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John F. Kennedy Center for the Arts
VOICES FROM THE FIELD: TRANSITION AND THE ARTS
OCOTBER 24, 2017

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>> EMILY THIELL: Hello, everyone. Welcome to the October installment of our. VSA webinar series from the John F. Kennedy Center for the Performing Arts that addresses topics related to the arts and special education. I'm Emily Thiell, program coordinator and I will be your webinar moderator. Today's webinar is part of our lightning series, "Voices from the Field: Transition and the Arts."
If you would like to view live stream captioning you can follow the link you see on the slide and in the chat box of the control panel of the right side of your screen. I would like to introduce you to Cisco WebEx Center. The link for live captioning appears in the chat box, which you can select from the control panel on the top right of your window.
If you need to leave early, you leave by clicking the X in the upper-left corner. A recording will be available afterwards so you can catch up on any parts you missed.
You can connect to the audio portion of the webinar through your telephone or your computer microphone and speakers. Select the option that's best for you. If you're using the phone, be sure to mute your computer speakers.
You can submit questions, comments, and answers using the Q&A option. This is different from the chat box and allows moderators to view your questions. Make sure your question is directed to all panelists. I'll monitor the screen throughout the webinar.
If you prefer to speak rather than type your input, click on the raise your hand icon found in the view all participants panel. I will touch base with you and unmute your microphone at the appropriate time.
Much of today's presentation will be conducted over a screen share. If you would like to adjust your view by zooming in or out, you can click on the magnifying glass, and also you can expand your view to full screen.
At the end of today's presentation, there will be an opportunity to ask questions about the material. Given the very limited amount of time available to us, we respectfully ask that you avoid questions about individual students and focus questions on the broader implication of Ramona's work. During this open-ended question and answer time, please raise your hand if you would like to speak or type your question into the Q&A

box.

Within the week, we'll send a follow-up link to the recording of today's presentation and a copy of the PowerPoint and webinar transcript. This means you can go back and review supplemental materials in addition to any notes you take during the webinar.

Our next "Voices from the Field: Transition and the Arts" lightning talk will take place October 31 at 12:30. The registration link can be found in your chat box. I invite you to connect with us.

using #VSAwebinar. On Facebook we're VSA International. On Twitter, we're VSAINTL. We would love to engage with you.

With that I hand it over to today's presenter, Ramona.

>> RAMONA BURNS: Thank you very much, Emily. Let me go ahead and share my screen.

OK. PowerPoint. Wonderful.

Welcome to inclusive arts, strategy, education strategies to engage learners of all ages and abilities.

I'm Ramona Burns, the founder of Hands-On Folk tales.

If you would like to discuss what we're learning about today, you can use #storytelling or #HOFstory if you would like us to be able to be part of that conversation.

Overview. Today we're going to talk about the universal design for learning and theory of multiple intelligences. Building a safe space in our classrooms. Voting and group expression, which is really how the student gets to take ownership of the process. Interdisciplinary arts. And we'll have a question and answer section.

So universal design for learning and theory of multiple intelligences. It's a mouthful. What does it mean?

UDL or universal design for learning. When we talk about the UDL, we consider the learning style of each individual student and their interests.

So when we talk about what we're learning, we are offering multiple means of representation. When we talk about how we're learning it, we are offering multiple means of action and expression.

And why, why should the student be invested in the process? We're going to offer multiple means of engagement and motivation.

So we said multiple a lot, and what does that mean? How can I offer multiple means of representation when I'm teaching 2+2? And that's when we check into the theory of multiple intelligences. There's a list on the left.

And those are the different ways that kids can engage in learning. So the theory of multiple intelligences says we can use music, linguistics, bodily kinesthetics, spatial, naturalist, logical-mathematical, interpersonal or intrapersonal. So working with self or working with a group to engage students in learning.

Now I have a list of art forms on the right. And I want us to see how many of the theory of multiple intelligences we can check off by just engaging in art projects.

So if we're teaching 2+2, maybe we do it with beat. One, two, plus. One, two. And students can count that. So you can use beat, you can use music. You can use maybe dance. So maybe we move our bodies in certain ways and we get two people up, and then we add two more people, and the students can count the bodies.

So we're hitting bodily kinesthetic musical, linguistic and logical-mathematical. We can

do the same with puppetry. It gives the student an opportunity to work with themselves designing a puppet. So when we're talking about mathematical, logical, and then that intrapersonal time.

And later on, to create a puppet show, they're using interpersonal skills. So there's a lot of different ways that we can use the arts to answer the question about how do we give multiple representations, multiple types of engagement with our students. Whenever we come together to build as a group creatively, it is so important to start with building a safe space.

I call in my work, the sanctuary space. And I tape off or I use chairs. I tape off part of the room so that students know at any time in our practice, they can self-regulate and go to this area to re-center themselves, to utilize their coping skills, and really just take time to prepare to join the group again. And this is always an option for all of my students.

I also begin with a creative agreement. This is our, as a group, our decided rules of engagement. How do we create together, how do we communicate together?

So this is an example of a creative agreement that I used in one of my classes. On the left you'll see a board where my students have shared what they like, and on the right I've transcribed that for you.

This board, this creative agreement, I leave this up at all times whenever I work with my students to create.

Because we can always check back in with this board if we begin to lose our focus.

And this is an agreement that everyone in the classroom has agreed to. We don't move on unless it's a unanimous choice, that we agree to all these things on the board.

An example they have shared with us is to be respectful. Be peaceful. Listen. Speak kindly. Be willing to make good changes.

Now this as a teacher, as a teaching artist, is your opportunity to sort of frontload the class. The teacher in the room is of course the expert. They know bests. So teaching artists, it's really important for you to communicate with the teacher about what sort of ideas they want to see on the creative agreement board.

And teachers, if you know that you want the students to have assigned seating when they're creating or you would like them to utilize certain coping skills, this is the time to put it on the board.

Next up, building our story. And this is how we're going to begin, because we can do so many different art forms off of a main theme. A story. Now teachers and teaching artists, the theme here can be used to support curricular goals. So if your theme is about employability skills or if you're working with a younger group and your theme is about color recognition, maybe the colors of the rainbow. Whatever will best support your classroom, that's what you want to plug into theme or goals. And try to turn it into the sentence so it's easy to go back to.

Right now Be boards are very popular. I work with early childhood education all the way through transitional youth. Recently of my classes pull a be, so be prepared or be healthy from the Be board, and that becomes the goal we focus on throughout the story-making process.

Characters. If you were working with childhood education, they probably won't be ready to say they want a pink elephant to be their hero, but they are from other stories. You

can pull from the Little Red Riding Hood. We can take these characters and give them ownership of the process by adjusting them.

Maybe their Little Red Riding Hood only wears green. We're going to touch more on character creation with older students in a little bit.

Now I want to talk about plot. All of your stories will have a beginning, middle and end. And with my classrooms, the middle, it should always be the most interesting. So I offer my students a choice. What is the wildest thing that you want to see in our story? Do you want to see a space ship landing or a great tornado?

And whatever they choose, that becomes the middle of our story. That is our work to work out artfully.

So do we draw pictures for the great storm, or do we use our bodies to become the space ship and the sounds? So then we're talking about movement and music, utilizing performing arts and visual arts. And film, video. All of you who have a cell phone also have a fantastic camera.

So you can put this in the hands of your students to take video, to make choices about what they want of the presentation. And later you can easily turn that into a short film for them.

Now character creation. When you're dealing with older students, and I mean elementary on, they will most likely be able to give you some great ideas for hero, villain and supporting characters to work off of for your theme.

If they're having difficulty, you may want to use art already made in your classroom. This is a young Michigan student who created a night owl. So in a class, if we're figuring out who do we want to be a character, another student could bring up their owl, and we could take traits from this to help create the characters.

For example, if we want an owl to be our hero, we can pull from nature and know that maybe the owl will have a conflict with raven. We could also pull from movies we've seen before. So like land before time, this dinosaur. or maybe even toys they may have at home and may be able to bring in.

Whatever they do during their brainstorm, it's important that we offer them varied ways to experience these choices.

So something visual is very important or tactile. We can even begin to assign sound or movements based on how we observe these possible character choices.

And this choice, does our dinosaur have a high voice or low voice? Does our alien move side to side or only hop? These are some of the choices we can give our students. And whenever we make a choice, we vote. Voting is going to look differently in every classroom.

To meet the students where they're at. So whatever assistive devices your students are using to communicate, or if you want to just scan the room and let them gesture. However that looks. When they are voting on the process, we are answering the UDLY. Why should the student be engaged; why should they be invested. It is the voting of choices that gives them ownership of what they're doing and makes sure the process stays student-led.

Now hires the resource page. And if you are working with younger students, so early childhood, maybe early elementary, epic digital library is a great resource. It's a digital library for young students.

And if you're a teacher and you used your education e-mail, they will give you a free account. So that's so many free books that you can read to them and begin to set up these characters, and how you might use these stories to support other skills.

If you have a classroom where your students have access to computers or iPads, Vox vote is a fantastic resource, giving you an immediate vote for your room, for anyone who chooses, right away on your computer screen.

If you would like to learn more about the universal design for learning, UDL, I suggest going to the cast website on the resource page.

If you would like to learn more about the theory of multiple intelligences, check out the link I have provided there.

So this concludes inclusive arts education strategies to engage learners of all ages and all abilities.

And thank you so much. All right. I guess I'll give it back to you. Thank you, Emily.

>> EMILY THIELL: All right. So we have now reached the question and answer portion of your webinar. If you haven't already, now is the time to enter a question into the Q&A box or raise your hand.

To get started. One question, it says love the examples of multiple intelligences, do you have a recommendation on a specific number of art forms represented for a lesson?

>> RAMONA BURNS: Yes. It completely depends on the room. In the very beginning we talked about our students' individual interests and where they lie. That will tell you how many art forms you need to bring in. Some things like theater are really good for hitting a lot at once. If you use theater, you're going to use visual arts and storytelling. There will be design elements involved. So that's probably my favorite to go to for a classroom.

But if you find that your class also loves to dance and they also love puppetry, I suggest listening to your students. Listen to the room.

>> EMILY THIELL: Great. I have a question. Any tips for breaking a tie when building a story?

>> RAMONA BURNS: Yes. Very often I go into classrooms and a great example I have. We were building a space story, and I had one student who liked the idea of a character from Doom. When we started to talk about other things that our character could do, the student was really -- it was very important to him that we kept the Doom integrity.

And for this student, when he began to see how the story grew, he actually came into the classroom and thanked everyone. I mean it was a big deal for us. Often when students see how the story grows and it is cool, its enjoyable, and they want to be a part of it, those ties will dissolve on their own.

I allow people to bring in ideas not names in my classroom. If you wanted to use a character like from Caillou, then you need to explain if the character is an astronaut, are they a student? And that's how we identify them.

Sometimes breaking the names so that we're using little foot, but now he's a dinosaur, he's not from Land Before Time. We're using him as an example of our new character. That will help build the perception.

>> EMILY THIELL: I have one more question. When filming your stories, do you have any ways you might incorporate someone with mobility issues or limited mobility?

>> RAMONA BURNS: Yes. Depending on how their grip is and how comfortable they feel holding a camera, they may need assistance. But they always choose the angle and where it's being filmed from. Those adaptations are of course, necessary. But it's about choice. It's about the student being able to decide and be the director in that moment.

So make sure that you make it so that they're able to do so, but never take the choice away. And for actually being in the story and moving around, again, you create the adaptation. Maybe this part of the story is a close-up or you create a way where they feel comfortable moving in that space.

I'll give you an example. If we are birds, birds don't need to fly with their arms up and down. They can flutter with their eyelashes. They can fly with just moving their fingers. There are lots of physical adaptations we can make so that all of the students are invited to the process.

>> EMILY THIELL: Awesome. Thank you so much, Ramona. And with that, that concludes today's webinar. I would like to ask you our webinar participants to keep your window open where the survey will generate on the screen. Your feedback is always appreciated.

And thank you for joining us. I can be reached at ECTHIELL@Kennedy-center.org for questions. Have a nice day.

[Webinar concluded at 1:26 p.m. Eastern]