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DEEPER LEARNING:
STRATEGIES FOR ARTS EDUCATION
IN THE INCLUSION CLASSROOM

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>> LISA DAMICO: Hello, everyone, and welcome to Deeper Learning: Strategies for Arts Education in the Inclusion Classroom. I'm Lisa Damico, your moderator and organizer. Today's webinar is part of a monthly series that comes out of office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts. This series relates to topics related to disability, arts and education. If you would like to view live stream captioning of this webinar, you can follow the link you see on the slide, and in the chat box of the control panel located on the right side of your screen.

Before we get started, let's take a moment to ensure that everyone is familiar with the go to webinar control panel that you should see on the right side of your screen. If you need to leave the webinar early, you can exit out of the program by clicking on the X in the upper right corner. Make sure that you've selected telephone or mic and speakers to correspond with how you're connected to the webinar.

You have the ability to submit questions using the chat pane located near the bottom of the control panel, or if you would prefer to say the question, instead of typing it, you can click on the "Raise your hand icon" on the control panel and I will unmute your microphone.

So your questions will come directly to me, and then during the designated question and answer time at the end of the

presentation, I will relay them to our presenters. For those of
you that are active in social media, we encourage you to follow
us on Facebook, Twitter and Instagram, as well as to tweet or
post about today's webinar using hashtag VSA webinar. I want to
emphasize that following the presentation, I will send out a
follow-up E-mail with a link to the recording of today's
presentation, a copy of the PowerPoint, a handout of resources
our presenters want to share, and a copy of the transcript.
This means that you don't need to worry about frantically taking
notes during the presentation. They will be provided to you
afterwards.

I'd also like to let you know about next month's webinar, how to
create successful school and arts organization partnerships.
That's scheduled for Tuesday, August 26th, from 3:00 to
4:00 p.m. Washington, D.C. time, with Jennifer and S eta
Frederick, and with that, I will turn it over to Phil Alexander,
the director of the New York state alliance for arts education,
who will introduce today's presenters. Phil?

>> PHIL ALEXANDER: Hi. Thank you, Lisa. Oh, sorry. There we
go. Yes. My name is Phil Alexander. I'm the director of the
New York State Alliance for Arts Education, a statewide
organization supporting professional development, arts advocacy
and the mission of all arts for all students.

Both presenters today -- oh, sorry. I want to tell you a little bit about our webinar structure. I'll have a brief overview with the introductions, and then we have two presenters. Our first presenter will be Anne Rhodes, and then Glenn McClure, and then we'll follow up with time for questions and answers as Lisa mentioned.

I've asked each of the presenters to, with their presentation, think about the ideas of challenges in the classroom, solutions that are offered either through text or authors that you may or may not already be familiar with, and then thinking in terms of direct application, both in terms of actual experience and theoretical application, and grounding in classroom experience.

So both of our presenters today are highly accomplished. Both as arts educators, and as providers of professional development for teachers and artists. They also have decades long records of achievement supporting programs for students with special needs.

Anne Rhodes is a writer and theatre artist based in the Ithaca, New York area, where she was a mentor this spring to several arts teachers.

Glenn McClure is a composer and musician, who also was a mentor in the same program, Arts Connect All New York, and he mentored several teachers in the Rochester, New York area, where he is also affiliated with the Eastman School of Music, and the State

University of New York. Without further ado, I'm very happy to turn it over the program over to my friend and colleague, Anne Rhodes.

>> ANNE RHODES: Thank you, Phil. Thank you, Lisa. I'm proud to be here and excited to have all of you here with me.
So this webinar is about deeper learning, and the inclusion classroom, and what I'm going to do is take two very simple concepts about teaching in a heterogeneous classroom and think about how to take them deeper. And the two that I'm working with are the first is thinking about goals, goals for learning, and the second is thinking about our own habits of teaching. So first I'd like to talk about goals. Student learning goals for our projects and lessons. So why is it important that we identify specific learning outcomes for students? And what difference does it make for students with disabilities when we are clear about what we want them to learn? Probably the most effective tool that I have come across for teachers of the arts, and music teachers and dance teachers and theatre people, is to get clear about what success means for any specific lesson or project.
The other name for this, of course, is backwards planning. We always will need to ask ourselves, as a result of this lesson or project, what do I want students to know, understand or be able to do? There is so much emphasis on students with disabilities

being successful, but what does success mean for them? And when the teacher is unclear about what success will look like for a student with a disability, and then it is very unlikely that the student will be or feel successful.

I want to give you an example. A fourth or fifth grade project in the art class, students were asked to make a self-portrait using yarn of various textures, colors and thicknesses. Some were shiny, some were fat. The teacher told them that they didn't have to make the portrait look exactly like themselves, but that they could use the portrait to say something about themselves or their personality, or what they were like. So what is the goal of this project? So it would be a mistake for me to identify the goal as, "students will create a self-portrait," because that says what students will do, but it doesn't say what they will learn. It does not define what you want students to be learning, so we will need to clarify what students will know or what they will understand or what they will be able to do.

So that now means things you could look up, things you understand, bigger contexts, broader contexts, relationships, and be able to do is about skills, so we need to be asking ourselves, what's important to me? Why have I chosen this project? And we need to be thinking about what requirements for

the district or the state will this project fulfill. And what is it in the common core that we want to be working on.

So choosing what's important. Do I want them to be able to reproduce the features of a face? Do I want them to know something about self-portraits? What would that be that I would want them to know? Do I want them to be able to make choices about color, texture, thickness and shape in order to express something about their personality?

So if I don't know what I want students to learn, then I won't know how to design the teaching for this project, what to emphasize, what to spend time on.

For example, shall I have them look at a number of portraits done by professional artists and think about what's being expressed there, and what are the visual metaphors that are being used? Will they have to read things? Do I want them to read things about the people who are the subjects of those portraits in order to think about how the artist has portrayed them? Do I want them to look in a mirror and get something specific about themselves in to their own self-portraits? Will it be important for them to look at each other's portraits and think about them together, reflect on them? What will they be looking for?

So I don't know what to spend time on in the classroom unless I know what it is that I want them to learn.

And I also won't know if students have succeeded. I will know
whether or not they made it through the project, but I don't
know whether they've succeeded at any specific learning. So
will they be learning something that I have decided is
important? I don't know. Because I don't know what it was that
I decided was important.

So clarity about the specific goals of a lesson is critical for
the success of students, particularly for students with
disabilities.

So where do we look for some guidance? Well, of course,
understanding by design, originated by Grant Wiggins and Jay
McTighe may be familiar to you already. Those are the backward
planning guides. This is a great resource. It's a bit
overwhelming sometimes, but this whole idea is very simple, and
it helps you think about how to design your teaching to line up
with what you want students to know, understand or be able to
do. And the first stage in their process is, quote, identify
desired results, which is just what we've been talking about.
And this comes before planning the learning experiences or the
instruction. So before you decide, oh, I want to do self-
portraits with them, first you think, what do I want them to
know, understand or be able to do? In other words, you clarify
what you want them to know, understand or be able to do, and

then think about what project could help them with that learning.

So you have to decide what content from this topic, the topic that you're interested in, is worthy of requiring their understanding, or enduring understandings or desires. So this is a quote from the Wiggins and McTighe book. In stage 1, we consider our goals, examine, establish content standards, that is national, state and district, and review curriculum expectations. Because we typically have way more content than we can reasonably address within the available time, we must make choices. This first stage in the design process calls for clarity about priorities.

Okay. So once I become clear about the student learning goals of a project, and I've determined how we'll know if the students have met these goals, that's Wiggins and McTighe stage 2, then I can much more easily shape the project step by step to meet those goals.

Okay. So now let's supply this much more specifically to the heterogeneous classroom, to the inclusion classroom.

We need to go a step further in order for students with special needs to succeed. Each class has students with a whole range of readiness, a whole range of interests, a whole range of abilities. So if I ask myself, what would success mean, it

can't mean the same thing for all students. So how am I going

to gauge the success for students with disabilities?

So here's where it gets confusing, and here's where we can

really support deeper learning for students with disabilities.

In order to support their success, as you think about what you

want the student learning to be, you need to decide on a range

of goals. Not just one goal, but a range of goals. So that

range should include what is the essential learning that you

want all students to learn, the core, the -- everybody is going

to get to this level. And second in the range is what's

important. What's an important goal. And most of your students

will learn this. And will be able to do this. And then what is

extra? That a few students will learn. So the range is

essential goal, important goal and extra goal. So the essential

goal is something that you know -- everybody -- you want

everybody in the room to get. You have not succeeded if

everybody doesn't get this particular goal.

The important ones, most people will get. And kids who can go a

step further, do a little bit more, who are quicker, can meet

the extra goals. So this range of goals is going to help you

meet the needs and support the success of students with

disabilities.

So in choosing an essential learning, that's the one you want

everyone to get good at, we need to keep in mind that it needs

to be something the students with disabilities actually can succeed at, because this is a goal that will define their success. So you're thinking, what is the core? What is the most important learning for this particular lesson or project? For example, let's go back to the self-portraits. You would think about the young people with disabilities in your class, and about their capabilities. So do you need a really basic goal, such as, quote, all students will be able to create a face shape and correctly place the main features on the face. That's pretty basic for a self-portrait, or any kind of portrait, so that might be your essential goal. Or maybe that's two basic, too -- too basic, too easy. You're at a higher grade level or all of your students are way capable of doing that, and it needs to be a little bit -- your essential goal could be a little bit more advanced. Maybe it would be, quote, all students will be able to make choices about color, texture, thickness and shake to create a self-portrait that in at least one way resembles them. So maybe that's your essential goal. Or maybe that's your important goal that most students will be able to meet. And your extra goal might be, students will understand that a portrait can use visual metaphors to express something about the subject.

So can you see how each of those different goals, if you picked them as your essential or important goals, would require you to

do different kinds of activities in the classroom. If you want
to talk about visual metaphors, and they need to be looking at
other portraits besides the one that they made or their neighbor
made, if you want them to be doing something that looks more
like themselves, resembling themselves, you might have to have
mirrors around. But once you define the student learning goals,
you need to figure out how you're going to know this whether
they've met the goals, so this is a demonstration of learning.
So you want to design your project so that there's some kind of
demonstration of learning. Remember, this is the stage 2 in
Understanding By Design.
And then, stage 3 is designing how you're going to roll out the
lesson, what you're going to teach, how you're going to guide
them to their learning and their demonstration of it.
So returning to the portrait-drawing lesson to think about stage
2, how you will know if they've met your goals. For example,
depending upon which goals you've chosen, the demonstration of
learning might be are all the major features of the face
portrayed? Mouth? Eyes? Nose? That's your assessment.
That's how you know whether they've succeeded if that's your
goal.
Or, if the middle one is your goal, then your assessment is, are
any personally identifying features portrayed such as hair
color, eye color, freckles and mole, bushy eyebrows, et cetera?

Or, for the extra goal, it might be can the student articulate how this portrait resembles them? That's for the important goal. Or looking at a collection of self-portraits, can students identify what the artist might be saying about the subject who is the work of art, or can students articulate what they intended to say about themselves with this self-portrait? So you need to decide how are you going to notice whether the students have succeeded, and that's the demonstration of learning. That's the stage 2 in Wiggins and McTighe, and you can see how each of these goals would require a different piece of your lesson design. So once you know exactly what students need -- will need to produce in order for you to see what you have learned you decided you want them to learn, then it will be easy to design the lesson. Both your instruction and the assessment will be almost already planned out for you because you've been so clear about the goal and the assessment. And you will need to give particular focus to your essential goal. That's the one that everybody will be succeeding at. Since that is what you want to make sure all students, including your students with disabilities, are able to accomplish. You want it to be a stretch, but within their capabilities, so you're asking them to work a little harder beyond their comfort zone, but completely within their capacity zone so some students will move through that part of the lesson more quickly and meet your other

goals, and all students, including students with the

disabilities, will demonstrate their success of the essential

goal, so a few students will go all the way and meet your extra

goal.

So it's totally worth it to take this extra time up front to

plan starting from goals. It makes all the rest of your work

easier, and it really allows you to take a special focus on

students with disabilities and think well about what success

would look like for them.

So in all your thinking about student learning goals and lesson

design, it's also important to keep in mind that students will

be much more likely to succeed if they care about or are

interested in the learning in what you want them to learn, so

this is especially true for students with disabilities who will

be much more engaged. If they're given meaningful choices or a

fun challenge, or the opportunity to create something that they

will be proud of.

So I wanted to just share one example that really sticks with me

from this spring of a student with special needs being motivated

by meaningful choices. In a recent middle school music class,

students were expected to memorize for a test the notes and

rests that indicate rhythms and be able to identify them and be

able to reproduce them and -- which they were trying to do, but

they were not excited about. So the class was beginning to

degenerate into jokes and asides, and acting up. And in order

to engage students, the teacher asked them to think of a time --

we worked on this together, she and I -- think of a time when

you felt scared or angry or excited, and think about what kind

of rhythm might tell that story of that time in your life. And

one boy leapt up immediately, went over to a keyboard, but the

head phones on, and started inventing his own notation system to

tell his story.

At that moment, he totally understood why notation systems were

invented. They were invented to express something that the

artist wants to say, so now he was hungry for her instructions

about how to create a system of notations, so that he could

finish his story and reproduce it. So that's just a little

aside about meaningful goals. Okay. So that's my little piece

on goals, and the second piece that I want to talk about is

reducing barriers to learning. Ways to reduce barriers to

learning for children with disabilities.

So you've clarified your goals, and you know what all students

will know, or understand, or be able to do, and you have created

demonstrations of learning and designed your project or lesson

and something is still not working right? Good goals are

critical, but they're not sufficient to guarantee student

engagement, participation and progress. So what's the problem

here? When students aren't engaged, and they're not interested,

they're not participating, they're not succeeding, they're not learning, there may be a number of different barriers at work and what I have witnessed in classrooms across the state are simple, unconscious habits of teaching that we develop in ourselves that create barriers to learning.

So in order to see if we have some habits of our own, of our own teaching that need changing, we need to continually examine our teaching strategies and processes, including the room set-up, instructions, the routines, the ways the lesson is rolled out or presented. One excellent place, of course, which you're probably familiar with to look for clues about the needed changes is the UDL, the Universal Design For Learning. There are three principles, multiple means of representation, multiple means of action and expression and multiple means of engagement. It's all there, and you can Google it or go to www.UDLcenter.org. So first, in order to know what kind of changes need to be made in your habits of teaching, it's important that you have as much information about possible about each student, especially your students with disabilities. What are their learning needs, what are their learning goals on their IEP, what level of assistance or input will they need? How well is their day or week going for them? What are their interests? Their preferred learning styles, their tolerance levels? What's the impact of any medication they happen to be taking at

different times of day, and when do you get them for art or music class relative to those medication times? And what pushes their buttons? So, of course, your communication with the classroom teacher here is critical. And I assume you all have access to the IEPs of these students, but a conversation with the classroom teacher or the aides or both really will help you think about that student and which of your habits might be creating a barrier for that student.

But, of course, you can learn a lot simply, of course, from observation in your own room. So your goal is to create the max muck access, participation and progress for each child. You want to level the instructional environment and reduce barriers, physical barriers, of course, but also emotional linguistic, cognitive barriers to engagement and success, and Glenn will be talking about some more specific ways to level the instructional environment when I finish.

Okay. So what does all that mean? Let's look at some changes that might help, some habits that we might try to break, and a number of different aspects of teaching.

There are five that I want to look at. The room or space or environment that you're working in, the lesson process, how it's rolled out, how it's planned, your instructions to the students, the actual structure of the class that you're in, and behavior management.

So let's start with the room, space, environment. Of course, some of our teachers don't even have their own space. There is no art room. And they have to teach off of a cart in the regular classroom. Well, that sends a huge number of barriers, but anyway, if you're lucky enough to have your own room, you can look around and think about how the space is designed. Is it flexible? Allowing for a number of different configurations? Is it cluttered? Is it full of distractions that might be over-stimulating to some students? So just taking a moment and standing in the middle of the room and looking around and thinking about what you know about your students with disabilities, and just assess the space, and see what you think might be changed to create fewer barriers to their learning. Okay. So the lesson process is a little more complex. We develop a lot of habits about the way we structure the presentation of the lesson or a project. But what you've learned about your students with disabilities will guide you in re-thinking how the lesson will work out. In general, being more flexible helps. So you want to set it up so that students could work in pairs sometimes, with one student modeling a process for another, or would small groups working collectively help or could some students be working on one aspect of a project and others work on a different aspect? Could there be a range of different projects, all of which would lead to the same

student learning goal? So offering different ways to enter into the learning, different groupings, different ways for students to demonstrate their learning, increases access and participation for students with disabilities. This means re-thinking how you're presenting the lesson, how urology it out, what different parts of it, how different parts of it could change to inside students with disabilities into it in a deeper way.

And also, in terms of the lesson or project, one habit that often gets in our way of student learning is that we tend to present too much all at once. So students with disabilities may just sit there, waiting, not starting, because the volume of material that's coming up, and it's too high. Several teachers have said to me that they had become used to the fact that they would get the class started on something, and then have to go over to the students with disabilities and repeat it all over again to get them started.

If you present tasks in small business, this will reduce the need for students to remember all of what you want them to do. And reducing memory needs is one great way to increase access for students with disabilities, rather than laying out the whole project at once, just present one section at a time and allow students to finish that stage before you present the next one. We tend to want to present them the end point, of the whole

project and where we're going to end up, and maybe all the

stages in between, but that's a lot for a student with

disabilities to hold on to. So it's better to think about how

could I get them excited about this first stage and create

success there, and then move on to the second stage.

So what are the manageable chunks of this project than more

easily digestible for all students? You can break down tasks

into small, easy to understand components or steps. Let me give

you an example. The project was for students to create a short

composition, notating it based on a simple story of their life.

They're going to decide on a simple Mel difficult to illustrate

the middle or beginning or end of their story. They're not

going to be telling their story in words, only in music. This

is a great project, and as I mentioned before, it was very

motivating for these students who had been really distracted

when they were just being asked to memorize. But it's way too

complex if it's presented to students all at once. It has so

many stages and components to it. But it could be presented in

simpler chunks.

So thinking of a time that they want to illustrate in music,

that's a huge piece right in itself, just finding the right

story. So maybe they want to listen to some pieces of music

that are telling a story, or that have a certain mood to them,

or -- first they have to find what their story is, and then they could write it out.

The next step is that they have to identify the beginning, middle and the end. This is another huge challenge. And then they'll work first on just the beat and then they'll work on the rhythm before they even get to the melody. They don't need to have instructions for the whole thing before they start.

Okay. So I hope that makes that clear. So let's move on to the instructions. How we give instructions is probably the simplest change to make but it's also one of the most difficult because our habits of language are so strong and so tied to our personalities that it makes it difficult for us to sort of have enough self-awareness to start changing our habits of language.

So some common habits that create barriers include speaking too fast, using sentences that are too long, presenting too many ideas at once, relying on verbal instructions, and one of my favorites is, it's a very hard habit to break, is using a conversational style, which includes asides, and pauses, and phrases. And teachers often pick a communication style because it helps them make more of a connection with their students, but let me give you a little illustration so you can see what I mean. So here's a teacher. She said, so, we'll where be making self-portraits and that will be fun and it will be very interesting to show how you want to show who you are, which is

what a self-portrait is, showing who you are, or showing in

something about you. We're going to use yarn and we have all

different kinds of yarn, fat colors, shiny colors, very

conversational, very friendly, and most students have actually

figured out ow to follow this kind of speak and they actually

know what it is we want them to do but some students just get

lost in the language and they tune out, and then we think

they're incapable, but they're not incapable, it's just hour

about of speech. For example, let's try it a different way.

Take a large piece of paper and put it in front of you. Write

your name in one corner of the paper. Pause. Look at all that

yarn in the box on your table. What different kinds of yarn do

you notice? Take some answers. We are going to use this yarn

to create pictures of ourselves called self-portraits. Look at

me. See the shape of my face? It's an oval. Choose a piece of

yarn and make a large oval in the middle of your paper to be the

beginning of your self-portrait. So you can see how it doesn't

have to be quite as condescending as I said it there. It

doesn't have to be a Tomaton, it just needs to be step by step.

Keep your directions simple, in a logical order, make your

sentences short, clear, use direct, simple grammar, no clauses

or phrases, and fewer words. Be more straightforward. Doesn't

have to be unfriendly, just clear and in a logical order,

slower, and in stages, and you can check for comprehension all

along the way. Mostly you're going to be noticing non-verbal

responses of your kids with disabilities. Some student just

process information more, so the simpler and clearer we can be,

the easier it is for them to participate.

The other thing is it's important to use different ways of

giving them information. So you're going to explain something

verbally, but also visually or demonstrating it with objects or

using gestures or charts because some students process

information best if it's visual, and demonstrating as well as

talking can be very effective at reducing barriers for students

with disabilities. So trace the oval in the air so they see the

shape with your finger. Or trace the oval of your face. Or

show or draw an oval in the middle of a paper, so that they have

multiple ways of seeing what you mean and what you want them to

do.

Okay. Let's move on to classroom structure. I just want to say

a few short things about that. You'll notice that there's some

things you can do about the way you set up your classroom

processes that will help reduce barriers. But I want to move on

to talk about behavior management. So we need to remember that

it's painful for students when they don't understand what to do,

or when they don't see anything interesting they're presenting

to them. It's actually painful, or when they feel like others

are functioning in a way that they cannot. So it's critically

important that we do what we can to preserve the student's dignity.

Re-thinking how we structure things and how we speak to them and what we ask them to be interested in and how we help them function can help preserve their dignity. Then to a simple brush-off or a public correction, for example, or an irritated response or ignoring them, can deflate a student, especially a student with disabilities and make learning impossible.

And one last point, some students become defiant when their dignity is attacked and others return in and withdraw. So withdrawn students are sadly easy to ignore, but hopefully we will notice and try to correct that situation, but the defiant students usually cannot be ignored. When they feel an attack on their dignity, or even when they are not engaged or can't follow what we want them to do or they aren't interested in what we're teaching or the way we're teaching it, that's when they tend to get disruptive. And it's easy to have things escalate to a point where it's making us angry, and students are often really good at knowing how to push our buttons. So when we get to this point, this is a point I want to make with you, is we need to be able to control our own emotional response, they're pushing our buttons. We're getting angry, but we need to be able to control that emotional response and realize that the child is not attacking us, but rather expressing distress that something is

not working for them. If we can stay calm or at least sound and look calm and give directions out consequences or shaming the child, then we can de-escalate the situation.

And another surprising fact, that processing words that are some is sometimes easier than processing spoken language. Music is amazing so try singing some simple instructions such as time to clean up [singing]. And that somehow gets processed in a different part of the brain and is less tied to the language processing areas of the brain, and is easier for them to figure out.

Okay. So what actually happens when barriers are reduced? All these familiar habits of how we teach, how we talk, how we set up for learning, can be examined to see how we might lower any potential barriers for students with disabilities. As the barriers add up, students with disabilities get more and more shut down on their ability to access material and participate in the activity or to make progress in that learning. So the fewer the barriers, the more students will learn. What it requires is that we become more conscious of our habits, our habits of teaching, and develop new habits. It doesn't have to be all at once, you don't have to change everything. Just start on a day-to-day basis of some things. What your comfortable habits are, what you're used to, how you usually do things and then begin to think about how those things are affecting students

with disabilities. Our attitude as teachers, the progress and

success really is possible for every single student, can go a

long way towards creating that success. In fact, all students

will learn better when we make any of these changes. These

changes will affect every student's learning, not just students

with disabilities.

Okay. That was a lot. Thanks for listening. I want to

transition now to the work that Glenn's going to do with you.

I've sort of presented two big picture ideas, that's clarity

about the range of goals and then the thoughts about eliminating

barriers to learning, and Glenn's presentation is going to

highlight more specific ways of leveling the instructional

environment plus some examples of a general ideas that I've

presented. He offers some really interesting ways to approach

reducing barriers to student learning, including opportunities

for student leadership, for example, and ways for students to

demonstrate their contributions so I'm turning it over to Glenn.

>> GLENN McCLURE: Oh, thank you very much, Anne. Hi, everyone,

this is Glenn McClure. I am a composer and performer of music,

and have worked with VSA in the past as one of their teaching

artist fellows, and just to let everyone know up front here, one

of the reasons why I do this work is that as a severe stutterer,

music was something that was very important to me as a young boy

until I learned the control that I'm using right now, speaking with you. Okay?

So I've not been necessarily cured of the stuttering. It's just simply a control that I use, and music was one of those things that defuses the stuttering disability. So it became very important to me as a kid, and has drawn me to this work in the ways that we can find Avenues for the arts to help kids with other disabilities.

So what I wanted to chat about here today is this notion of building communities of learners through universal design for learning, as Anne mentioned, and the arts. So let's take a look at the first place that I visited here. As you know, as what Anne mentioned, with UDL, we're looking for multiple means of the representation of information, skills and knowledge, of multiple ways of responding to that knowledge and demonstrating it, and then lots of different ways for us to work together. So it certainly flies in the face of a lot of standardization, but it is very effective in a diverse classroom.

So the first place that I was working at this year as a mentor was with a high school band program in Buffalo, and this particular school had a handful of students in it with mild autism and ADHD. It was also an environment in which the school band really demands a great deal of sophistication in terms of

decoding written language, okay, not just the written language
of English, but the symbolic language of music.

One quick example of this is that while I was there, on one of
my days, the students had to take a district exam that was
asking them to describe the meaning of various musical
notations, symbols. And on the exam itself, you couldn't find
the symbols, okay? They were only described with words, okay?
So a G Clef was described as a G Clef, not actually giving the
symbol of the G Clef, and students had to respond to what that
is.

What was so shocking about it was that in this particular
example, you know, this was not only an exam that was assessing
the students' learning, but it was also one of those exams used
for teacher performance. And so a heavy -- the heavy on the ELA
exam for musical skills was another example about how this world
of the American high school band is so deeply steeped in this
notion of reading, and that provides a lot of barriers for kids
who maybe are not strong readers of words. They're not
necessarily strong readers of other symbolic language.

So with that, we were also looking at some other issues with her
students. Plenty of behavior problems that would stem from
these learning challenges, and attention deficits, and then as
well, okay, she had a handful of students in her band that were

ESL students from places like West Africa, as well as other

parts of the world.

So reading becomes this kind of wedge skill, okay, in the way

that we say that in politics, a wedge issue divides people,

okay, in the instructional world. A wedge skill like reading

really does divide students and their ability to work together.

So the possible solution here was to look at various world music

traditions that function on -- that function without a notation

system, and to see how those traditions might be useful in

bringing this diverse bunch of students in the band together,

and to highlight the abilities of those special needs students.

So we were looking for ways in which universal design for

learning sort of informs these issues.

So here's the solution to these challenges. Looking for

leveling the instructional environment in which students can be

learning rhythms, can be learning ensemble skills without the

mediator of the piece of paper. And also, we would be looking

at leveling out the leadership in the room that would give

students a chance for leadership, not just simply the adult

professional in the room.

And one of the other extended things that we discovered was

looking at the ways in which we could bring other faculty

members in the school into the band, okay, other faculty members

that perhaps play a band instrument that could come in for the

last couple of rehearsals, and plan the performance, and that way those positive behaviors that are found in the band room have the potential to be transferred back in to the English classroom or the math classroom or the science or social studies classroom.

So we put together a drumming workshop, and in the workshop, we had -- oh, about sort of ten to 12 students of various ethnic backgrounds. Some of those West African kids were there, okay, some of those kids with IEPs, and let me just quickly walk you through the lesson in and of itself, and then we can talk about how this activates the UDL principles. Okay?

We pass out a variety of percussion instruments, making sure to talk about the ethnic origin of each of those instruments, not saying that all drums that come from the African continent are the same, because, of course, there are a variety of cultures there.

Once we were -- everyone had an instrument, there was this notion in many West African drumming traditions of the drums that talk to each other, a verbal language, okay, and to show those parts of the drum that are used for talking, and also those other sounds on the drum that are used for listening. And then demonstrating those, having students practice those a bit.

Then, of course, we put together the rhythm. Here on the
PowerPoint, we have a representation of the various parts of
that rhythm that, you know, each of those parts have a talking
and a listening sound to it. Kids did not look at this, okay?
This is for your benefit here.

And so as we were teaching these rhythms that talk back and
forth, we would highlight the ways in which a talking sound on
one drum is happening while the other drum is playing the
listening sound and the switch back and forth, teaching the sort
of ongoing shaker and bell rhythms, and then, of course,
layering them all together. And rather than having a conductor
in front with a baton, who directs everyone but doesn't play an
instrument, okay, the West African drumming troupe depends upon
the master drummer that is playing a part, but also gives
musical signals to the rest of the ensemble.

Okay. And so some of those signals are to start the ensemble
and to stop the ensemble, using a particular rhythmic call for
those directions.

Once we went through all of that, we would move from just simply
starting and stopping the entire ensemble to now, okay, we start
the full ensemble, but then as we're playing, perhaps one of
those ensembles with those sections in it are lifted out. Let's
say the shaker and bell section, okay, and then the master
drummer can use the drum call to stop everyone else, and have

that group play a bit, okay, and then bring back the full
ensemble. So going from full ensemble to sections back to full
ensemble to sections, highlighting each part of the ensemble.
To be the master drummer is not only something that requires the
ability to play that call, but, of course, lots of facial
expressions and body movements that are used to communicate the
directions to the drummers, and so by doing this, what we found
we were doing was building a lot of same skills that the band
students would need when they're back in their normal
rehearsals, get --

>> LISA DAMICO: Glenn, are you still there? Hello?

>> GLENN McCLURE: Okay. Yep. Hello?

>> LISA DAMICO: Yes. We just lost for you maybe the past 20
seconds.

>> GLENN McCLURE: Okay. I'm back now. Okay.

>> LISA DAMICO: Great. Okay.

>> GLENN McCLURE: Okay. So the last thing I was just
mentioning here was a -- I was talking about how teaching these
particular facial expressions and body movements help to
communicate the same kinds of things that a conductor would use
in the high school band. Okay?

>> LISA DAMICO: Glenn, I think maybe your computer speakers are
on at the same time.

>> GLENN McCLURE: No. There's nothing on here.

>> LISA DAMICO: We're getting a little feedback.

>> GLENN McCLURE: Okay.

>> LISA DAMICO: Hopefully it will go away.

>> GLENN McCLURE: Okay. I hope so, too. Yeah.
Okay. Well, with this, I was able to not transfer this
leadership into -- for the teacher there to lead the next
workshop.
And so she did some of that, and in the process of that, just to
review, we were seeing that the instruction here is delivered
through verbal directions of very short verbal directions, not
the more complicated sentence structure that Anne talked about
earlier. The directions are delivered with audio signals, okay,
the drum call, as well as facial and body cues.
So again, we're taking out the reading skill and focusing on
these other ways in which we communicate as musicians, and
during the whole thing, okay, there's a great tactile experience
for our students as they are hitting the drum head in different
ways, or using the shakers and bells.
So in this kind of environment, there's ways in which the, you
know, some drum parts need a certain kind of precision to
succeed, but there's other drum parts that can be much more
flexible, and so therefore, it's very hospitable to students of
a wide variety of mobility, and also motor control.

That being said, all the students can contribute to this on an equal basis.

And then, of course, the leadership position can be shared with students as well by modeling these things that they saw me do, and then the teacher did, and they can use these skills themselves. That is oftentimes the real magic of the moment, where students can realize that they can use these musical cues to direct the ensemble.

So Phil if we could move on to the next part here. Okay. We modeled the lesson for the teacher, and then had students step up and gave it a try. Lots and lots of fun.

We did get some feedback from our teacher here that she was saying that those students with the IEPs in the room and the ESL kids had new opportunities for building self-confidence, and to work at the same level with all the other students, given the fact that most of the time, when those students are together, they have to deal with this wedge skill, okay, of the reading issue.

And also, you know, part of doing this kind of work together in the band requires trust among the students in a way that we don't necessarily have to create a, you know, trust between students and other kinds of classrooms. This is a team effort here, and we found that by leveling things, we could build that sort of core of trust in the band.

So moving on to the second school that I visited this year, I worked with an art teacher there, and this school in rural central New York, really interesting place. It's a place that had become the sort of go-to school within the district for students with special needs. So therefore, while the student -- or while the school district and the school itself lacked a great deal of ethnic diversity, okay, this particular school had a much higher level of instructional diversity than most of the other schools in the district.

And so there was a certain need that the teacher there felt to, you know, how do we communicate this character of the school to the outside community through the artworks that the students create.

And of course the other big question, okay, how do we encourage the larger school community to value the contributions of these special needs students?

So by taking some of the UDL principles we were looking at and saying, geez, if students are creating individual artworks, there's a certain element of competition that's embedded in the culture of the classroom. If we are -- if we create composite artworks in which each student creates equally to a larger work, okay, like quilts or murals, okay, this starts to change that dynamic in the classroom.

And then there was an interest to not only build that community of learners within the classroom, but to extend it outside and to communicate this to the larger community by taking some of these composite artworks and displaying them in local government offices or the bank or the post office, or other community venues to communicate the character of the school.

So in just extending this conversation, there was also the option of saying, geez, what happens to these artworks after they have been displayed? We can't necessarily, you know, cut them all up and give each portion back to the student because that sort of defeats the purpose, and so there's an exploration of perhaps community non-profits that would benefit from the auctioning off of a composite artwork. We've seen that work successfully in a lot of districts where perhaps, okay, the local Rotary Club, okay, would auction off a student-made quilt, and then to raise money for a local charity, or even bring that money back into the school through the parent-teacher organization.

And of course in the midst of this, the thing that we worked with together was always knowing that this is a story that needs to be told on multiple levels within the community, including regional print, broadcast and social media. The other teacher at the school already contributed to the school's Web site, and this was -- this process would provide a new venue for that.

So some feedback we got from the teacher at Minetto, okay, she was looking forward to trying out this process to see how students would respond differently to each other as they contribute to a larger work, and to do that at their -- at each of their abilities. And the other thing that came out of this was the teacher saw herself as taking more of an active role in the planning and implementation of a particular project, okay, that would use this idea. In this case, a festival in which she was working with the third grade. Ways to build more connections within her school.

So just to wrap up my thoughts here, I think that as arts educators, you know, with the stuff that Anne talked about, those ways in which we have to be very, very attentive to the individual needs of our students, and ways in which we can, you know, teach new skills, and view new knowledge and competence in our students, but then at the same time, there's these opportunities, I think, for creating artistic communities both within a classroom, within a school, and also using student art to extend that artistic community out into the surrounding area to involve our parents and civic and religious organizations in the area of each school. So thank you very much. That's what I have for my part today.

>> LISA DAMICO: All right. Well, we will now open it up for questions from the audience. So I would encourage you all, if

you have any questions for Anne, Glenn or Phil, to type those
into the question box, and I will relay them to our presenters.
Well, one question that came in in the registration, there were
several people that were concerned about common core, and so I'm
going to put that out to you all. Because common core is
affecting most of the states, how are you thinking about it and
what concerns or opportunities do you see?

>> GLENN McCLURE: Let me jump in here quickly. This is Glenn.
I think that one of the things we have to remember is, you know,
so much of the conflict and the anxiety about common core in our
country is largely due to the implementation of some otherwise
pretty good ideas, and we have to be able to separate the
implementation from some of those ideas. I think that
fundamentally, the common core, okay, shares a lot with the arts
in terms of fundamentally being inquiry-based. It focusses on
both process and product, okay, and it looks toward the big
picture in ways that past instructional designs for our country
have been more focused on facts and figures and memorizing and
that sort of thing.

So while the discussion with the common core I think is bigger
than what we can do today, I think one of the things we need to
carry with us in the coming years as the arts and common core
come in to a closer orbit, is making sure that we can see the
distinction here between what the core principles are that align

with what we want to do as artists, okay, and which activate the
imagination of our students, and to find ways to implement those
ideas and skills that honors those core principles as opposed to
violating some of those core principles, which I think has been
some of the problem that many states have experienced this year.
>> LISA DAMICO: Thank you. We have a question from Paula. She
would like to know, do you have any suggested readings for
helping the mobile art teacher who works with both inclusion
classrooms and stand-alone special needs classrooms?
>> ANNE RHODES: I have to say I had -- this is Anne -- I had a
really painful, but wonderful mentoring session this spring with
a woman who was teaching art from a cart, and I don't know of
any texts or things to read, but I wish that the community of
people who are teaching from a cart had some way of speaking
with each other, if for nothing else, just to groan together,
because there's certain problems not only with the lack of
having all the materials you want or having all the space you
want but also the dynamics with the classroom teacher, where the
classroom teacher would actually be pulling people out of the
art class in the middle of the class to bring them up to her
desk to talk about a test that they just took, or an assignment
or something, and, you know, not doing it in a way that
interrupted the entire art class, but actually taking children
away from that lesson. And it pointed me to a bigger problem,

which I saw this spring, which was the need for more
communication between regular classroom teachers and the special
teachers, and I don't see the principals doing that frequently
enough, particularly to share thoughts about the IEPs. So I'm
sorry I don't have a lot of things to read, but I know that this
is a big issue, and I wish we could address it in some way I
think through the principals to take some leadership here, and
maybe I can talk to Phil about that later about if there's
something we can put together.

>> GLENN McCLURE: And one thing I'd like to add to that is the
ways in which I think the -- those teachers that are mobile in a
classroom, they actually share a lot of their practice, a lot of
challenges, a lot of the advantages with teaching artists, okay,
those outside professional artists that come in to do projects.
And so one resource I would point people toward is the
Association For Teaching Artists Web site, teachingartists.com,
okay, because there's always rolling news and in a growing
amount of resources there that I think while they're teaching
artists, I think much of the inspiration would spill over to
those folks that are mobile certified arts instructors.

>> LISA DAMICO: Well, I have a lot of love coming in right now
for your presentation, Glenn and Ann. Thank you for a most
thorough presentation. Congratulations on the webinar, an

extraordinary work you are doing with the greater community

creating life-long learning for all.

One says Glenn, I love your ideas on how to extend our art

throughout the community. Recently my students made a group

quilt when we were studying about the quilting circles. After

it was finished, we could have gone so much further by donating

it or auctioning it off to members of the community. You've

inspired me to go a step further.

>> ANNE RHODES: Yay.

>> LISA DAMICO: Yeah. We have a few more. I think we have our

teaching artists that are sort of difficult situations, where

they're trying to meet a lot of different needs.

Of do you have suggestions for a class of pre-K students with

autism for teaching music reading materials, teaching materials

and professional development opportunities? A lot of

information we're asking for in that one question. Perhaps some

suggestions for pre-K students with autism?

>> GLENN McCLURE: Boy, I think that in that world, okay, we

really are getting into the very gray area I think between what

teaching artists do, what certified arts instructors do, and

what arts therapists do. And while the art therapist we all

know works on a clinical model and works on a one-on-one kind of

IEP basis, and teaching artists and certified arts instructors

dealing in more classroom, more social environments, I think

that that kind of question, you know, dealing with language issues, okay, of pre-K kids, okay, with autism, I'd actually point them more toward some arts therapy resources for that kind of specialized sort of inspiration. I'm sure there's a great deal of wisdom out there among our arts therapists colleagues.

>> ANNE RHODES: There was one example that I would love to share from one of my favorite school districts in Green, New York. I think it was not a pre-K classroom, I think it was a kindergarten classroom, but the principle might work, which was that the students, either with autism or with ADHD, were able to settle down and be less restless and focus better if they had an opportunity at the place where they were, whether they were sitting in a circle or sitting at a table or sitting at a desk to have some repetitive simple activity that they could do that did not require a lot of attention or focus.

Let me give you an example. They were studying arts from -- and cultures and music from different places in the world, and they were working on Japan, and the teacher brought in little Styrofoam trays, like the trays that you get under your zucchini or something at the grocery store, and a very small level of sand inside, and tiny little rakes, and then she had a bowl of different small objects, small stones or shells or little interesting bits of something, and the students were allowed to pick three and bring them and put them in their sand, and then

you could see them, the way that it helped them to focus more on
what she was saying to them or what she wanted them to pay
attention to, but meanwhile, they had their little rakes in
their hand and they were making designs in the sand, and I was
just astonished at how effective it was to have something fairly
mindless that they could do while she was reading to them or
while she was asking them questions, or while they were working
on a lesson. So it's just a thought about adding something in.
It's sort of like allowing students to move around the room if
it's not too distracting for other students. It's allowing for
multiple ways of what do they need to do in order to stay
engaged? Maybe they need to stand up.
I know some students needed to have like a large medicine ball
instead of a chair so that they were constantly slightly
bouncing in order to stay engaged. So I mean, there are some --
I will have to look at my VSA materials, but I know there are
some very specific examples that are helpful in the VSA
literature about both autism and ADHD to help students pay
attention better.
>> LISA DAMICO: This is Lisa. I'm even receiving, you know,
suggestions from our audience, which is filled with teaching
artists that have had different experiences. You know, Beth
says, I was once a Montessori teacher. I found when I used

simple modeling techniques that didn't require a lot of talk and

distractions, that helped my students with autism to focus.

I'm going to ask one last question. We've gone a few minutes

over, and then we will wrap this up.

Do you have any specific suggestions for how to -- to adjust for

classes with more than 15 students?

>> ANNE RHODES: Well, Glenn's example of giving different

students different tasks, or different ways to enter in to the

joint project. It's very distracting sometimes for students

with disabilities to be in larger groups of people, and so if

your room is set up so that there's some areas that are visually

separate from each other, or a little bit further away in terms

of sound, and you make some smaller stations or groupings, where

you could work with one group, and if you have a teaching

assistant, you can work with the other group, it helps to break

them up.

Glenn, any other thoughts?

>> GLENN McCLURE: Yes. With a large group like that, at least

in the musical world, okay, that you can create, you know,

different sections of a musical ensemble, okay, so there can be

multiple students that are playing hand drums, multiple students

playing shakers of various kind, and therefore, creating kind of

these smaller artistic communities within the class that, of

course, can be traded around later on. And that can be

multiplied by a very large factor, depending on how many

students we have to deal with.

Also, I think that if it's a mainstreamed environment, okay,

it's always important to be able to pair a special needs student

with a mainstreamed student, or some combination of them within

those groups, because if rightly worked, you know, the

mainstream students may be able to provide some support for the

special needs students, but also it goes back the other way, the

special needs students can provide some new challenges and some

new insights to kids who maybe get a little bit too used to

everything turning to gold every time they touch it. And so I

think those artistic learning communities can be wonderfully

reciprocal in both developing arts skills and social skills.

>> LISA DAMICO: Thank you. Well, with that, I'm going to go on

to our survey slide. We've had a great attendance today, and so

I would ask everyone to stay on for just a moment more after I

finish -- close the webinar. A box will pop up with eight quick

questions that ask for your feedback and that help us to improve

our future webinars. So we would love to hear from you. And

with that, I would like to thank you for joining us today, and

thank you to Phil, Glenn and Anne for sharing all of your

wonderful knowledge with us.

And we will see you all next time.

>> GLENN McCLURE: Okay. Thank you, Lisa.

>> ANNE RHODES: Bye.

>> LISA DAMICO: Sure. Thanks. Good-bye.