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John F. Kennedy Center

"Exploring a Watercolor Lesson through
Universal Design for Learning and a
Process of Collaborative Inquiry"

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3:00 p.m. EST

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>> LISA DAMICO: Good afternoon. Welcome to "Exploring a Watercolor Lesson through Universal Design for Learning and a Process of Collaborative Inquiry." I'm Lisa Damico, your moderator and webinar organizer. Today's webinar is part of a monthly series that comes out of the Office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts. If you would like to view live stream captioning of the webinar, you can follow the link you see on this 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 you're familiar with the go to webinar control panel on the right side of your screen. This control panel can be hidden by clicking on the orange arrow in the top left corner. 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. A recording of the webinar will be available afterwards so you can catch up on any parts you missed.

Make sure you've selected telephone or mic and speakers to correspond with how you're connected to the webinar.

You have the ability to submit or answer questions, which is especially encouraged in this webinar series, using the chat pane located near the bottom of the control panel. 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. Your questions will come directly to me and during the designated question and answer time at the end of the presentation; I will relay them to our presenters.

I want to emphasize that within the next week, I will send out a follow-up E-mail with a link to the recording of today's presentation, a copy of the PowerPoint presentation, two helpful handouts that have been prepared by today's presenters, which you can also access in the control panel right now, and a copy of the transcript. This means you don't need to worry about frantically taking notes during the presentation. You can always go back and watch the recording or review the supplemental materials at your leisure.

I would like to invite you to join us next month as Lisa Pierce-Goldstein and Aubrey Rubin, both speech pathologists and autism consultants for Boston Public Schools will present "Augmentative Communication in the Arts to Increase Participation and Communication During Arts Instruction" on Tuesday, November 24th at 3 p.m. eastern. Also, keep an eye on your in box. As always, I will send out an E-mail with more information on that webinar.

If you're active in social media, I invite you to connect
with us using the #VSA webinar. My social media intern Courtney
will be live tweeting today's webinar on twitter, so feel free
to say hi to her over there using the hashtag. You can join us
on Facebook @VSAInternational, join us on twitter @VSAINTL, on
Instagram @VSAInternational, and with that, I will turn it over
to today's presenters, Craig Dunn, Barbara Hackett Cox, Lori
Brink and Kursten Dubbels. All right, Kursten, I'm going to
make you the presenters. All right. I can see your screen.
Take it away.
    >> BARBARA COX: Great. So I'm going to start. Kursten is
actually navigating the PowerPoint right now. I'm Barbara
Hackett Cox, as you can see, and I just wanted to go over the
outline of today's webinar. The -- you learned about us.
You're going to learn a little bit more about us through the
introduction of speakers. We are looking at universal design
for learning concepts and we're going to use a descriptive
review overview, which is really the artist to artist project.
We will apply UDL and descriptive review to the presentation of
watercolor lessons. It's an introductory lesson, and it was
designed specifically to model UDL. And then we'll also do a
descriptive review process of the lesson, and so we're going to
ask you, there will be an opportunity for you, within the
process, to post some descriptions, questions and speculations,
and then that, we will address inside that first part of the
presentation, but we will have an opportunity to have a lot of
question and answer dialogue in the last part of the session.
    So what I wanted to do as we go to the next slide and look at
what our goals are for today: there we go. So our session
goals: identify the three universal design for learning, or UDL,
which we'll probably use UDL a lot just to save time, so we'll
be looking at those principles, and then we are going to
identify those principles that are embedded in a lesson and
identify protocols for artist-to-artist in the lesson
development. So I'm going to frame this a little bit because
this is going to be a little -- a different kind of webinar and
we really look to you as a critical friends group to help us
think about how do we take something that's very much in action,
so normally we would be experiencing a lesson directly, but
we're actually trying to model this descriptive review
artist-to-artist process, so it's kind of a hybrid. So we're
not doing it exactly the way we would do it, as we did with
Lori's lesson that you're going to see a little bit later.
    So just a little background. The back story of the Artist to
Artist is in 2002, a number of artists and teaching artists came
to me wanting to go further and deeper into the notion of being
a teaching artist and they wanted to make more visible the

invisible aspect of their teaching to make the intuitive intentional. And as we worked collaboratively, we developed an independent network of teaching artists, arts organizations, educators, administrators, and actually very much a group that reflects the group that's joining us today because it was really great to see who was signed up for this. So I see many different people with many different hats that they wear, and we actually model that today in our team. So with Kursten and Lori and myself and Craig Dunn, this is a really good example of people who come with very different experiences, but all of that different expertise comes together and collaboratively across many of these programs, this network has developed since 2002 and we've had an opportunity to develop frameworks that are really designed to meet those different needs and the changing dynamics in arts education. So it's definitely a continuous progress model.

   We have experienced facilitators, which you are going to see today, and just a few of those. And just to let you know that this process we have many different ways of using it. So I would encourage you to think about some of the aspects of what you're learning, or experiencing today might apply, and they might apply very differently for all of you. So we're going to receive feedback on a lesson. It could be a residency plan or program. We analyze teaching strategies. It's great for assessment, design, and implementation of professional development. So with our team today is a great example of what we mean and Artist to Artist is not a network that you have to pay a membership. This is just a growing network so hopefully some of you will access the Web site and connect to this community of learners.

   So today, we will share the Artist to Artist approach to the context of a professional development framework, which we've collaboratively designed, which we think is pretty effective, and it's designed to make the visible principles of UDL embedded in a watercolor lesson, or in other words, what does UDL look like in a lesson.

   So based on the workshops, the reaching all learners workshop that we have collaboratively developed, you will experience an example watercolor lesson, but because you wear many different hats, we speculate that you will find different take-aways. So you might want to replicate this lesson. And you will get a copy of this lesson. You might take away the process of reflection as we model descriptive review. As a teacher, teaching artist, administrator, and of course we are hoping that you will gain a new insight into universal design for learning as a way of thinking about reaching all learners. And that is actually something that this team that you're seeing today, we

have had an opportunity to really experiment and find ways of helping to take that theoretical of UDL and really apply it in a way that sort of takes it off the page and so I'm going to now turn it over to Kursten, because we will start with some background on UDL.

>> KURSTEN DUBBELS: Boy, and my computer here is just really going crazy with trying to make us go through these slides very quickly. So Barbara talked about the session goals, and I'm just going to talk briefly about universal design for learning. And when we did the collaborative effort, there was some time spent on the universal design for learning process and the principles and we're just going to hit that very briefly here in this session because I know that there have been other sessions that focused primarily on universal design for learning.

So we know that the origins of universal design for learning is that universal design is created, or the available to address the variability of all learners. It uses information from modern learning sciences, so we're learning more every day about how people process information, and then it also capitalizes on our advances in the flexibility of modern multi-media technologies. And one of the things we can think about is today, as we go through our lesson, and how our lesson on watercolor is designed, to keep in mind that this medium, the webinar medium, may not be the most appropriate way to actually experience this lesson, because it is a lesson that is something that would be more hands-on.

So as you think about the individuals that you would work with in your program, think about what that would look like, and Lori will demonstrate that as she does her part of the presentation. You will see many ways that the principles of universal design are embedded into that lesson.

Again, our assumptions are that there are a variable of individuals represented in any learning classroom; that the goal of instruction is to develop those expert learners, it's not to tell people what they should know or how they should proceed with any particular project, but to have them become engaged in the activity and become self-motivated expert learners.

That curriculum needs to reflect the variability of all learners, understanding that we serve individuals for whom English is not their primary language, or for individuals who may not be able to access print media, or visual arts in the typical way. So we wanted to make sure that our -- that we reflect the needs of all those learners in our classroom. And the last thing that we need to know about universal design for learning is that there's an assumption that learning is the dynamic interaction of the individual within the environment. So that's where I'm talking about, as we go through today's

information, you may say well, how would that work in my classroom? Just know that we have taken into account the variability of learners, although we may not be able to reflect that in as accurate a way using a webinar platform.

So when we talk about variability, and thinking about variability in our classrooms, one of the graphics that I used is a graphic that is on the screen now showing a variety of shoes. And we know that different shoes can have different -- we wear different shoes for different purposes. So if I am going out for the evening, I'm typically not going to wear my steel-toed boots. I might want to wear my high heels. I might want to wear slippers when I'm relaxing at home, so we look at the variability of what is out there, what I'm comfortable in. Some people only wear flip-flops. So it's taking a look at that variability and knowing what's out there, what people are comfortable with and what they enjoy doing.

The second part of that is knowing what is the right tools for the right purpose. So what shoes would I wear for certain activities? I'm not going to wear my three-inch spike heels out when I'm cleaning manure in the barn. So it's knowing those rules and resources are out there.

And then the third thing to think about when we talk about variability, is terminology. I might want to go and play basketball. What kind of shoe would I use to play basketball? Some people might call it a sneaker. Some people might call it a trainer. And other people yet would call it a tennis shoe. They're all the same thing, but if I don't know that term, I am not going to be able to have the right shoes for that activity. So thinking about variability in a variety of ways.

So universal design for learning creates a way for us to deal with or manage all that variability within our environment. And the first principle of universal design for learning is multiple means of engagement. So how are we engaging individuals or the affect, the why of learning. Why is this important to you? How is this going to apply to my world?

The second principle is multiple means of representation, or the recognition network. The "What" of learning. What is it that I'm trying to learn? How am I getting that information?

And then the third is multiple means of expression, or the strategic network, and that is the "How" of learning. How am I going to show you what I've learned so that action and expression -- as we go through today's information, please be mindful of each of those principles.

This is just a graphic representation of the universal design for learning guidelines. In the left-hand column, we have the multiple means of engagement. The center column, multiple means

of representation, and the right column, multiple means of action and expression.

For our affective network, or the multiple means of engagement, we might want to look at the cartoon that happens to be on the screen right now. In this cartoon, we see a young girl and a young boy putting together a model, looking at pieces and parts, and above the bubble of the girl it says, step 1, assemble part A to part B. Step 2, glue these pieces securely. Step 3, find part C and connect to part D.

And for the young boy, there's just a double above his head with a plane, a completed airplane, which means that different people engage with different activities in different ways and we need to honor those differences in our programs.

With our recognition network, which is our multiple means of representation, we want to make sure that we take into account individuals who may see or hear things differently, and look at the graphic on the left. Wove an eye at the word see and a rainbow, a picture of an ear with the word hear and a telephone. Mouth with the word taste and a hamburger. A hand with the finger pointing with the word touch and a bumpy object, and the last item on the graph is a nose with the word smell and a flower. All of those things are represented in three different ways. So as we think about multiple means of representation, think about all of those different senses and how we can engage those senses, and as we go through the lesson today, think about how she thought about and put together her lesson, taking into account those multiple means of representation.

Our final network is the strategic network, or that is our action and expression. And in the graphic on the left, you will see a young boy and he's got some head phones in, and swirling around his head, you will see different ways of getting information. So there's a person running. A video screen, a telephone, some kind of an MP3 player. It's focusing quite heavily on the technology aspect, but just thinking about that there are many ways for individuals to show us what they know with their strategic network in multiple ways that we can have action and expression. And again, as Lori talks about the lesson that was completed on watercolors, think about how the participants were able to show or demonstrate what they learned during that watercolor lesson and how they were given the opportunity to choose how to demonstrate that knowledge. Barbara?

>> BARBARA COX: Okay. So the Artist to Artist Professional Development Framework. We're going to share how we use this approach, so basically the workshop that we did, the reaching all learners workshop that included Lori's lesson, which was designed specifically for that, and we had that opportunity then

to work with Kursten and build off of her introduction of UDL.
So our reflective practice in the context of the critic Jan
friends group is what we're modeling, a group of teaching
artists, teachers, arts organization, again, arts education
managers, administrators, so let's go to the next slide and I'll
talk just a little bit about what is Artist to Artist. I gave
you a little bit of background before but I want to emphasize
it's an independent network, and there's been a real focus on
culturally and artistically diverse teaching artists, teachers
and administrators because that's an important thing for us to
incorporate into education today.

   Next slide. It's perhaps best described as a community of
practice. We look at our group today, all of you, as
participants, as part of this community of practice, because
later you're going to give us an opportunity to hear from you
and get some feedback from you. But it happens in a range of
formal and informal structures. Artists and educators come
together to share experience, insights and improve their
teaching practice.

   Next. So the power of reflection. We have been using some
reflective protocols, it's processes that create a community and
a community of practice. So again, this is all about concrete
practice, whether it's of a teacher, teaching artist, or even
programmatic things that are happening. And it allows us to
take some time and to perceive deeply, think critically and make
meaning and that's where everybody's contribution is helpful.
Next.

   So it allows a community of practice to build the skills and
culture necessary for collaborative work, creates an atmosphere
that encourages respectful, non-judgmental dialogue. And we'll
look at that in a little bit, the first step of descriptive
review. Next.

   And one of the most important things, ensuring that everyone
present has a chance to contribute. I know that most people,
there are oftentimes somebody who's the reluctant speaker, there
are ways, and we're going to encourage you today to have --
contribute, and it's going to be basically typing in questions
and speculations and descriptions.

   And then we are hoping that it will get us to an in depth,
insightful conversation about teaching and learning as we get to
what would normally be a Q & A, which will still be a Q & A, but
will hopefully be similar to a dialogue.

   Next.

   So the descriptive review process, and we're going to share
how this works from an example that we did a few years back, and
this one will focus on music and sort of culturally and
historically significant form of music. So we can assess our

own work through a non-judgmental lens. The feedback also helps a presenter or a teaching artist or a teacher make choices about what to change in their work. All participants learn from each other, so it gives us a way of thinking about teaching practice in a different way.

So, your handout that you can access, and some of you may have done that already, is descriptive review. And it is from the artful teaching and learning handbook, which was part of the model development and dissemination grant from a number of years ago. But we wanted to use the reflective protocol in action as it's often used in workshops and classrooms, and you can see from this that the descriptive review is very flexible, and you can tell from the times that are written in to this handwritten descriptive review poster that you can change that depending on the kind of time that you have, and what your intention is.

So in real-time, participants experienced a lesson, and in this case, she was teaching a lesson on Southern Indian Karnatak music including historical and cultural context, actual music location and scale, vocal and instrumental aspects of it and the participants had an opportunity to participate through singing and also counting some of the different Karnatak rhythms. Next.

So following the lesson -- and this is about a 30-minute lesson -- we then head a facilitator step in taking participants through the three steps of the descriptive review process. Describe, question and speculate. And the role of the artist at this point is to just listen. They listen to the feedback that comes from those three steps. The skilled facilitator ensures that everyone has a chance to respond in one form or another, and one of the key things in that first step, which is describe what do you notice without judgment? I'll give you an example. Somebody may say oh, I loved the way she led us through the vocal part of the lesson. So the facilitator might say well, what did she do and what did you see and what did you hear to make you say that? Because then it gets to the essence of the lesson and what the artist actually did that was a good teaching strategy. Next slide.

So you can see that you have -- you can have a note-taker, a facilitator, and a time keeper. Actually, a good facilitator can do all three. But you can see that in this next step, what questions did the lesson raise for you? And that can raise questions that could be very open-ended. It could be very factual, are there specific grade levels you work with? How do you address somebody who is reluctant to participate? All of that is captured, so all the descriptions in that first step are notated and that could be done on a white board. It could be done on a smart board. It could be done as we often do with some flip chart paper. But the field facilitator really helps

make sure that everybody is getting the questions out that they want to ask. Now, we don't stop and answer the questions right away because if we did that we might get stuck on one thing and not surface all of the curiosities. And often in the questions that often provides teaching artists with feedback to help them see where they did something they didn't know they did and want to do it intentionally the next time, or it could be a gap where they realize, oh, I thought I taught that, and I didn't. So again, it helps them to incorporate what they learned into a next step in their lesson.

   So the next and final step is what did it -- not what did it feel like as a learner, but speculate on what you think the artist intended us to understand.

   So then that is where people can describe -- and no wrong answers here -- but what did they take away as learners, or what did they think, based on the lesson the artist really wanted them to know and understand. Again, that provides feedback, it's notated, and the artist can tell did she get folks or he get folks where they wanted him to be? Or perhaps they noticed something missing. Oftentimes we add a fourth question, which is what did it feel like as a learner because one of the great things about artist to artist and experience the lesson as a learner is that even though it's not your discipline, you also get a sense of what it feels like either to be uncomfortable or comfortable in a lesson that maybe doesn't speak to you and your discipline.

   So after this, the artist responds. And this is when the artist gets to take in everything they've heard and think about it and how it's going to inform their practice or their teaching. They can respond to specific questions. They can respond to things that maybe surprise them, and it leads us into a nice, open dialogue. So the next slide. So the group reflects conversation happens, what did they learn, how did it go with the process and we're going to do a little bit of that today where we're going to use kind of a hybrid because Lori can't teach the watercolor lesson to us. We'll have to figure that out so that we could actually do that in a webinar, but now I'm going to turn it over to Lori because she's going to talk about her role in Artist to Artist. She has been a coach, facilitator, teaching artist and leader in the Artist to Artist. So how about we hear from Lori.

   >> LORI BRINK: All right. Thanks, Barbara. Yes. Artist to Artist. Over the years, it's been a really great help to me in my teaching practice. As residency artist I'm often working in isolation. I'm planning by myself. I don't have the opportunity to get feedback from others, so the opportunity to be with other teaching artists, go through a lesson and really

break it down and take a look at how other people are teaching has been really helpful to me.

And starting the lesson today, I wanted to take a moment. I want to talk about UDL and then give you a little bit of information about myself as an artist and a teacher. So I consider myself a multiple medium artist, mixed media is probably my favorite medium, so I'm working in everything from temper making to creating sculpture out of wire or doing some installation work and so on so my lesson today in water colors is part of what I do.

A little bit on my teaching background, I have been teaching residency for probably the past ten years. I'm doing some other teaching, too, as a staff artist for Minnesota Center for Book Artists in Minneapolis. There, we work with K-12 students both on sight, field trips will come in, so we'll have thousands of kids over the course of the year, and then also in the schools, I would do residencies in the schools at that time and then I was teaching primarily print making and book making.

Then I also, following that, did some work through VSA, or I should say within that, actually. About ten years ago I started working through VSA in residency work, and did that in mostly in the schools, I guess, at that point. So about five years ago, I became an independent teaching artist, and I continued to teach sticker making and the book arts, as well as do the watercolor lessons, drawing, collage, so just really have a varied background in that, which I enjoy. I primarily am working now with special education classrooms and also in adult day centers and then do some professional development teaching through the Artist to Artist workshop network. So it started -- to start off the lesson today I wanted to just bring up the whole idea of UDL. I took my first UDL workshop about three years ago, and I remember that it was very different from what we're doing today and it was a lot of information. It was interesting. I could see how helpful the teachers in the classroom and there again, you have the situation where the teachers are seeing the same students every day. And the teaching artists think about the fact that I am going to a new venue or working in different situations all the time, and did I really have the time to spend going through all of this information. How is that going to tie in to my art lesson?

So I took the information home and went through it, and as I did, I sort of surprised in that I was actually incorporating some of the UDL principles already and I didn't even realize that. So sort of took that pressure off and made me think that okay, I can do some of this. And I didn't have to know everything all at once, so I know that many of you, maybe this is your first experience or exposure to UDL and maybe others

know a lot about it but I wanted to just start out -- start out
the lesson aspect of this by taking a look at one thing that I
do to prepare for the lesson and to me this is really where UDL
sort of hit it for me, because I thought okay, I've got a handle
on this. So what you see in front of you, preparing for the
lesson this is basically the set up for my watercolor classes.
But this came about through the process of really paying
attention to what was happening in some of my watercolor, early
watercolor lessons. So what I'd like to do is talk through this
and basically to give you an example to begin with of how UDL
applies in arts and some of the work that we do in the
classroom.

   So I'm going to name some of the challenges that I
encountered, and I won't refer to them in this picture but I
think that you can gather, from looking at this, what I did to
solve some of those issues.

   So one of the things, just looking at the paints, I decided
when I first started, I was going to use the box with the water
colors, and I think that's something that a lot of people have
had exposure to, they would recognize it, some sort of brush
inside, and then I took a clear plastic cup and filled that with
water, set it next to the paint for rinsing the brushes and put
a piece of watercolor paper in front of the student.

   So over the course of a couple lessons, some of the things I
noticed, one was the set of paints. So first thing I noticed
were several people that maybe could not -- had a hard time even
just picking up the brush. And then that idea of, you know,
having to pick the brush and hover over -- get it wet and hover
over that first pan of color, going round and round, and little
tiny circles for they will them to gather paint on that brush,
enough so that you can bring it to your paper, that also was
challenging. So that's a very, very fine motor skill there
that's going round and round and oftentimes they would see the
pan of paint start to travel across the table as they're doing
this and so I thought okay, that's something I've got to figure
out. Another thing was just with the paper itself, same sort of
thing, often the paper starts moving across or traveling across
the table, and maybe a particular person had trouble just
holding that down on the other side.

   The water container, that did tip over on more than one
occasion, so the result of that is it spills across the table
and oftentimes it came in to someone else's work, which was not
appreciated. And depending what colors you rinse your brush
with it might have a really nice red tinge to it like a cup of
punch, so it became a beverage in some cases. So all of these
things were, you know, things I would sit back and say okay,
there's gotta be a better way to do this.

So as you see here, this addressed some of those issues and what you can't see in the slide probably too clearly is that there are some rubber mats underneath both the paper tray and the paint tray. And then there's also a rubber foam adhesive piece underneath the paint pallet and so forth. So those were things that I put in place for this.

Let's see. So I want -- again, what you're going to see in the photos are adults taking the lesson, and in this case, the room set-up is in a "U" shape and I've met with teachers or whoever is organizing the venue beforehand to find out what kind of a situation I'll be in, and the space, and then make my plans accordingly. So you can see in the background, too, that there's a poster on the wall, and we're going to take a closer look at that. So this part is guiding the lesson. So I know many people are interested in okay, what are we doing, I'm not sure what this is all about, but having something up so that they can get an idea of what's going to happen today. Tools and materials, I'm going to do a brief demonstration to begin with. We'll try a couple different techniques, wet on dry, wet on wet. We'll do some color mixing within both of those activities, and have an opportunity to add some details to our work. At the end we'll do a group reflection. So you can see in green it demonstrates -- it says demonstrate. I will be taking care of all of those. So the only thing you have to be concerned about as a participant is to explore, to observe and to reflect. So this I can divide, too, depending on how long the class is. If it's 45 to 60 minutes, I might say that we'll spend approximately five minutes on each of these segments and I can flex that as we go along, depending on what's happening.

So to begin with, we were working on the wet and dry technique, and as you can see on this slide also, I am right at the table with the participants here. So this is another way that I might set up. I'm working with a small group, just working right alongside them.

I'm demonstrating here -- we're going to go without the sound. Hopefully that will be a little easier to hear. So I'm going through this step by step. And the idea of this first part is experimental, and I asked that they think about this as a doodle sheet here that they're starting with. They don't have to create a painting. It doesn't have to relate or look like anything in particular. The idea is that we experiment, try some things that maybe we haven't tried before so there are three different brushes that you saw in place there. I encourage them to try each one individually. We have just the primary colors that we're starting out with here as well, and we won't be concerned about mixing colors quite yet.

I also will start actually start some music at this time, once they start working, so I just bring in a play list of instrumental music, a variety, and if someone decides or feels that they don't want to listen to the music, or that that is going to interrupt what they're doing, I'm happy to turn that off or turn it down.

So in this slide here, we see people just experimenting, doing some pouncing, dragging with the brushes. This is the foam brush. And during this time, I am walking around the classroom in that U-shape. I might walk throughout that "U," not making comments on particular work, maybe make comments on a whole as to what I'm seeing. Here, I also just explain to them that I have a hard time sitting and thinking, so I'm more like stand up and they're welcome to do that as well. And so you can see just with the two artists here that they're approaching this in varying different ways.

So completed this portion of it and this is the time to have our mini little reflection here. Take a look at the painting in front of us and see if you can think about something in there that you discovered. What was it like to work with the different brushes? How did the paint go on? Is there something that surprised you in this beginning process? So I offered up to each person that they share something in their work, if they would like to hold it up, they can make a comment about it. It's not a time where you're commenting on each other's work necessarily at this point. If a person is not interested in saying anything or is not able, I might just pick up the tray and walk around the room so that each person can see it up closely.

We're going to get ready for the wet-on-wet segment. And what we've done is taken our first paintings off our trays, and we're replacing them with some watercolor papers. The other thing we're doing is we're dumping out our water, getting clear, fresh water in our tray. I am handing out a new brush, it's a nice, big, fat watercolor wash brush, and we're also replenishing any paint that we might have used during that first session. So here I will be talking about the paper that we're using.

And I had them -- [indecipherable].

So there we had the cold-pressed paper that we were using so I'm explaining the difference between that. So the cold press, I think -- when I think of cold press, I think of goose bumps, and that helps me to remember when I go to pick up paper, oh, yeah, it was the bumpy paper that was the cold-pressed paper, and the smooth paper is called hot-pressed paper and I'm also describing how the texture in the cold-pressed paper actually, when we're in the brushing process, it picks up the paint

pigment and that sort of settles in to some of those recesses, whereas the hot press, when you run the brush across that you might see some brush strokes, and that's actually what some people are after in their watercolor work.

So the first step in this then is to also take clear water and brush that over the surface of your paper. And here you see here's just one of the other representations. I had the paper set up on a separate table but any time, they can go up and choose which paper that they want to work with.

So in this case, this artist has started. Let's see, she applied some yellow paint first and then she went in with green on top of that, and I really stress in this portion of it that the they stop after they put on a stroke of paint and just watch because they're going to notice something different when they work with the wet and wet. The paint is going to start moving on its own, maybe not where they thought it was going to. And in this case, too, she has started to actually tilt the tray up so she can get that -- intentionally get that paint moving around on the paper. And I think that's so important just in learning any new medium that sometimes we're told very specifically how to do something, and we don't have that opportunity to really just do it and see what happens.

And the other thing, the next step we go on to with this is to add some detail, if we choose, to the wet on wet painting that you started. So in this case the artist drew in sort of a branch like and is now laying some paint on top of that, and she's realizing that it's not really doing what she anticipated. She thought it might sort of spread out on the edges a little bit and then she looked and she said oh, that's probably because the paint is already dried underneath it. So again, it's that discovering for yourself things that are happening as you're painting. So that's one way to do it.

I also give them the option, maybe they'll want to go back to that painting. Start a new painting. So in this case the artist found some beads in one of the boxes that I brought along so she set those on her wet paper and she applied some paint right over the top of those, rolled the beads around on her paper and also mixed up some more colors. This was that opportunity or that segment where we can get into some secondary color mixing on the pallet and then also consider how to mix colors right on the paper itself.

I typically bring along a box full of all sorts or types of tools that the artists might try while they're working. I know that I prepared for sort of the basics in my class set-up and that sort of thing, and I know that there are going to be those few people that might be more comfortable using a different type of a paint brush so I have one box, for instance, that's just

full of paint brushes that has different types of adaptations included with them. And that's what I'm showing you right now. So different grips that might be added to a brush. And I offer these to everyone in the class. No matter what their abilities are. I think there may be something new, like this one, for instance, that one artist tried that was in a workshop of mine, said wow, I've experienced -- I'm experiencing some arthritis and this is really comfortable for me to use so you never know what's going to be, you know, interesting to using your work, that little foam sponge that you can pounce around on the paper. Again, it has a nice, larger grip on it. And a lot of times I'll come across people who maybe cannot extend an arm out to the paper, so I've got a long brush instead.

And here shown on an easel, which is another option that I have there if people choose to use that.

The other is a microfiber telescopic sponge brush. So there again, just something fun to use and again just promoting that full idea of being creative, thinking about other things you can use other than the typical in your artwork. And here's a picture of one of the artists choosing to use that long brush. Also quickly realized that the little tiny wheels in the pallet didn't have enough paint in them so I had some larger trays available in case people wanted to mix larger quantities of color.

And then finally, we're taking time at the end of the lesson to, one, choose which of our paintings that we want to share with the group, and it's a time to just reflect on that. And this time, you can say something about your own painting, but also I encourage them to make the comment about someone else's painting. So taking a look at what someone's done, what do you notice? What's jumping out at you. Maybe you noticed something that's really cool and you wonder how do they do that. So maybe you can ask those questions and just think about how to reply, again, as Barbara's talking about in the descriptive review process. In a way, that's helpful to the artist.

And in this clip here, we ended our session and put the paintings out in front of us, and the artist is commenting about what she found happening in her pieces. It was sometimes difficult to get the colors to blend like she hoped and so on. And then also, telling us the fact that this class was very different than one she had taken before. So in that class, she was explaining how they were told how to do something and what it should look like and then she left and she said this was not happening in her painting or her paper, so I think that she appreciated just that openness and ability to explore it without any expectations about what the final product should look like.

All right. Now I'm going to hand it over to Barbara and she's going to take you through the --

>> BARBARA COX: The review. We're actually going to shorten this a little bit because we want to make sure that we can actually get questions that we can answer. But I want you to think about, okay, first of all, this is a lesson that Lori teaches to all ages and all abilities. Why we chose to show you adult teaching artists, artists, it's because we want to show how as teachers and teaching artists sometimes we actually can make more meaning about something like UDL principles when we actually experience it ourselves in a lesson, not just -- we can see it on paper, which you'll get a chance to do but it's also actually feeling what it's like to use and go through a lesson from the poster and the well planned and the use of the different tools. So that's why we're showing you adults and not students.

So think back to what Kursten shared about UDL, what you saw and heard in Lori's lesson, and I'd love it if you could just type in -- we'll get to questions in a minute, but could you identify or name things that Lori did, showed, things you saw people doing that connect to a universal design for learning principle. So any questions about that? And what we'll do is Lisa and I are going to be paying attention to things that people are typing in. So it could just be words or phrases, but what are things that stood out to you in the lesson that was shared with you?

And Lisa, I don't know if anyone is raising their hand.

>> LISA DAMICO: I will keep an eye on that. Our preference is for people to type in the answers, but if they need to speak them, we can do that, too.

>> BARBARA COX: Great.

>> LISA DAMICO: Barbara, I just saw an answer come in. Are you seeing these?

>> BARBARA COX: No, I'm not.

>> LISA DAMICO: Then I'm going to go ahead and read them.

>> BARBARA COX: Please. Thank you.

>> LISA DAMICO: Sure. Robin says she was completely non-judgmental. She was flexible. She provided multiple tools for experimentation. Sara says choices! Jennifer says offering different tools to the entire class in case they are useful. You never know what will be interesting. Lisa says variety of ways to express.

>> BARBARA COX: That's awesome. Let's move to some questions. And we will get to answering them, but can we -- oh, okay. Now I'm starting to see these.

>> LISA DAMICO: I just sent them to you.

>> BARBARA COX: Okay. Great. But you go ahead and read them. I think it's great to have another voice in this.

>> LISA DAMICO: I appreciated the variety of materials offered. How do you know how much to bring?

>> BARBARA COX: Okay. Great. Great. Any other questions? And this is going to be archived, so this is information that Lori can hear and think about in terms of her lesson, but also those of us who do this professional development in this way. It will give us some ideas as well. So any questions? If you want to post some questions and then we'll let Lori, or any of us, Lori, Kursten, myself or Craig, respond to any questions you have.

>> LISA DAMICO: Barbara says, where do you purchase trays for paper and tools? We have quite a few questions about the trays.

>> BARBARA COX: Okay. Lori, do you want to respond to that?

>> LORI BRINK: Yeah, the trays, I first purchased them at Michael's, and have more recently purchased them at Lake Shore Learning, which is the teacher education store here in Minnesota. I'm not sure if they're nationwide or not.

>> BARBARA COX: They are.

>> LORI BRINK: Okay. They come in four-packs and on sale for $9.99 a four-pack, if you can get them.

>> LISA DAMICO: Michelle says this is a great demo with lots of tools. How do you transport all of the supplies? !

>> LORI BRINK: Do you want me to answer as they come in?

>> BARBARA COX: Yes.

>> LORI BRINK: Yeah, lots of tools and I use a couple of big plastic tubs. I try to get everything in there and going back to my initial setup, all the materials, all the tools that you see in that particular setup, I'll just keep in those tubs and so if I know that I'm teaching watercolor I'll just grab those and if I know I've got basics and then if I have had discussions with teachers prior to that and I know there are some other real specific needs, then I can add those to the mix.

>> LISA DAMICO: More questions it looked quite expensive for the trays and the organization and the mats. Robin says it looks like it cost more than $30. How would we afford this complex of a setup?

>> LORI BRINK: Well, for me, I sort of look at the number of times that I'll be using this and I purchased some of the materials just outright and then I will figure out sort of a cost per use basis for the materials so over a period of time I can sort of recoup that initial investment in the materials. And sometimes, I've also been in situations, especially in the adult day centers that I've been working in, where they want to continue this after I leave, and it's part of professional

development for them, so sometimes part of the costs for the materials, then, actually comes out of, say, a branch or funding from other sources so lots of different ways to approach that.

>> LISA DAMICO: We have Sara in response, she says for the transportation, my organization has a rolling wagon that folds when it's not in use available at Dick's Sporting Goods.

>> LORI BRINK: Okay. All right. I also have just a little push cart that I can stack two or three big tubs on it and it fits in the back of my car real well.

>> LISA DAMICO: I think you're getting everybody's minds fired up. Barbara says I wonder if you couldn't use a plastic tray in the form of meat cutters, I'm thinking like the Styrofoam trays. Jennifer wants to know are there brands of paint and paper that you recommend?

>> LORI BRINK: Well, I tend to like the Brassmore watercolor paper. It's relatively inexpensive and you can also get it in a class pack. I often order my things through Blick Art and a lot of times it would just be the pad with like 12 sheets but you can actually buy a loose sheet class pack of 24, you know, at a pretty good price. And for, you know, those first exercises that I was doing, where it's, you know -- it's trying things out, I'll often just use a pretty good quality drawing paper.

As far as paints, one of the things I have to consider what I'm doing that is I want to make sure everything is non-toxic, so that sort of, you know, narrows down my selection. I came across the van Gogh tube paints recently in the past year. I really like the quality of the paints. Some of the watercolor paints, the inexpensive ones are more opaque than transparent, so I'm liking this for right now, and they're reasonably priced. You only need a little bit. And the other thing about those pallets I use, they come with a cover. So a lot of times if I'm doing multiple sessions with a group, each person can just leave their paints in there and if they dry, that's okay, you just add a little water to refresh them, I guess. So that's worked out pretty well.

>> LISA DAMICO: We're running a little short on time, I'll ask the next question. Delair would like to know what changes if any did you make to your workshop format to better incorporate the principles of UDL?

>> LORI BRINK: Let's see. Over time, I think to me the engagement is just a big issue. So, you know, just starting from the very beginning, from when they walk into the classroom. Are they seeing things that look interesting. And then the idea of choices. So that's something I really started increasing as time went along, too. So understanding that people are going to be at some different places or have different interests. So you can do this or you can do this. And then also, knowing that

some person might like to spend, you know, ten minutes on one segment and the other person is done in a minute, wants to do something else. I also always have this go-to extra little extension that I can be ready to throw in, you know, to deal with them, yeah, different cases and ways of working.

   And I guess I want to add one thing, too. So much of this, especially this first lesson, is about making people comfortable. So whether it's a kindergarten student or an adult, people bring a little bit of this anxiety to the table, not knowing what's going to happen, what are you expecting of me. So I really try to slow things down and not be, you know, pushing people into doing things that they're not comfortable with.

   >> LISA DAMICO: That's it for the questions for right now.

   >> BARBARA COX: Great. Great. What I'm curious is did anyone -- is there anyone there that's looking at this from the perspective of a different discipline, artistic or in terms of developing workshops? Were there principles that made more sense to them from UDL that perhaps they didn't quite have an understanding of prior to this webinar.

   >> LISA DAMICO: Lisa says yes, science.

   >> BARBARA COX: Oh, great. All right. Wonderful. Good. Well, that's part of the point of this, is to show how not just in the particular lesson that's shared, but when it's exemplary in the way that Lori designed it and implemented it, it's great to know that somebody got something out of it. Anyone have any questions for Kursten?

   >> LISA DAMICO: I'm not sure this is geared towards Kursten, but Michelle says I tend to run out of time at the end for reflection. Do you have any strategies to fit it in?

   >> LORI BRINK: I think just again making it visible at the very beginning that we're going to take this time, so I just, you know, try to keep an eye on where we're at and make sure we stop and do that.

   >> BARBARA COX: And that can also happen within the lesson, which, Lori, you did, and I've seen you do that numerous times, but something as simple as doing it one-on-one as you are rotating around the group and asking what did they notice about what's happening with the paint, or the cold press, or -- sometimes it's just embedded in the lesson and that works well as well.

   So there is our contact information, and you can get in touch with any one of us and visit Web sites and we do have some downloadable materials including, Lori, your lesson is on there, right?

   >> LORI BRINK: Right.

>> BARBARA COX: Yep. So you can access her lesson and there are other materials and resources that we can certainly share, and look forward to any other feedback that you might have to share with us.

Oh, yes, and just one of the descriptive review resources and resources for Artist to Artist is the teaching artist handbook. I'm one of the co-authors, so I'll just leave it at that but it does have some really good resources in it for people who are working with teaching artists.

>> LISA DAMICO: All right. I'm going to take the control back over to my screen.

So with that I would like to ask you, our webinar participants, to remain on the webinar a few moments longer and complete a short evaluation survey that will open when you close the window. I share the results of the survey with our presenters, and I read through all the answers to try to give you the best webinar series possible so I really appreciate your taking the time to answer those questions. So thank you for joining us today. If you have any questions or comments, please feel free to reach out to me, Lisa Damico, or our presenters who kindly shared their contact information. And I hope to see you all again next month.

Thank you, Barbara, Kursten, Lori, Craig! All right. Bye-bye!