduce materials.

For example, when I started to do the Greek period in drama, I just showed the videotape and showed some of the artifacts, and that was, you know, very interesting to the students.

They didn't have to just look at me.

You know, they had some video thing.

Pam and I both use it extensively as a supplement.

In other words, students are assigned the story, they go home, they read it, they use the annotation, they use

everything, with the expectation that their comprehension and their analysis will be more in-depth.

So by the time they come to class, we're not wasting a whole lot of time on those basic, you know, comprehension questions or those basic, "I didn't understand that."

But really, we can "up" the level of discussion a great deal and accomplish more, and meet those requirements that RIT is asking us to meet.

It's also used as a support for independent work.

We always assign an independent project in one of those areas.

You know, you have to read a new play, analyze it yourself without the classroom discussion, all that.

So this is another resource for them to use as they're working through some independent work.

Students have told us that they feel more confident in coming to class and getting involved in discussion because they feel they have something to talk about.

You know, sometimes when I would assign -- in the old days when I would assign a story, they would come to class and they were, you know, just overwhelmed.

You know, "What does it mean?"

They didn't want to engage in the discussion.

But now they have the links, they have the videotape and all that, so they felt more responsible to ask questions and to engage.

Because we were modeling some of the reading strategies that good readers use, you know, by doing the vocabulary, asking leading questions, making observations, all of those critical reading strategies that

we try to teach, now we're modeling them with the text.

We hope that the students would follow that model, and be more interactive with their reading and not passive readers.

The ASL videos definitely help students who like that, and as Pam said, not all did.

You know, I have to admit that.

Not all of the students have ASL as their primary language.

They tended to just read the text.

But for those who really prefer that medium, it was very helpful.

And they like having a centralized library of everything, so they could go home for the weekend, they have everything there, because this also can include their homework, et cetera, as I will show you with the Writing Tutor.

Okay.

The second part of the project involved the Writing Tutor -- okay? -- and our goal was to help students self-revise, self-edit, emphasize their grammatical and mechanical areas of weakness so that they could recognize and improve, okay?

So I'm going to show you a student text and show you how that can happen.

Let's switch it over.

This is only part of a research paper.

It's really only the first page of a research paper.

I didn't want to give you the whole thing.

But students are able to see a lot of commentary for their writing.

Now, this might be -- might look terrible, like I'm really marking up a lot of the paper, but really they are helpful, helpful comments that happen during the drafting process.

Can you go up?

So one of the things that students can do is really hone in on the grammatical issue that the instructor points out.

So, for example, here, it was an article -- not an article.

An article, "the" and "an," so by clicking this, they get an explanation of what the mistake is, they can, if they want, go to the practice exercises here, to do something.

This is not the article one.

Excuse me.

This became the subject/verb agreement one.

Sorry about that.

Okay?

Click and all of that.

Get a score.

Practice.

They can also view an ASL version of the grammatical rule, if that's their preference.

Very sort of simple explanation.

Virgil is explaining it in ASL.

Okay.

I'm sorry.

So anyway, the student can see that.

I'm going to switch it over to the instructor mode, so you can see what an instructor can do using the markup editor.

So we want to switch to instructor mode.

So as an instructor, I can point out grammatical problems, I can highlight in yellow, I can add little notations on the sides, I have a menu of different grammar problems, ESL problems, punctuation problems and then other things.

I didn't know what to call them.

(Laughter)

>> ROSE MARIE TOSCANO: So they're other problems that come up.

No, no.

We'll go to the end.

Go to the end.

At the end of the essay, I can give some global comments right here (indicating), so a sort of general direction for the student.

So a student has the benefit of many, many different kinds of feedback based on that.

And then can revise or whatever the student wants to do.

The I have used the Writing Tutor in very different ways in my classroom.

Definitely during a drafting process I think it's very helpful.

I can use big comments when it's at the beginning of the drafting process.

Then as it gets closer to a final draft, I can really be very picky about the mechanical, grammatical ideas that are weaknesses.

You can use this markup and Writing Tutor for peer writing groups.

They can respond to each other.

And help correct each other's work.

Offer commentary.

I have used it within the classroom by projecting on, you know, one student paper and then talking about how -- you know, what do you think about the introduction?

Let's improve it.

Let's give commentary in the classroom.

And I've used the grammar units for self- -- self-tutorials, so as I point out some grammatical, mechanical weaknesses, then I ask the students, "Just go and practice on your own."

So a variety of uses for the writing tool.

I'm going to turn it over to Pam now.

>> PAMELA KINCHELOE: I'm just going to briefly go over some of the advantages and some of the disadvantages of this product that we've been using.

And we've mentioned some of the advantages already because I think they kind of outweigh the

disadvantages.

One advantage is that you have a centralized library, an archive is what we call it, and anyone in your department that has a password can have access to it, can create their own web page, can import whatever they want to.

So ideally, everyone in our department would be able to use the archive that we've set up.

The thing I really like about this product is that we have everything in one place.

So not only do the students have everything in one place and they don't have any excuse -- I don't really have any excuse either because I have everything set up.

The text, my comments, the quizzes, it's all in one nice spot where I can get hold of it.

It's been really fun collaborating with people on the project and contributing to the building of resources because we've just been kind of picking our favorite texts.

Texts that we teach often, texts that we know that other people might be interested in, and just kind of putting things in as we go.

That's been kind of fun.

And I also hope that eventually this will be a much more cross-disciplinary archive, so we'll start getting more articles in from the sciences, from maybe the art department, so this could range through the whole school eventually.

Now, some of the disadvantages have been, in our experience, that some faculty who are not really up on technology -- or not very confident in their use of technology, they tend to shy away from using it.



They're like, you know, "I don't know how to export/import information," so you kind of have to coax them a little bit.

The system does some training, some computer know-how and pretty extensive support.

We have excellent tech support here, so it's been wonderful.

I can e-mail Simon anytime of the day or night and he'll help me out.

It's been great.

I have found that some of our students, even though they're -- most of them -- very technically savvy, occasionally you'll have a student that just can't get the hang of registering, getting themselves into the course, finding the -- you know, the quizzes.

Something gets messed up.

So there are, naturally, some technical difficulties sometimes, but, as I said, I think just in my experience that the advantages have outweighed these disadvantages.

There are ways of getting around some of these disadvantages.

And I think we're just going to share with you some student comments.

We took -- we continuously take surveys, just to get student feedback, to see if they're finding this useful or not.

This student wrote, "The web tutorials and quizzes were very helpful for me to understand everything that I can't even understand.

Most Deaf people don't understand some sayings, mostly idioms, which is the major problem for Deaf

people, even myself.

The quizzes helped me a lot because then I can see for myself what mistakes I made and knowing the correct answers.

Keep it that way!

" and here's some more comments.

The strength of the videos is it helps me understand even better.

That way I won't be confused when I come to class and make my class slow down.

I think they really like that.

It does increase their confidence in talking -- just diving in and talking about the material if they kind of have read the background.

Another student said, I think it's a great idea to have videos online.

It helped me to understand the story better.

And another student said, I would say the videos need to be more visual, to bring out more creativity to the signed version.

So we're talking about maybe possibly getting students involved in the creation of their own -- of these pages.

Which leads me to next steps.

Do you want me to go ahead with the next steps?

>> ROSE MARIE TOSCANO: Sure, sure.

>> PAMELA KINCHELOE: Like I said, briefly, earlier, in an ideal world we're hoping to get everyone on campus -- well, as many people as possible -- involved and

contributing to the archive.

So eventually it wouldn't just be literature.

We would also have, perhaps, scientific articles, engineering articles, psychology.

So we could have subject areas for any discipline, and anyone in the school could pick out what they wanted to use.

And like I said, we're hoping to get some of our more advanced students, the technically savvy ones, involved in the production because that would be a really great hands-on, you know -- maybe an internship or something they could do, a hands-on experience in creating this kind of technology.

Graphic artists could get involved.

We already have students just doing a lot of the typing and the graphic design, but we want to increase that.

And we definitely want to develop some more of the grammar modules because right now, we don't have quite everything in there that we would like to have.

So I don't know, Rose Marie, would you like to add anything or...

>> ROSE MARIE TOSCANO: I think we -- we really went over time.

>> PAMELA KINCHELOE: Oh, we did?

Okay.

>> ROSE MARIE TOSCANO: But we have a little bit of time for questions.

I'll open it up.

Nick?

>> AUDIENCE MEMBER: Do I go to the mic?

>> ROSE MARIE TOSCANO: Yes.

>> PAMELA KINCHELOE: I could do Donohue.

>> ROSE MARIE TOSCANO: You could do Donohue, yeah.

(Laughter)

>> AUDIENCE MEMBER: To add, I took some of the features from this for my -- or my department did, and what Simon -- we used it for another course in business studies called "business English," and what I found with the freshmen who have weak study skills is, when Rose Marie said they prepare for class, they do the work before they come to class, some of the freshmen don't have the study skills to do that.

So I went to Simon and I said, "I want to know who comes to class without doing their studies, who haven't done the work?"

And then we -- dealing with freshmen, I would contact them the day or the afternoon before the morning class and say, "The computer has reported to me you haven't done the work."

(Laughter)

>> AUDIENCE MEMBER: It solved the problem --

>> ROSE MARIE TOSCANO: Big Brother.

>> AUDIENCE MEMBER: Totally, totally.

Thank you.

(Laughter)

>> ROSE MARIE TOSCANO: Thank you, thank you.

Other comments?

Yes.

I can't read your name so I'm sorry.

Yes.

Uh-huh.

>> AUDIENCE MEMBER: First, I have to apologize for giggling in the back but we're back there thinking, "Oh, this is just incredible.

We want it!"

And so that was my question.

And maybe you said that and I came in a little bit late.

Is -- will there be a possibility of any kind of distribution to other institutions of this sort of -- I know Simon's going to talk about it, but...

>> ROSE MARIE TOSCANO: Yeah.

Simon's going to talk about how you can produce your own tomorrow at 10:00 in Panara.

Unfortunately we can't really distribute this product because of the copyright laws.

It has to be part of a course.

>> AUDIENCE MEMBER: I see.

>> ROSE MARIE TOSCANO: So, you know, the library was pretty strict about that.

So it's really a model.

>> AUDIENCE MEMBER: It's incredible.

>> ROSE MARIE TOSCANO: It's a model that we hope

will encourage people to do their own, yeah.

>> AUDIENCE MEMBER: Okay.

Thank you.

>> ROSE MARIE TOSCANO: Sorry about that.

(Laughter)

>> SIMON TING: And if you make it into a product of your own, there is an application that is available -- that will be available in the future.

>> AUDIENCE MEMBER: I just wanted to point out for people who are looking at doing something like this on your own, project Gutenberg has all of the public -- well, not all, but is a project working to put all the publicly domained text available on the web.

It's also available in other languages.

I know that they have very strong German and Finnish projects going on, and Spanish, but it's a collaborative effort on the web where people type things in and copy edit.

There's a lot of scanning of text.

There's a ton of text out there.

You don't have to type it in yourself.

(Laughter)

>> ROSE MARIE TOSCANO: Thank you.

Good point.

Project Gutenberg.

Is the name of it.

Thank you.

>> AUDIENCE MEMBER: So --

>> ROSE MARIE TOSCANO: Any other questions?

>> AUDIENCE MEMBER: The Writing Tutor didn't seem to have any copyrighted information, but that still is not available?

>> ROSE MARIE TOSCANO: The what?

>> AUDIENCE MEMBER: The Writing Tutor.

>> ROSE MARIE TOSCANO: The Writing Tutor is actually a part of IdeaTools, and tomorrow we're going to talk about that because we do have a grant that we are working on to make it a sharable software.

>> AUDIENCE MEMBER: Okay.

>> ROSE MARIE TOSCANO: So the Writing Tutor might be public domain, uh-huh.

>> SIMON TING: Right, but it's only available for NTID.

But through the Writing Tutor, that was the question.

Well, the Writing Tutor is used by student...

But the question was about the technology for the Writing Tutor.

Right.

We can use it here, so it's our technology that we're taking advantage of here.

>> ROSE MARIE TOSCANO: Let me just clarify.

I think I would like to clarify.

The question -- the question is: Can the Writing Tutor

information be shared with other people outside?

>> SIMON TING: Oh, I think so.

It's our own information, so, yeah, I think so.

>> ROSE MARIE TOSCANO: Okay.

>> AUDIENCE MEMBER: I understand there will be a more in-depth workshop or a session describing the logistics, but I'm just curious, basically is it -- what software you use?

Is it your own?

Is it -- how do you get it up there?

How do you have other people access it?

If you could spend like two minutes on that, it would be greatly appreciated because I cannot attend that other session tomorrow.

>> ROSE MARIE TOSCANO: Oh.

(Laughter)

>> SIMON TING: The software has all been developed here at NTID.

Maybe at some point we'll make it a public domain.

But right now, it's really limited to RIT faculty and staff only.

>> AUDIENCE MEMBER: That's sad.

>> ROSE MARIE TOSCANO: I want -- I want to underscore Simon's very humble comment about the possibility of making it a public domain.

You know, I think that's a strong possibility, yeah.



(Laughter)

>> ROSE MARIE TOSCANO: I think he's trying to be careful.

>> SIMON TING: But the video tutorial tools, we're going to talk about that tomorrow, and that's -- that's going to be public domain faster.

>> AUDIENCE MEMBER: I'm just going to sign.

I think that this is wonderful what you're doing.

Oh, my goodness, for the English development.

But my question is: How much time will it consume -- how much time will it take outside of the classroom to develop it for the teacher themselves?

Of course it's better if, you know, we can plan it into our day, but especially for the poems, to actually do that, how much time -- what's your time line that you're working on here?

Does it take maybe a week or a day?

I guess it depends on how much you have to practice and how skilled you are in your -- but I'd like to know what your experience is with the time line.

>> PAMELA KINCHELOE: I'm trying to think of when we were kind of doing it.

Wasn't that over the summer?

So we were working -- we were working over the summer.

I don't remember it being that much work.

I guess I just really enjoyed doing it, and coming up with the commentary that I would come up with for the students in class anyway.

I don't know if that makes sense.

Like teaching notes.

It was just as if I were making notes to teach the course, so I didn't find it that time-consuming.

I don't know.

>> ROSE MARIE TOSCANO: I mean I think it really depends on how complex you want to become.

I mean you could do some simple annotations that capture sort of some of the main points you want to emphasize.

But as Pam said, it really becomes a help later because it saves you so much time in the middle of the year when you have to like get ready really fast.

But if you're spending the summer kind of getting ready and having the materials ready then -- but, you know, we did -- we did spend an entire summer and fall kind of working on that.

However, it could be simplified.

You could do simple annotations, simple quizzes, videotapes.

Simon will talk about tomorrow can be pretty quick.

Especially if you -- you yourself sign it.

For me, it was a little bit longer and Pam too, because we voiced and then asked an interpreter.

But if you are comfortable with your own signing, you can capture the videotapes pretty quickly.

One more.

I think Simon wants to add.

>> SIMON TING: The development for the instruction, maybe your time, maybe you could use the technology to create the videotapes yourself, and I think that actually it's pretty simple.

Tomorrow we're going to do another presentation and we're going to show you how to go through the steps to do this, and it will be faster.

The instruction itself really is up to you.

>> ROSE MARIE TOSCANO: Any other questions?

Well, we would appreciate any feedback -- actually, what we want are some new ideas, like where to -- where to move the project for the future, what to do next, so if you have any ideas of what you think might help Deaf students with reading and writing using web technology, we would really welcome those comments.

Okay?

(Applause)

>> ROSE MARIE TOSCANO: Thank you.

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(Session ended at 2:00 p.m. ET)

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