

Accessibility and Content in the Online Course Environment

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Center for Distributed Learning

Laws Ensuring Accessibility

- Rehabilitation Act of 1973
 - Section 504 and Section 508
- Americans with Disabilities Act 1990
 - Title II
 - Includes programs offered on the Internet (e.g. *Online Courses*)

Impact at UCF

- Faculty responsibility
 - Provide accessible online course materials
- Student Disability Services
 - Provide transcripts for audio portions of media
- Center for Distributed Learning
 - Provide captions for video materials
 - Continued levels of support

Online Course Materials & Accessibility

- Creating new courses (online courses)
 - Universal Design for Learning
- Current online courses
 - Proactive approach
- Accommodations
 - Partner with SDS and faculty

Universal Design for Learning

- Present online course materials
 - Multiple formats
 - Use various media
- Who benefits?
 - Students who speak English as a second language
 - International students
 - Older students
 - Students with disabilities
 - EVERYONE!

Proactive Approach

- Why now?
 - Increase in online presence
 - Increase in using various media elements
 - Increase in students with disabilities
- So...what can *you* do?

Step 1:

Instructor Reviews Online Course Materials

- Course content pages
 - MS Word, PDFs, HTML
- PowerPoint presentations
- Audio/video/screencasts
 - Narrated PowerPoints
- Images
 - Photos, graphics, math formulas
- Lecture capture

Instructor Course Review

Online Course Materials Accessibility Review

To check for accessibility features, use this form to determine which items you use or link to in your course.

Course Number/Section/Semester: _____

Item	Concern	Resource/How tos
Quizzes/Exams	Is extra time provided if required?	http://onlinesupport.cdl.ucf.edu/documentation/extend-the-amount-of-time-a-student-has-to-take-an-assessment/
GENERAL CONTENT PAGES		
MS Word documents	Was proper text formatting and document organization used? If images present, do they contain descriptive text?	Word: http://teach.ucf.edu/resources/accessibility-tips/
PDF documents	Are they accessible to screen readers? Were they scanned in using accessible OCR? If images present, do they	PDF: http://teach.ucf.edu/resources/document-formatting-guidelines/

What file formats do you typically include in your online course materials?

- Poll Question
 - HTML pages
 - PDF
 - Word
 - PowerPoint
 - Images (photos, graphics, math formulas)
 - Audio/video/screencast (e.g., narrated PowerPoints)
 - Lecture capture
 - Other

Step 2: Seek Resources

- FCTL
 - Scanner with OCR capabilities
 - Adobe Acrobat Professional
- OIR/FMC
 - Scanner with OCR capabilities
 - Adobe Connect support
 - Audio booth with Camtasia (built-in captioning ability)

Step 2: Resources (cont'd)

- Library
 - Swank Motion Pictures (coming this fall)
(email Elizabeth Killingsworth for details)
- Center for Distributed Learning
 - Online@UCF Support
 - Tech Time Series

Step 3: Modify

- Teaching Online Website
 - <http://teach.ucf.edu>
- Creating Accessible Course Content
 - <http://teach.ucf.edu/resources/creating-accessible-course-content/>
- Accessibility Tips Page
 - <http://teach.ucf.edu/resources/accessibility-tips/>
- ZAPT Document Converter
 - <http://zapt.ucf.edu/>

Practical Applications



online@ucf



It is highly likely that the girl in the video practiced the song over and over. This is a very familiar song for Americans and even something so familiar can become difficult when one word or phrase is forgotten. This issue with memorized delivery is not isolated to amateur performers either. If you do a quick google search, you will find videos posted online that feature famous artists in the music industry with similar experiences. A good example is Christina Aguilera's performance at a recent Superbowl. View the following video to see Christina Aguilera's performance.

<http://www.youtube.com/watch?v=hj5NPNe3jNU&feature=related>

Shortly after this performance, Christina Aguilera was featured on *Ellen*. Click on the following video to learn more about this experience at the Superbowl.



Christina Aguilera handled the situation with a lot of grace and maturity. Although most of us do not have to worry about that extent of public scrutiny regarding how we present ourselves, it is important to learn from these experiences so we do not let something like this happen to us in our presentations. The key is to beware of memorized delivery and focus on extemporaneous delivery when delivering a speech to American audiences.

Hip-Hop: Beyond Beats & Rhymes

ChallengingMedia

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<http://www.mediaed.org>

1,094 likes, 96 dislikes



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Transcribing voices

Hip Hop: Beyond Beats & Rhymes

http://www.youtube.com/watch?v=WjxjZe3Rhlo&feature=player_embedded

Time: 3:39-3:48

Correct transcription:

“You know, all of these things that you hear all of the time in hip hop. You hear it all of the time and it goes unrecognized and unchecked because it so normalized.”

Transcribing voices

Hip Hop: Beyond Beats & Rhymes

YouTube cc:

“No reason to heal
all its hyman hip hop
You although it’s on the goals
Unrecognized and unchecked
because it’s so no more lies.”

Transcribing voices

Hip Hop: Beyond Beats & Rhymes

Dragon App:

“On on on recognize Andshe Obama
teeth and helps no worries there's
always on the go on the Then! it'sa
Medizona”

Online@UCF Support

Website:

<http://teach.ucf.edu/support/>

E-mail:

onlinesupport@ucf.edu

Tel. 407-823-0407

Video@CDL

Website:

<http://video.ucf.edu/>

E-mail:

digitalv@ucf.edu

Tel. 407-823-4279

To become an effective listener, it is important to be able to identify and explain the types of listening. Once you can identify the type of listening you are engaging in, you can more effectively engage yourself. Wolvyn and Coakley (1996) identified five main types of listening: appreciative listening, comprehensive listening, critical listening, discriminative listening, and therapeutic listening. The information following will help you to identify and explain each of these types of listening.

Appreciative Listening

According to Brydon and Scott (2003), "appreciative listening involves obtaining sensory stimulation or enjoyment from others" (p. 86). We are engaged in appreciative listening usually when we listen for enjoyment, such as when we listen to music, listen to a dramatic performance, etc. This concept is evident in the film *Shawshank Redemption* when one of the inmates, Andy, uses the loud speaker to play music for the prisoners.



Click on this link <http://engage.ucf.edu/v/p/VhB54PL> to view an example of how listening to music is a form of appreciative listening.

Comprehensive Listening

The goal of comprehensive listening is to understand. According to Brydon and Scott (2003), listening to understand "demands that the meaning you assign to a message closely approximates that of the source of the message" (p. 84). In order to be an effective comprehensive listener, you must take into consideration vocabulary, concentration, and memory. Most of your time listening (hopefully) in classes is comprehensive listening. A good example of this concept is evident in the Robin Williams' film *Dead Poets Society*. Williams portrays an English professor at a boys' school in the film.



Click on this link <http://engage.ucf.edu/v/p/y9qMRRK> to view an example of comprehensive listening in the film *Dead Poets Society*.

Another example of comprehensive listening is in the film *Die Hard with a Vengeance*. In this film, Zeus (Samuel Jackson) and a cop named John McClane (Bruce Willis) receive a phone call from a terrorist named Simon. They are given a riddle about a man going to "St. Ives" and they must understand and interpret the information quickly by utilizing their comprehensive listening skills.

PRE-PRODUCTION



Conceptualization

Stage at which the idea is molded into a viable video



Consultation

Meeting(s) where expectations and ideas are ironed out for the video project



Scripting

Typically a collaboration with client and producer where the words for the script are formulated and finessed



Storyboarding

A handy tool developed by the producing team typically to visualize more complex video ideas



Scouting Location

Visiting potential shooting locations to assess the needs of the production and possibilities



Casting

If needed, finding the appropriate talent for the video project

PRODUCTION



Coordinating

Producer's responsibility to plan for resources, locations, and personnel



Video Aquisition

Any original video footage that needs to be captured in studio or on-location



Audio Recording

Any voice-over or sound to be used in the final edited segment



Screen Capturing

Screen movement or display from a website to be used in the final edited segment



Graphic Planning

Determining what graphic elements are needed for the video

POST-PRODUCTION



Video Editing

Software-enabled process of assembling all the individual video elements



Motion Graphics and Titles

Creation of the graphic elements and the movements on screen



Draft Screening

Meeting with client to allow for viewing and feedback before the video is finalized



Mastering

Saving the video into the appropriate file format(s) for final delivery. Ex. Web or DVD



Delivery

Handing over the videos to client or hosting the videos and passing on links/code

Video@CDL

Website:

<http://video.ucf.edu/>

E-mail:

digitalv@ucf.edu

Tel. 407-823-4279

Take Action!

1. Use the *Online Course Materials Accessibility Review*
2. Refer to the <http://teach.ucf.edu> accessibility pages
3. Use FMC/OIR Audio Booth
4. Script everything!
5. Make first 3 weeks of your online course materials accessible
6. Refrain from using red text on a white background
7. Sign up for *Tech Time* with the Techrangers
8. ZAPT your online course pages
9. Contact your ID for an Accessibility Course Tune Up

Rather than focus on adapting things for an individual at a later time, universally designed learning environments are created to be accessible to everyone from the start.



Center for Distributed Learning

Questions?

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- Seminar Link:
http://bit.ly/online_accessibility