>> I WOULD LIKE TO INTRODUCE

PATTI DURR, AN INSTRUCTOR HERE

FOR CREATIVE STUDIES.

SHE'S BEEN...SINCE 1990.

PLEASE WELCOME PATTI.

>> THANK YOU.

CAN PEOPLE COME A LITTLE

CLOSER, PLEASE?

IF YOU WOULDN'T MIND.

I'M SORRY TO EVEN ASK YOU

THAT, BUT EVERYONE IS SO FAR

AWAY, I CAN'T EVEN SEE YOUR

FACES.

IT WOULD REALLY FEEL NICE TO

FEEL CLOSER TO YOU.

IT WOULD BE MORE COMFORTABLE

FOR ME, IF YOU WOULDN'T MIND.

THANK YOU.

THANK YOU.

I APPRECIATE THAT.

I WORK HERE AT NTID AND HAVE

SINCE-- WELL, 12, 13 YEARS

NOW, A LONG TIME, AND HOW I

GOT INVOLVED WITH ART IS KIND

OF FUNNY BECAUSE I'M NOT

REALLY AN ARTIST.

I APPRECIATE ART, BUT I WAS

WORKING WITH PAULA GRCEVIC--

THERE SHE IS OVER THERE-- AND

SHE'S AN ARTIST, AND WE GOT TO

TALKING AND WE NOTICED SOME

THEMES, SOME STYLES IN DEAF

ART THAT WERE VERY SIMILAR AND

THAT EVEN THOUGH THE DEAF

ARTISTS WERE DIFFERENT FROM

EACH OTHER, THERE WERE CERTAIN

THEMES: THE EYES, THE HANDS,

CERTAIN SYMBOLS THAT WOULD

RECUR IN DEAF ART.

WE GOT TO TALKING ABOUT THIS,

AND WE STARTED WRITING

ARTICLES AND GIVING

PRESENTATIONS ABOUT DEAF ART.

AND THEN LATER, I STARTED

TEACHING A COURSE ABOUT DEAF

ART.

AND WHEN PAULA TOLD ME ABOUT

HER EXPERIENCE USING

IdeaTools, IT SOUNDED REALLY

GREAT BECAUSE I'VE HAD A HARD

TIME MANAGING THE INFORMATION,

YOU KNOW, WITH THE SLIDES AND

ALL THE VISUALS AND SHE TALK

TODD ME ABOUT DEVELOPING A WEB

PAGE, AND I SAID, "PLEASE!"

YOU KNOW, "DO THAT."

SO I WANT TO TALK ABOUT OUR

EXPERIENCE DEVELOPING THE WEB

PAGE, AND THIS IS A FAMOUS--

THIS PIECE OF ART THAT'S BEING

PROJECTED RIGHT NOW IS A

FAMOUS PAINTER, GOYA, WHO

ACTUALLY HAPPENED TO BE DEAF,

WHO BECAME DEAF LATER IN LIFE.

HERE'S WHAT I'M GOING TO TALK

ABOUT TODAY: THE COURSE, HOW

IT DEVELOPED; THE IdeaTools

WEB SITE, AND SIMON TING AND

KATHY CLARK, WHO HELPED

DEVELOP THAT, ARE HERE.

AND THEN I'M GOING TO GIVE YOU

SOME EXAMPLE FROM THE WEB

SITE, WHAT IT LOOKED LIKE.

HISTORY: THIS IS A PICTURE OF

PAULA, WHO REALLY DID THE

LION'S SHARE OF THE WORK

DEVELOPING THE COURSE BECAUSE,

YOU KNOW, AS A STUDENT, SHE

WOULD CHALLENGE US AND SAY,

"WHERE'S THE DEAF ART," AND

PAULA WAS THE DEAF TEACHER AND

HAS BEEN TEACHING ALMOST 25

YEARS, AND SHE WOULD TALK

ABOUT DEAF ART TO US AND ASK

US, "WHERE ARE THE DEAF

ARTISTS?" AND CHALLENGE US TO

GO AND FIND THEM.

AND WE REALIZED THERE WAS NO

COURSE THAT HAD EVER BEEN

TAUGHT ABOUT DEAF ART.

IT WAS ALWAYS ABOUT HEARING

ART.

BUT PAULA AND BARBARA FOX HAD

GATHERED QUITE A FEW RESOURCES

FROM DEAF ARTISTS OVER THE

YEARS, AND THEY HAD THESE

MATERIALS, BUT THERE WASN'T--

MOST DEAF ARTISTS DIDN'T

REALLY VALUE THEIR WORK, I

THINK, THE WAY THE DEAF

COMMUNITY WOULD, AND OFTEN

DEAF ART WASN'T VALUED BY THE

HEARING ART COMMUNITY, SO WE

STARTED TO GET DEAF ARTISTS TO

SHARE THEIR WORK.

AND ONCE DEAF ARTISTS MADE

CONNECTIONS WITH ONE ANOTHER,

THEY STARTED TO VALUE THEIR

WORK MORE.

IN 2001, PAULA DECIDED TO STOP

TEACHING THE COURSE.

SHE HAD BEEN TEACHING THE

HISTORY OF DEAF ART AND DEAF

THEMES FOR AWHILE, AND SHE

FELT LIKE THE AMOUNT OF TIME

SHE SPENT TEACHING AND

STUDYING HAD REALLY REDUCED

THE AMOUNT OF TIME SHE SPENT

ON HER OWN CREATIVE

EXPRESSION, AND SO HER OWN

ARTWORK WAS AT A PLACE WHERE

SHE DIDN'T FEEL LIKE SHE WAS

EXPRESSING HERSELF THE WAY

THAT SHE WANTED TO.

SHE WAS TOO MUCH IN THE

THEORETICAL WORLD.

SO SHE WANTED TO GET BACK TO

HER REAL LOVE OF EXPRESSING

HERSELF AND ASKED ME TO TEACH

THE COURSE, WHICH WAS

ABSOLUTELY FRIGHTENING FOR ME,

AND I SAID I COULDN'T DO IT.

BUT THEN I MET WITH HER-- I

THINK IT WAS IN WINTER-- AND

WE WENT-- I FELT LIKE I WAS IN

A SHRINE OR A TEMPLE.

THERE WAS A FILE FULL OF

INFORMATION AND THERE WERE SO

MANY VALUABLE MATERIALS, AND I

TOOK THEM AWAY AND I STARTED

TO LEARN MORE.

AT THE SAME TIME, IT WAS

REALLY CHALLENGING FOR ME

BECAUSE THERE WERE SLIDES AND

A SLIDE PROJECTOR AND I HAD TO

STORE THEM PROPERLY AND GET

THE CAROUSEL TO WORK RIGHT AND

OF COURSE I ALWAYS PUT IT IN

THE WRONG WAY AND PUT THE

SLIDES IN BACKWARDS...

IT WAS VERY HARD FOR ME,

BECAUSE I'M NOT AN ARTIST, TO

FIGURE OUT WHICH END WAS UP

AND WHICH WAS DOWN.

THE SLIDES WERE A FRUSTRATING
EXPERIENCE.

BUT WHILE PAULA HAD BEEN
WORKING COLLECTING ALL OF HER
MATERIALS, ROCHESTER HAD AN
AGENCY HERE CALLED DEAF
ARTISTS OF AMERICA, AND WE'RE
VERY FORTUNATE TO HAVE THAT.

TOM WILLARD HAD COLLECTED A
LOT OF SLIDES OF DEAF WORK.

WHEN THE AGENCY CLOSED, HE
PASSED ALL THOSE RESOURCES ON
TO PAULA, WHO TOOK
RESPONSIBILITY FOR CARING FOR
THEM, AND SHE PASSED THEM TO
ME.

SO I FELT VERY FORTUNATE TO
HAVE THE RESULTS OF ALL OF
TOM'S COLLECTION.

AT THE SAME TIME THAT I
STARTED TO TEACH THIS CLASS, I
REALLY FELT I WANTED TO MAKE

THE MATERIAL ACCESSIBLE.

WE HAD THE SLIDES, BUT THEN

THE STUDENTS WOULD SEE THEM

DURING CLASS AND LEAVE AND HAD

NO MATERIALS TO STUDY FROM.

THEY HAD TO GO PURELY ON

MEMORY OF WHAT THEY HAD SEEN

IN CLASS.

THAT'S WHEN WE DECIDED A

VISUAL ARCHIVE WAS IN ORDER

FOR THIS CLASS BECAUSE THERE'S

NO OTHER PLACE TO ACCESS THIS

INFORMATION.

WE HAVE A LIBRARY HERE AT RIT,

WHICH IS A WONDERFUL LIBRARY,

AND WE CONTACTED QUITE A FEW

ARTISTS AND ASKED IF WE COULD

PUT THEIR WORK IN THERE, IN

THE DEAF ARTISTS' COLLECTION,

AND SEVERAL OF THEM REFUSED

AND DIDN'T CONSIDER THEMSELVES

A DEAF ARTIST, DID NOTIFY WITH

DEAF PEOPLE.

SOME WERE AFRAID TO HAVE THEIR

ARTWORK SHOWN BECAUSE THEY

WERE AFRAID IT WOULD BE

DEFACED.

IT WAS A LENGTHY PROCESS, BUT

WE DID GET SEVERAL PEOPLE TO

START PUTTING THEIR WORK INTO

THE ARCHIVES.

AND THE WEB ADDRESS IS THERE

AND YOU CAN ACCESS THAT.

IT'S NOT TERRIBLY

USER-FRIENDLY.

YOU HAVE TO CLICK ON QUITE A

FEW THINGS BEFORE YOU ACTUALLY

GET TO SEE THE IMAGES.

YOU CAN SEE HOW FAR YOU HAVE

TO GO BEFORE YOU FINALLY GET A

THUMBNAIL.

SO THIS IS A LENGTHY PROCESS

TO ACTUALLY GET TO THE IMAGE.

I WISH WE HAD A PAGE OF JUST

THUMBNAILS.

THAT'S A-- WOULD BE A GOOD

PROJECT TO REDESIGN, BECAUSE I

WOULD LIKE TO SEE A WEB SITE

DESIGN-- WE ARE VERY FORTUNATE

HERE TO HAVE SIMON TING, WHO

DEVELOPED IdeaTools, AND WHEN

HE FIRST TOLD ME ABOUT THAT, I

SAID, "YOU KNOW, I'M NOT A

TECHNOLOGY PERSON, SO I

COULDN'T REALLY DO THIS."

IT SEEMED LIKE THE TOOLS WOULD

WORK REALLY WELL FOR THE ART

CLASS, THOUGH, SO I TOOK A

TRY.

IN 1988, THIS COURSE BEGAN,

AND IN THE BEGINNING THERE

WERE NO BOOKS.

THERE WAS NO PRINTED

INFORMATION, AND THE STUDENTS

HAD A VERY DIFFICULT TIME WITH

IT.

I REMEMBER ALL THE ARTWORK WAS

JUST SLIDES SHOWN DURING

CLASS, AND THEN IN THIS PAST

FALL, WE FINALLY HAD A BOOK

PRINTED, WHICH WAS REALLY

WONDERFUL, AND IT'S A

COMPREHENSIVE TEXT OF DEAF

ARTISTS THROUGH HISTORY.

IT'S A WONDERFUL RESOURCE.

IT'S VERY EXPENSIVE, ABOUT

$60.

FOR STUDENTS WHO ARE NOT

MAJORING IN ART, THEY MAY NOT

WANT TO SPEND THAT KIND OF

MONEY FOR THE TECH, BUT IT'S

MORE LIKE A REFERENCE BOOK

THAN A TEXT.

BUT IT'S A REALLY WONDERFUL

RESOURCE.

SO I STARTED TEACHING IN 2001,

AND THEN I STARTED TO DEVELOP

THE WEB SITE.

AND REALLY THE SLIDES WERE A
PROBLEM.
THERE WERE ALL THESE CAROUSELS
OF SLIDES AND GETTING THEM ALL
STRAIGHTENED UP, PLUS THE
STUDENTS WOULD SEE THE
INFORMATION, SEE THE VISUALS,
IN SLIDES, BUT THEN THEY HAD
THESE LISTS OF NAMES AND THEY
DIDN'T REALLY CONNECT THE
NAMES AND THE WORK... AND IT
JUST WASN'T VERY VISUAL.
SO I STARTED TO WORK WITH
POWERPOINT, WHICH MADE IT MORE
VISUAL, BUT THEN WHEN WE PUT
IT ON THE WEB, IT REALLY
STARTED-- IT WAS A MUCH BETTER
TOOL.
NOW, I'M VERY VISUAL, SO WHAT
I WOULD LIKE TO SEE IS, YOU
KNOW, AN ARRAY OF THUMBNAILS
BECAUSE JUST LOOKING AT NAMES

OF THINGS, TEXT, IT'S VERY

DIFFICULT FOR ME.

I OFTEN GET THE WRONG THING.

WITH PICTURES, I THINK IT

WOULD REALLY HELP US TO HAVE

THOSE THUMBNAILS.

SO I HAVE ALREADY TALKED ABOUT

SIMON AND KATHY, AND THEY HAVE

DONE SO MUCH WORK ON THIS.

THEY REALLY DEVELOPED IT.

IT'S A BEAUTIFUL WEB SITE,

STRICTLY A RESULT OF THEIR

WORK.

THE WEB SITE HAS THE

TRADITIONAL ADVANTAGES.

I CAN PUT THE SYLLABUS THERE;

THE PAPERS ARE THERE; THEIR

HOMEWORK, ALL THE THINGS WE DO

FOR COURSES.

WE TEACH IN THE CLASSROOM,

HAVE THE FACE-TO-FACE, AND

OUTSIDE THE CLASSROOM THEY

HAVE THE INFORMATION AND

SUPPLEMENTAL MATERIALS

ON-LINE.

IT'S SIMILAR TO WHAT YOU HAVE

SEEN BEFORE.

HERE'S AN EXAMPLE OF ONE OF

THE WEB PAGES.

THIS IS THE FRONT PAGE.

IT HAS ANNOUNCEMENTS AND

HOMEWORK.

SOME STUDENTS MISS CLASS OR

FORGET WHAT HAS GONE ON IN

CLASS OR WHEN ASSIGNMENTS ARE

DUE, AND THIS MAKES IT EASY

FOR EVERYONE BECAUSE IT'S ALL

RIGHT THERE AND ALL ON THE

FRONT PAGE WHEN YOU FIRST OPEN

IT.

HERE'S AN EXAMPLE OF SOME

HOMEWORK.

THERE'S A STATEMENT AND THEN

AN ANSWER, A SHORT ESSAY THAT

HAS TO BE WRITTEN.

SOMETIMES STUDENTS

MISUNDERSTAND WHAT I MEAN IN

THE QUESTIONS, SO THEY'RE ABLE

TO TYPE BACK TO ME AND I'LL

LET THEM KNOW THAT THEY'VE

MISUNDERSTOOD THE QUESTION OR

HAVEN'T GONE FAR ENOUGH IN

THEIR ANSWER OR ASK THEM TO

SAY SOMETHING MORE SO I CAN

GET AN IDEA OF WHAT THEY'RE

ACTUALLY TRYING TO SAY.

SO WE REALLY HAVE TIME TO BE

SOMEWHAT INTERACTIVE WITH THIS

WEB TOOL.

HERE'S A LIST OF ARTICLES.

AS I SAID, IN THE PAST, THERE

WAS NO BOOK, SO WE HAVE

COLLECTED ARTICLES.

THE WEB SITE IS-- ONLY

STUDENTS WHO ARE REGISTERED

FOR THE COURSE CAN ACCESS

THESE MATERIALS BECAUSE OF

COPYRIGHT LAWS.

THESE ARE COPYRIGHT-PROTECTED

MATERIALS.

SO THE ARCHIVES AND THE COURSE

ARE SEPARATE THINGS.

BUT THESE THINGS ARE NOT

PUBLIC.

BUT IT IS VERY NICE TO SEE

THESE.

FORTUNATELY, THE ARCHIVES ARE

PUBLIC AND ANYONE CAN GO IN

AND SEE THEM.

TODAY, I THINK MORE AND MORE

DEAF ARTISTS ARE BECOMING

COMFORTABLE SHARING THEIR

WORK, BUT AT THE SAME TIME WE

CAN'T DOWNLOAD THE WORK, OF

COURSE, BECAUSE IT IS

COPYRIGHT-PROTECTED.

SOME ADVANTAGES OF HAVING THE

ARTICLES THERE IS THAT FIRST

OF ALL IT'S VISUAL AND IT'S

TALKING ABOUT ART AND THE

ARTWORK IS RIGHT THERE.

IF YOU POST IT WITHOUT THE

VISUALS, IT'S MORE DIFFICULT

FOR STUDENTS TO MAKE THE

CONNECTION.

BUT WITH THE VISUALS RIGHT

THERE, IT'S A REALLY NICE WAY

TO USE BOTH MATERIALS

SIMULTANEOUSLY.

HERE'S ANOTHER HOMEWORK

EXAMPLE.

STUDENTS GO IN AND READ THEIR

ARTICLE AND THEN THEY ANSWER

THE QUESTIONS IN THE BOXES

PROVIDED.

SOME NEW THINGS THAT HAVE BEEN

DEVELOPED IS THAT ALL THE

IMAGES ARE WAREHOUSED, SO THEN

YOU CAN SEARCH IN A VARIETY OF

WAYS.

YOU CAN DO IT UNDER CERTAIN
THEMES OR UNDER THE ARTIST'S
NAME OR UNDER THE WORK ITSELF.
SO THERE ARE THREE DIFFERENT
WAYS YOU CAN FIND A PARTICULAR
PIECE.
ALSO, THIS ALLOWS ME TO COVER
ONE TOPIC, ONE ARTIST,
INTRODUCE THEM AND GO OVER THE
WHOLE TOPIC, AND THEN USE THE
BOOK AS AN ADJUNCT.
IN IdeaTools, WE HAVE
POWERPOINT CAPABILITIES, SO I
CAN DOWNLOAD THINGS FROM THE
WEB AND PUT THEM RIGHT INTO MY
POWERPOINT, SO THAT'S A VERY
NICE ADVANTAGE OF IT.
WHEN I PRESENT ABOUT DEAF
ARTISTS, I TEND TO USE
POWERPOINT, AND I USE THE
TECHNOLOGY STRAIGHT FROM THE
IdeaTools THAT I ALREADY HAVE

AVAILABLE TO ME FROM THE

COURSE.

BUT THEN I CAN ADD MORE

DETAILED INFORMATION THAT I

MIGHT NOT HAVE DURING CLASS.

IN CLASS, I WOULD WANT TO HAVE

THE VISUAL, AND I DON'T WANT

TO PRESENT A LOT OF TEXT WHEN

I'M IN CLASS.

SO IT'S EASIER TO HAVE

DISCUSSION AND TO TALK ABOUT

THE IMAGES WHEN WE HAVE CLASS.

SO I HAVE THE OPTION TO DO

EITHER WITH IdeaTools.

ANOTHER NEW TECHNOLOGY IS

STREAMING MEDIA.

IT MEANS I CAN VIDEOTAPE

MYSELF OR THE STUDENTS OR

SOMEONE ELSE AND PUT IT ON THE

WEB AND WE CAN-- WE SAW

EXAMPLES TODAY ABOUT

VOCABULARY, AND IT CAN ALSO

BECOME INTERACTIVE.

WE CAN USE VIDEO, THEN HAVE

QUESTIONS AND ANSWERS.

WE CAN ALSO HAVE YES/NO,

TRUE/FALSE SORT OF ANSWERS,

RIGHT THROUGH THE STREAMING

MEDIA.

I JUST WANT TO SHOW YOU A FEW

EXAMPLES HERE.

THE FIRST ONE IS FROM GOYA.

FOR EACH ARTIST, THERE'S A

SERIES OF THUMBNAILS, AND EACH

THUMBNAIL CAN BECOME A SLIDE

SHOW, PART OF A SLIDE SHOW.

YOU CAN SEE YOU CAN SCROLL

THROUGH IT AND VIEW ALL OF THE

SLIDES.

FOR CLASS, I CAN TAKE TIME

WITH EACH IMAGE, TALK ABOUT

IT, WHEN IT WAS MADE, WHAT IT

REPRESENTS, WHAT IT MEANT FOR

THE ARTIST, TALK ABOUT THE

STYLE, THE WAY LIGHT IS

USED... ALL KINDS OF THINGS WE

CAN TALK ABOUT.

ALSO, THERE ARE ARTICLES THERE

AND THERE ARE LINKS TO HELP

STUDENTS GET INFORMATION FROM

OTHER WEB SITES BECAUSE WE

DON'T GO INTO DEPTH IN ANY OF

THESE IMAGES.

SO THIS IS JUST AN

INTRODUCTION, BUT WE PROVIDE

LINKS SO THAT THE STUDENTS CAN

FOLLOW UP ON WHATEVER THEY'RE

INTERESTED IN.

HERE'S AN EXAMPLE OF ONE OF

THE ARTICLES THAT I CAN ASK

THEM TO READ AND THEN ASK

QUESTIONS ABOUT THEM.

THIS IS A POWERPOINT THAT I

USE IN CLASS, BUT IT'S

DESIGNED THROUGH THIS SYSTEM.

IT TALKS ABOUT GOYA'S

BACKGROUND...

THERE'S A TIME LINE YOU CAN

SEE DOWN BELOW, AND THERE ARE

DIFFERENT COLORS SO YOU CAN

SEE THE PERIODS CLEARLY.

THE STREAMING MEDIA, I HAVE

POWERPOINT SLIDES PLUS SIGNED

INFORMATION, SIGNED

PRESENTATIONS WITH CAPTIONS.

THIS IS WITH AN INTERPRETER.

THIS SYSTEM IS VERY NICE FOR

STUDENTS WHO HAVE DIFFICULTY

READING THE ARTICLES.

I ASSIGN THEM THE ARTICLES,

AND THEY ARE OFTENTIMES-- THE

LANGUAGE LEVEL IS INACCESSIBLE

TO THEM.

SO THEN THEY CAN SEE THE

PRESENTATION INTERPRETED,

UNDERSTAND THE ARTICLE MORE

CLEARLY AND GO BACK AND

REREAD.

NEXT I WANT TO SHOW YOU JUST A

BRIEF CLIP FROM SUSAN DUPOR,

ANOTHER DEAF ARTIST.

ON HER PAGE WE HAVE BIO

INFORMATION, THUMBNAILS,

SLIDES, PLUS A SHORT VIDEOTAPE

OF ANIMATION SHE MADE.

THE ANIMATION WILL PLAY AND

PEOPLE CAN SEE IT.

IT TAKES UP A LOT OF TIME TO

SHOW A VIDEO DURING CLASS, AS

YOU KNOW, BUT WE WANT TO LET

STUDENTS HAVE ACCESS TO THE

VIDEO.

WE CAN'T COPY VIDEOTAPES AND

GIVE A COPY TO EACH STUDENT,

SO THIS IS A REALLY NICE

SOLUTION WHERE WE CAN STREAM

IT AND EACH STUDENT CAN WATCH

IT ON THEIR OWN TIME.

I'M SORRY I CAN'T SHOW YOU THE

WHOLE THING BECAUSE WE DON'T

HAVE TIME, BUT IF WE HAVE TIME

AT THE END, I'LL LET IT RUN.

IT'S A VERY NICE PIECE OF

ANIMATION.

IT TOOK SUSAN AN ENTIRE YEAR

AND EACH FRAME WAS HAND-DRAWN.

THE VIDEOTAPE IS ABOUT EIGHT

MINUTES, AND IT'S A WONDERFUL

STORY ABOUT A LITTLE DEAF GIRL

WHO'S IN A WORLD SHE DOESN'T

HAVE ACCESS TO AND HOW FUNNY

IT IS JUST WHAT COMES AT HER,

THE INFORMATION THAT COMES AT

HER IN JUST SUCH FUNNY WAYS.

WE SEE THIS KIND OF INABILITY

TO COMMUNICATE WITH THE

INFORMATION AS A COMMON THEME

IN DEAF ART.

THE TIME LINE IS ANOTHER TOPIC

THAT I HAVE A POWERPOINT

PRESENTATION FOR.

THIS SHOWS THE HISTORY OF DEAF

ART.

AGAIN, WE HAVE DIFFERENT

YEARS-- WE CAN SHOW YOU WHICH

YEAR WE'RE AT BY A DIFFERENT

COLOR.

IT SHOWS THE BEGINNING, AND IN

THE BEGINNING OF THE CLASS, I

GO OVER THE TIME LINE AND GIVE

THEM SOME IDEAS ABOUT THE

DEVELOPMENT OF DEAF ART.

AGAIN, WE HAVE VIDEO HERE.

IT DOESN'T LOOK THAT GREAT

HERE IN THIS LARGE PROJECTION,

BUT IN THE CLASSROOM IT WORKS

QUITE WELL.

YOU CAN HAVE OTHER SLIDES IN

THE POWERPOINT AS WELL.

I HAVE THESE HERE AS BACKUP.

THIS SHOWS PICTURES FROM THE

DEAFWAY CONFERENCE, MOST

RECENT DEAFWAY CONFERENCE.

ARTISTS FROM OTHER COUNTRIES

AND RUSSIA AND AROUND THE

WORLD.

THIS ONE IS RUSSIAN.

SELF-PORTRAITS: PART OF THE

REQUIREMENT FOR THE COURSE IS

FOR STUDENTS TO MAKE THEIR OWN

SELF-PORTRAIT, AND IT HAS TO

BE A DEAF ART THEME, AND IT

MEANS THEY IDENTIFY THEMSELVES

AS DEAF IN THEIR

SELF-PORTRAIT.

WE ASK THEM ALSO TO, YOU

KNOW-- WE HAVE A VIDEOTAPE

THAT EXPLAINS WHAT THE

ASSIGNMENT IS PLUS A WRITTEN

EXPLANATION OF THE ASSIGNMENT

SO THAT THE STUDENTS CAN

REALLY UNDERSTAND WHAT IS

EXPECTED OF THEM IN THEIR

SELF-PORTRAIT, AND THEN THEY

MAKE THEIR OWN SELF-PORTRAIT

AS PART OF THE COURSE

REQUIREMENT.

IT'S PROBABLY HARD FOR YOU TO

UNDERSTAND SOME OF THE IMAGES,

BUT WE ASK THE STUDENTS TO DO

A LOT OF REFLECTION ABOUT

THEIR OWN LIVES AS DEAF

PEOPLE, AND A LOT OF THE

THINGS THEY COME UP WITH ARE

REALLY BEAUTIFUL AND HAVE A

RICH MEANING BEHIND THEM.

THEN THEY PRESENT THEIR WORK

TO THE CLASS AND WRITE A

REPORT ON IT AS WELL.

SO WE EMPHASIZE BOTH THE

PRESENTATION, THOSE SKILLS,

AND THE WRITTEN ENGLISH

SKILLS.

AT THE END, I ASK FOR

PERMISSION TO PHOTOGRAPH THEM

AND PUT THEM IN THE ARCHIVE OF

THE COURSE.

SOME PEOPLE MAKE THE

SELF-PORTRAIT IN THE COMPUTER

AND ARE ABLE TO SUBMIT IT THAT

WAY, AND THEN PEOPLE IN

CLASSES LATER ON CAN SEE THE

WORK OF THOSE WHO HAVE GONE

BEFORE THEM, WHO ARE OFTEN

FRIENDS OF THEIRS.

THE LAST ONE IS ANOTHER

EXAMPLE OF STREAMING MEDIA.

VOCABULARY IS SOMETIMES A

BARRIER BECAUSE MANY OF THE

STUDENTS WHO TAKE THIS CLASS

AREN'T ART MAJORS, SO THINGS

LIKE IMPRESSIONISM WOULD BE

SOMETHING THAT THEY WOULDN'T

BE FAMILIAR WITH, AND THEN

WHEN WE'RE LOOKING AT THE DEAF

ARTISTS, IT'S A VARIETY OF

KINDS OF WORK, AND I WANT THEM

TO KNOW THE CATEGORIES OF

KINDS OF WORK, WHAT STYLE

SOMEONE IS WORKING IN.

SO WE HAVE A SLIDE SHOW WITH

TERMINOLOGY, PLUS WE HAVE THE

IMAGES, AND THEN WE GIVE THEM

SIGNS FOR THEM AS WELL.

SO THEY HAVE THREE DIFFERENT

WAYS TO CATCH THE INFORMATION.

ONE IS THE ENGLISH.

THE OTHER IS THE ENGLISH WITH

THE IMAGE, AND THE THIRD IS

THE IMAGE WITH ENGLISH.

THIS IS AN EXAMPLE OF THE

FIRST WAY.

THIS IS JUST ENGLISH.

THEN WHEN WE HAVE THE SLIDE

SHOW, THEY CAN RELATE THE

TERMINOLOGY TO THE VISUALS.

ALSO STUDENTS CAN JUMP TO

THE-- THEY DON'T HAVE TO GO

THROUGH THE ENTIRE SLIDE SHOW

OF TERMINOLOGY.

IF THEY'RE FAMILIAR WITH THE

TERMS, THEY CAN JUST JUMP TO

THE ONES THAT THEY DON'T KNOW.

IF A STUDENT ISN'T REALLY SURE

WHAT THE WORD "GENRE" MEANS,

THEY CAN JUST CLICK ON THAT

TERM.

THEY DON'T HAVE TO GO THROUGH

THE WHOLE LIST OF VOCABULARY

TO GET TO IT.

SO FIRST THERE'S A LIST OF

TERMS.

THEN THERE'S SPECIFIC

DEVELOPMENT.

AND THEN THERE ARE IMAGES WITH

IT.

AND THEN WE DO THE STREAMING

MEDIA, WHICH I'LL SHOW YOU

NOW.

ARTWORK IS VERY COMPLEX.

SOMETIMES YOU MIGHT LOOK AT

SOMETHING AND THINK IT'S NOT

ARTWORK, BUT WHEN YOU LOOK AT

THE DEEPER MEANING AND ANALYZE

THE DEEPER MEANING, THEN YOU

REALIZE THE IMAGES AND THE

CHOICES THAT THE ARTIST HAS

MADE.

SO AGAIN, THE STUDENT CAN GO

TO THE EXACT TERMINOLOGY THAT

THEY WANT TO LEARN; THEY DON'T

HAVE TO GO THROUGH IT.

THEY CAN SEE SOMEONE SIGNING

ABOUT IT, SO THEY HAVE IT IN

A.S.L. AS WELL.

THIS, FOR ME, HAS BEEN VERY

IMPORTANT TO ENCOURAGE PEOPLE

TO CONNECT WITH DEAF ARTISTS

AND UNDERSTAND THAT DEAF ART

EXISTS BECAUSE MANY OF THE

DEAF STUDENTS HAVE NEVER HEARD

OF THEM.

THIS IS A FAMOUS SCULPTURE IN

SAN FRANCISCO.

THIS IS DOUGLAS TILDEN, A VERY

FAMOUS SCULPTOR FROM THE

1800s, AND MANY OF HIS STATUES

ARE IN THE SAN FRANCISCO BAY

AREA.

YOU'LL SEE THEM AROUND THE

AREA IN PUBLIC PLACES.

THIS WAS HIT BY AN EARTHQUAKE,

AND THE BUILDING AROUND IT

FELL BUT THE SCULPTURE STILL

STOOD.

SO FOR ME, I FELT-- AS WE

STARTED TO DIG TO FIND DEAF

ARTISTS, WE FOUND THEM IN THE

MOST AMAZING PLACES.

AND I THINK IT'S REALLY GREAT

FOR US AS DEAF PEOPLE TO SHARE

OUR HISTORY IN THIS WAY.

AND I THINK THAT'S IT.

DO YOU HAVE ANY QUESTIONS?

ARE YOU OVERWHELMED?

(Chuckling)

A LOT OF INFORMATION?

I'M NOT SURE-- I WASN'T SURE

HOW TO PRESENT.

I HOPE I DIDN'T JUMP AROUND

TOO MUCH.

QUESTIONS?

YEAH?

>> IS THAT SCULPTURE STILL

STANDING IN SAN FRANCISCO?

>> THERE ARE NEW BUILDINGS

AROUND IT BUT YES, IT'S STILL

THERE I FORGOT WHAT STREET

THAT'S ON.

DO YOU KNOW THE NAME OF THE

STREET IN SAN FRANCISCO THAT'S

ON, PAULA?

>> OOH, I CAN'T REMEMBER.

I THINK IT MIGHT BE 10th

STREET, BUT IT'S CALLED "THE

MACHINE."

THERE WERE BUILDINGS ALL

AROUND IT, AND THERE ARE

AGAIN.

>> I JUST THINK YOU DID SUCH A

WONDERFUL JOB, AND THE

SOFTWARE, IdeaTools, I'M JUST

WONDERING IF IT'S AVAILABLE TO

US.

>> I'LL LET SIMON ANSWER THAT,

BUT IN THE PREVIOUS

PRESENTATION RIGHT BEFORE

THIS, SIMON DID SHARE WITH US

THAT IF TEACHERS WANT A-- YOU

CAN-- LIKE IF YOU WANT A COPY

OF A BOOK, YOU CAN CONTACT THE

PUBLISHER AND THEN YOU CAN

EVALUATE THE BOOK FOR THEM.

IN THE SAME WAY, IF I

UNDERSTAND THIS RIGHT, YOU CAN

DO THIS WITH IdeaTools, WHERE

WE'RE ENCOURAGING PEOPLE TO

TEST THE PRODUCT.

IT'S NOT READY TO MARKET, BUT

IF YOU WANT TO TALK WITH SIMON

AFTERWARDS, THERE'S A

POSSIBILITY TO DO THAT.

OR YOU CAN GET A FREE ACCOUNT.

YES, YOU CAN GET ACCESS TO THE

SERVER, A FREE ACCOUNT FROM

SIMON, SO YOU CAN ACCESS

IdeaTools HERE AND THEN USE

THE SERVER HERE.

AND THEN YOU GET-- I DON'T

KNOW THE RIGHT TERMINOLOGY,

BUT THEN YOU GET ALL THE

SPECIAL STUFF.

I DON'T KNOW IF YOU CAN

PROVIDE TRAINING, SIMON?

IT MIGHT TAKE SOME TIME TO

LEARN IT, BUT IT'S POSSIBLE.

DOES THAT TELL YOU WHAT YOU

WANT TO KNOW?

I WOULD--

>> I JUST CONTACT SIMON,

RIGHT?

>> YES, WE'LL TALK ABOUT IT

AFTERWARDS.

>> OKAY.

OTHER QUESTIONS?

>> SO YOU GOT THE DEAF

ARTISTS' PERMISSION TO PUT

THESE IMAGES ON THE WEB SITE,

RIGHT?

SO IN GENERAL, THE IdeaTools

IS SOMETHING THAT YOU HAVE TO

LEARN, AND I WENT TO A

WORKSHOP ON MONDAY AND I

REALIZED THAT IT'S STILL IN

THE DEVELOPMENT PHASE.

I TEACH SOCIAL STUDIES, AND I

WANT TO DO SOMETHING SIMILAR

TO WHAT YOU HAVE JUST DONE

RELATED TO PRIMARY RESOURCES,

PHOTOS AND WHATNOT.

DOES THIS MEAN THAT I HAVE TO

GO THROUGH AND ASK EACH PERSON

WHOSE MATERIAL I USE FOR

COPYRIGHT PERMISSION?

>> RIGHT NOW, THERE ARE SO

MANY IMAGES ON THE WEB, AND

THERE'S A RICH HISTORY.

SO I HAVE SEEN TEACHERS WHO

IMPORT IMAGES VERY EASILY FROM

THE WEB AND USE THEM AND

THEY'RE ALREADY IN THE PUBLIC

DOMAIN.

IF YOU HAVE A SPECIFIC IMAGE

THAT YOU WANT THAT'S NOT ON

THE WEB, THEN YOU HAVE TO FIND

WHERE IT'S FROM AND ASK FOR

PERMISSION.

BUT IF IT'S FROM A BOOK, FROM

A COURSE BOOK AND YOU WANT TO

COPY IT, IT'S OKAY TO DO

BECAUSE IT'S PROTECTED THROUGH

THE COURSE.

IF YOU ONLY LET STUDENTS IN

THE COURSE HAVE ACCESS TO IT.

IF YOU GIVE PUBLIC ACCESS,

THEN THAT'S DIFFERENT.

THEN YOU HAVE INFRINGED ON

THEIR COPYRIGHT.

FOR SMALL EDUCATIONAL USE, MY

UNDERSTANDING IS THAT IT'S ALL

RIGHT FOR INSTRUCTION.

>> OKAY.

>> SO IT'S REALLY GREAT.

RIGHT NOW I'M WORKING ON A NEW

COURSE, DEAF PEOPLE DURING

WORLD WAR II, AND WE HAVE SOME

VERY OLD VIDEOTAPED INTERVIEWS

WITH PEOPLE WHO SURVIVED WORLD

WAR II, SOME

JAPANESE-AMERICANS WHO WERE

INTERNED, SOME DEAF HOLOCAUST

SURVIVORS, SO WE HAVE CLIPS

WE'RE STREAMING INTO THE

COURSE, PLUS THE IMAGES AS

WELL, TO REALLY HELP STUDENTS

MAKE THAT HISTORY COME ALIVE.

I SEE A LOT OF APPLICATIONS IN

YOUR FIELD OF SOCIAL STUDIES.

WOULD YOU LIKE TO SEE THE

ANIMATION FROM SUSAN DUPOR

BEFORE YOU GO AWAY?

THANK YOU, PATTI.

I JUST FORGOT TO REMIND

EVERYONE TO FILL OUT THE

EVALUATION FORM.

HER NUMBER IS T3A, THE NUMBER

OF THIS WORKSHOP.

ALSO, IF YOU COULD PLEASE FILL

OUT THE GREEN FORM THAT'S IN

YOUR BAG?

THANK YOU.

Close