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JFK CENTER VSA WEBINAR

UDL 101: AN INTRODUCTION TO UNIVERSAL DESIGN
FOR LEARNING FOR TEACHING ARTISTS

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>> LISA DAMICO: Hello, everyone, and welcome to UDL 101, an introduction to universal design for learning for teaching artists. I'm Lisa Damico, your moderator and organizer, and today's webinar is part of a monthly webinar series that comes out of the office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts that addresses topics related to arts, disability and education. Today's webinar is the first of two webinars on universal design for learning.

If you would like to view live stream captioning of this webinar, you can follow the link that you see on this slide, as well as in the chat box of your control panel on the right of your screen.

Before we get started, let's take a moment to ensure that everyone is ready and familiar with the go to webinar control panel. Make sure that you have selected telephone or microphone speakers, depending on how you're connected to today's webinar, and if you need to leave the webinar early, you can click on the "X" that's in the upper right-hand corner. Also, you have the ability to submit questions using the chat pane that you see at the bottom, where it says enter a question for staff. Your questions will come directly to me, and then when we have a break in the presentation, I will relay those questions to our presenter.

So before I turn things over, I'd like to let you know about some of our upcoming webinars. As I mentioned before, this is the first in a two-part series on universal design for learning, and we have Gordon Sasaki, an educator at MoMA and former VSA teaching artist who will be presenting the second one next Tuesday from 1 to 2 p.m. eastern time. And I'd like to point out here that as this is a two-part series, our presenter today, Ricki Sabia, will be focusing on more of the general framework of universal design for learning, but it's after you've seen both of them, where Gordon will present a more hands-on, in the classroom approach to universal design for learning that you'll really have a more complete idea of how it works.

Our webinar in May will be on careers for people with disabilities in the arts, and we have a wonderful panel from Indiana with some artists and administrators that will be presenting on that topic.

So, as I said, today's presenter is Ms. Ricki Sabia. She's an education and disability consultant. We're very excited to have her today. And before I turn it over to you, Ricki, I want to emphasize that following the presentation, I will send out a follow-up E-mail with a copy of the PowerPoint presentation to all attendees, and that will have a link to the recording of

today's webinar. Ricki has generously prepared a handout with useful links that she'll refer to in her presentation today. So no worries, no need to worry about frantically taking notes during today's presentation. All of that will be available afterwards.

All right. Ricki, I'm going to hand it over to you.

>> RICKI SABIA: Okay. Good afternoon, everyone. Thank you for being here. A little bit of background on my background that I bring to UDL. I have worked for 11 years for the National Downs Syndrome Society before becoming an independent consultant. During those years, in 2006, I founded the National Universal Design for Learning Task Force, which I will talk a little bit more about as we get into the presentation, and I also have a 21-year-old son with Down's Syndrome, so I have actively used these principles and helped the teaches he has had use these principles to enable him to get much greater access to the curriculum and progress in the curriculum than he otherwise would have had without universal design for learning.
Now we're going to do the poll?

>> LISA DAMICO: Sure. If you'll go to the next slide, we'll launch our poll to get an idea of who's on the call with us today.

What professional or personal role has generated your interest in UDL? Please select one of the following. Teacher, teaching artist, arts administrator, parent or other. I'm going to give you all about 30 seconds to put your votes in.

All right. I'm going to go ahead and close the poll, and I'll show the results. So it looks like 7% of our participants are teachers. 63% are teaching artists. 10% are arts administrators. 3% are parents. And 17% are other.

>> RICKI SABIA: Okay. Well, we have a diverse group. And it helps to know that, because different audiences take different things from it. I will point out to the teaching artists that the next presentation next week will be specifically around examples in art education. I will talk somewhat about what UDL looks like in the classroom, but in a more global sense.

I'm going to start with the question of why UDL. Why should you be interested in UDL? What's coming down the pike that it will be important for people to know about UDL? Part of this presentation will talk about state and federal initiatives around UDL, the benefits to the students and the benefits to the teachers, and I apologize to some of you, you may already have a

deeper understanding about what UDL, and others, this may be the first time they're really hearing about it so, you know, I will have to do some background for those who may not have heard about it before.

So at the federal level, UDL task force that I mentioned earlier that I founded now seven years ago, and I've had the link to that. But as we said earlier, there's going to be a handout with all these links, so don't worry about that. As of now, it's a coalition of more than 45 national groups, including VSA. These groups represent general, special and higher education interests, and it's very important to point that out because a lot of people get this impression, probably one of the biggest myths about UDL is that it's for kids with disabilities, and it is as part of the whole, as part of the general population of students for whom just a general ordinary curriculum doesn't meet their needs, and they're in the margins. These could be gifted kids, kids with disabilities, these could be kids that don't rise to the level of disability, but are still creating issues for them in the classroom, and so UDL addresses full scope of those kids and not only kids with disabilities.

The task force mission is to promote UDL and federal policy and disseminate information about UDL through each of these members, because by the time you get to all the members that are organizations in this group, and if you go to the UDL task force Web site, there's a complete list of all those organizations, you'll have pretty much reached everybody and anybody who is involved in education. So dissemination is an important issue in why VSA is doing this today.

UDL federal policy and legislation. Since 2006, we've been pretty successful in getting UDL in a fair amount of policy and legislation. These are just some of the highlights. The Higher Education Act of 2008 was the first time universal design for learning was defined in a federal statute, and that act talks about not only teacher preparation in higher ed with respect to universal design for learning, but also about professors and faculty using UDL for their college students. And a lot of this is as part of grants that are part of the Higher Education Act that states can get these grants and then use that, you know, to further UDL in their states and in their teacher preparation programs.

Also, the National Educational Technology Plan is another place where you can find a lot of UDL, both in the instructional parts, as well as in the assessment parts, and that's the department of education document that outlines how the department of education looks at the use of educational technology.

Also, there are 35 state ESEA flexibility requests that contain
language about UDL. ESEA stands for the elementary Secondary
and Education Act which is the act that covers all of K-12
education, and recently states have been given the opportunity
to send in flexibility requests asking to be relieved of some of
the requirements of what we used to call no Child Left Behind
Act and that was actually just a nickname for ESEA to be
relieved from some of those requirements in exchange for doing
certain more forms and 35 states to date have talked about UDL
as a way to make sure all the students are getting access to the
new common core state standards.

The common core state standards themselves do talk about
universal design for learning. Unfortunately, they limit it to
talking about kids with disabilities, but without actually
referencing UDL, they do talk at the beginning of some of their
modules about how the focus should be on not the means, but on
the outcomes, and that is a very UDL concept that you're looking
at, you know, what will the child achieve, and not necessarily
on having only get there through one path and showing what they
know in only one way, and that's a very UDL concept, even though
they did not say the words UDL in that section.

Also, in both the general and alternate assessments, because of
most states having adopted these common core state standards,
there are new assessments being developed related to those
standards, and the grants that were put out there for the two
consortia that are working on the general assessment as well as
the two working on the alternate assessments are using UDL as a
basis for their work as well.

So a state example, there's also state initiatives, and you can
look at UDL in your state, which is the link on the bottom
there, that will say, you know, what's happening with UDL to the
degree that it has been able to be, you know, collected.
Obviously there's states doing things that we don't fully know
about, but task, which is the organization which developed UDL
principles, has this UDL center.org Web site, and they collected
what they could from public documents about what is happening
with UDL in each of the states.

I happen to live in the State of Maryland, and the state has
actually been doing more on UDL, I believe, than any other
states so far. We actually advocate, parent advocates got
together and sought to have a UDL bill passed. We had 34
different organizations as stakeholders, representing many
similar groups that the national UDL task force represented,
only, you know, the state affiliate of those national
organizations. The bill was to create a task force to look at
the UDL and how that would fit into our work in the State of

Maryland. The UDL task force convened for about six months.
They issued a report, which is linked in the handout, and in
that report, the report itself is very interesting because it
provides recommendations for implementing UDL at the state
Department of Ed level, the state board level, at the school
district level, at the school level, at the institution of
higher education level. So that in and of itself was a very
valuable document.

It also has a lot of the arguments for why this is important if
you want to talk about initiating initiatives, you know, where
you are, it gives a lot of the background and why it's important
to do UDL.

A couple years, a year and a half or so after that report came
state regulations, and so I will go into that a little bit more.
So this is what the state regulations say. For 2013 and 2014,
local school systems shall use UDL in the development or
revision of their curriculum. So this is actually a requirement
that they will develop or revise their curriculum using UDL.
And of course, right now is a great opportunity for this because
with so many states and districts revising curriculum around the
common core state standards, it's a very good time to get in
there and do it from the beginning for all students. And when
we get into the principles, you'll understand a little more
about what that means, but the whole concept is to make sure the
curriculum works for all the students instead of giving teachers
a curriculum, it doesn't work but for a third of the students in
that classroom, and then the teacher has it on their shoulders
to be trying to make this curriculum that really wasn't designed
for all the students work for all the students. So that's for
2013-'14.

And then in 2014-'15, that the system shall use UDL in the
curriculum, the materials, the instruction, the professional
development and the assessments and the superintendents from the
school district shall certify that UDL is used for ongoing
curriculum development. So it's not just the current
curriculum, but as a revised curriculum that they will continue
to use UDL. And these pieces that we talk about, the materials,
the curriculum goals and materials, the instructional methods
and assessments are the core parts that UDL needs to be applied
to because if we only applied it to teaching methods and
professional development, then again, this would be something
that's just on the teacher's shoulders. It's very important
that the curriculum goals and the materials the teachers are
given and the assessments that follow up are also based on
universal design for learning, that it isn't just about this is
the teacher's job to make this work, this also has to be the
state and school system's job to help the teachers and give the

teachers the tools they need, which is the key difference between this and some other initiatives.

So the benefits of UDL. Right now, of course, and since IDA in 1997, there is supposed to be a move towards including students with disabilities in regular education classrooms, and one of the problems has been that I think it's very difficult for teachers who haven't had background in special education to know well, how am I going to make this curriculum work for kids with, you know, variety of levels of disabilities, including significant cognitive disabilities. And using the UDL framework helps them understand how they can take and use, you know, broad standards, and make them meaningful for all the various students in their class, and as you well know, classrooms have never been more diverse than they are now in terms of ability levels and cultural, every -- in every which way. It's approved instruction for all, as I said earlier. UDL is not just about kids with disabilities. It's about improving instruction for all students, whatever their strengths or needs may be. Fewer accommodations and adaptations. If you're using universal design for learning, you've already built something that you don't have to be adapting as much on the seat of your pants in the classroom. So therefore, a student who has a disability may need less aide time because already you have been provided tools and materials that would work for a broader range of students. A student is more independent because a lot of pieces about UDL is choices and then helping understand what choices and strategies work for them. So they become more independent. They become better at self-advocacy, and what their needs are, and, again, this is not just kids with disabilities. We want all our young people to become self-advocates, but particularly for kids with disabilities, this is very important, especially when they go on to college or in the workplace. They're going to need to know, you know, what they need. They're not going to always have an IEP that says all these things. They're going to need to understand what works for them and what doesn't. Also, it's -- it has been shown to decrease the frustration and behavior issues. So if you have a student who perhaps was frustrated because they were bored, you know, using UDL could help you, you know, reach that student in the context of the general education class, and decrease their frustration and the same with the student who may be frustrated because it is too difficult for them, and either reason for frustration can cause behavior problems.

So I'm going to stop just at this point to ask if there are any questions.

>> LISA DAMICO: So if you all do have questions about anything that's been covered up and to this point, you can type them into the question pane, and I will share those questions with Ricki. Doesn't look like we have any questions at this point, so we'll continue on with the presentation.

>> RICKI SABIA: Okay. I will proceed. So it's important to know that UDL is not just a framework that somebody decided sounded like a grand idea because it's beautiful in its simplicity, and sometimes you think well, why didn't we all think of that or we're already doing that, but this actually has a basis in the neuroscience, the people that worked in the neurosciences, and they started out working with kids with disabilities and realizing that a lot of the times, it wasn't the student's disability that was the biggest factor, it was that the curriculum and their environment wasn't really working for them, and decided to look at neuroscience to try to figure out, you know, what needs to be happening in the brain, and what principles they could come up with based upon what needs to be happening in the brain to maximize learning because they actually have pet scans that show when a student has, you know, too much happening, and they don't understand what's going on, their brain has very little activity. They just shut down. And the same thing with the PET scan with somebody who is under-stimulated that does not have enough learning going on, they also are showing very little brain activity. And they determined that there is -- when you have different things that you are doing, different tasks that you are doing, different parts of the brain would light up with activity, so they determined that the goal was to make sure that all of these networks to the brain were working at one time to optimize learning.

So they determined that there were three networks basically in the brain that related to learning. The recognition network, which is the what of learning, you know, getting that information in about what you're supposed to be learning. The strategic network, which is the how of learning, so it's strategies, for example if I were to ask you to memorize 20 words, all of you would have slightly or maybe very different strategies. Some would maybe make up a song, some would make up a story, some would alphabetize, some would categorize, and that all of those are valid ways, you know, to get to the same point. But strategic network also talks about how you demonstrate what you know. So not only differences in how you -- pathways and how you learn the material, but also differences in the ways you may need to show that you've mastered that material, and if we don't recognize and address those differences that a student may actually have learned what you want them to learn, but they

cannot show you that they've learned it. Affective network, and these are not in any particular order. So affective network in some ways may be the most important because this is the why of learning. What gets kids motivated to learn, the understanding of how this ties into their world in general, that this is, you know, a topic you -- I'm sure you've all had the experience in art where, you know, you could give them the same project, but if it's slightly different in terms of subject matter or how it relates to modern culture, or whatever, you're going to get a very different response and enthusiasm out of them than if you went a different direction.

So these three parts of the brain are very important because the principles of UDL and the framework of UDL contains principles and then guidelines under each of those principles, and then what they call checkpoints under those guidelines that constitute the framework of UDL. And these three networks correspond to the three main principles of UDL.

So providing multiple means of representation ties into the recognition network that in order to make sure that part of that -- the brain is stimulated, and making sure that they are, you know, getting this information, there needs to be multiple means of representing that information to students. Some are going to get it better orally. Some visually. Some, you know, a variety of methods. And the idea is not necessarily to take each kid aside and do it their way, but to recognize that in the context of a class of 30 students, that you've got this range of, you know, needs in terms of representing information and to try to touch on this during the course of the class.

Provide multiple means of expression. And again, that ties to the strategic network that there may be multiple ways that they will get to the end product, and also multiple ways to show what they have learned. And provide multiple means of engagement which ties to the affective network of different ways that students might be engaged in the lesson. And you take these three principles and you apply them to the goals that are the curricular goals and the instructional goals, and what that means in part, like I said, is not defining by the means of how you do it. And so a traditional goal might be -- you know, we'll take these particular materials and construct this particular thing, whereas a UDL goal may be broader described in, you know, really what outcome are you trying to get, and give more leeway in the way that they get there.

Materials, that there be, you know, varied materials, especially if you see in a class there are students that may not be able to work with certain materials, certain tools because of their disabilities, or for whatever reason, that you provide ways that

they can be included and participate in that project, in maybe a slightly different way. Instructional method in what you teach and the way you present your information in the class, and the way you ask them for their information -- the information they would need to provide you in return, and also in how you assess or evaluate them.

So as I said, for each principle, there are three guidelines and multiple check points, and again, on your handout, you have these Web pages, but I just want to point out that there is these 32 check points all have implementation examples on this Web site so you could look through each principle and guideline and the checkpoints under them and see actual examples for how you can implement, and Web sites and software and whatever that you could use to get to that.

And, quite frankly, I don't know how much of that is aimed at art education. There's a lot about reading and a lot about math and, you know, it would be interesting if, perhaps, some of you have been familiar with ones that would be good examples for the art education world, that maybe you could share those. They don't already have them up there and help them increase what they've got out there.

And also, there are for each of these 32 checkpoints, they've got a page that discusses the research evidence behind all of these. Also very research-based now.

So again, this is a good point to ask for questions.

>> LISA DAMICO: I have one question. To date, have administrators and superintendents been open and collaborative? I'm an artist, I'm an art educator teaching artist, and I think leadership buy-in is essential.

>> RICKI SABIA: Well, certainly in theory we've got, on the national UDL task force, we have the American Association of State Administrators. We've got the groups that represent -- other groups that represent school administrators. We've got principles' groups, so in theory, the national organizations are supportive. Same thing we experienced at the state level. We had support of our state administrator groups, and so a part of it, though, is educating them, having them know about UDL. Obviously when you get down to the smaller grain of an individual administrator or principal, they may not be familiar with UDL, and we found that even though we're doing this, you know, from the national organization to the state organization, that there are still many people out there that are not familiar with it, and so, you know, we have had experiences with parents,

as well as teachers, who have brought this to the attention, you know, at a staff meeting they may have at their school, that they would do a presentation around this, and help the other people and the administrators understand what this is and why this is important for the school.

As I said in that Maryland UDL task force report, there are recommendations that the school level. We also have fact sheets which are referenced in the handout. We have a fact sheet for educators. We have a fact sheet specifically for administrators, you know, which is a good way to maybe start providing a little information. It's just a two-sided one-pager, you know, to get a conversation going. But, you know, I can't say in individual schools, but I know at least in theory, these groups are on board with the important –

>> LISA DAMICO: That's the only question that I have for now.

>> RICKI SABIA: Okay. We will proceed. Now I'll get into a little bit more specifics in the context of how this works in districts and in the context of schools. As I said earlier, it's very important to me to get out there the importance of the state and school district role, because the one reason that the teach organizations were very involved in both the AFD and the NEA and CEC, so all these different teaching units were very involved in UDL because they recognize that this isn't just about one more initiative to put on the shoulders of teachers. This is also about it really deeply changing the way we look at education, or true education reform, and one that has to have a role for the districts, and not just, you know, dump on the teachers, here now you do UDL in your classroom, but we're not going to do anything to change what we're doing. And that's not how a UDL needs to work. It's not really UDL if that's what they're doing. If all they're doing is a little professional development around it, then that's not true implementation of UDL. So for UDL truly to work, the curriculum -- and that could be depending on the state, done a lot at the state level, or at the district level, you know, needs really needs to be designed using universal designs learning principles that the materials and again some states the materials reflected at the district level and some are at the state level and some a little of both, need to be considered with UDL principles, that the staff development that they provide either embeds UDL principles in the subject matter content or kind of separate professional development around UDL, that when they purchase technology, that they are thinking about all students when they're doing that, and not just buying things that only work for some students, and the same with assessment. So, you know, not that you can't still improve your teaching in your classroom with UDL, you can,

even if this isn't happening more globally in your state and your district, but it certainly is designed to have that role at the state and district level.

And since so many states have said that they're doing UDL initiatives in these ESEA flexibility quests, one hopes that they truly doing that and that this will work its way down. So if they do all those things and teachers have the tools they need, they've got the crick la with the goals that work well with UDL, they'll have materials where they don't have to go out and say okay, you know, this one book or one type material doesn't work for all my students, now I have the responsibility of going out and finding, you know, other materials that may work. And they'll have the path to objectives. Like I said, that's not totally dictated by curriculum, because a lot of teachers it's very difficult to use UDL because they're constrained by the way the curriculum and the instructional goals have been written, and if all that happens, then hopefully the end result will be meaningful access and enrichment for all students. And I emphasize in Richmond, because it's important, like I said, to remember that we're talking about enriching students and not just provide the support.

So one of the other big misunderstandings about UDL is that almost every presentation I give, you know, somebody will raise their hand and say well, we already do this, we do differentiated instruction. And UDL is not differentiated instruction. It is complementary to differentiated instruction, but it is different. UDL, like I said, the big difference is that it's about state, district, school classrooms.

Differentiated instruction for the most part is aimed at the classroom where you may already have a curriculum that wasn't really designed for all the students, but, you know, you're going to figure out how to make it work. It's also more individual child as opposed to class oriented, like, let's take Johnny over here and do this for Johnny, as opposed to let's say I've got Johnny and I've got all these learners, and what are multiple different ways I can kind of present this lesson in the course of this, you know, period that I may have that will really reach all these students. And that's not to say you can't have small groups or you can't have pull-out and, you know, if you have a student with a disability that has more intensive needs and has an IEP with all kinds of, you know, things on that, that's not to say that you still don't follow that, but this will -- UDL will hopefully get you a lot further, you know, closer to where that student is so you only have to -- you don't have to do so much of that individualized, separate individualized kind of thing.

UDL is often less stigmatizing because if you recognize that
yeah, there are some kids in the class with a certain
accommodation, but by the way, making that adjustment to allow
that choice for your class in general, then those students can
pick to do it that way, but maybe some other students will also
find that it works better for them, and it's not just saying you
go over there with the IEP and you do it this way, and the rest
of us will do it that way. And often the kids with the IEP will
refuse their accommodations because they don't want to be
stigmatized. Differentiation is more efficient and effective
with UDL. As I said, there's less retrofitting so that
hopefully by the time you've gotten all these pieces together,
that you won't have as much on the spot differentiation for
individual students.

So what does UDL look like in the classroom? So you would see
the use of flexible materials for support and challenge. And
that doesn't just mean technology. Another misconception about
UDL is that it's technology. If you don't have technology, you
can't use UDL. Well, UDL is easier with technology because you
can customize a little better if you're showing, you know -- and
I'm not an art teacher so I probably will get this wrong, but
just I'm going from my own art background in school in the '70s,
but if you were showing, and we didn't have technology, but just
say you were showing a particular method of what you wanted them
to do, and you had a video of that somehow, and there are ways
for you to maybe customize to maybe, you know, audio, there
might be some visual involved, there might be some different
ways for you to show the point. You could do a demonstration.
There are many ways that you can get at what to do. It doesn't
have to just be technological.

Also, student choices. Student choices, and we're going to get
into more detail on student choices. That's probably the
biggest thing, if you just did that, it would be a huge step
forward. And by this, as I'll talk in a moment, we don't just
mean like any choice where you can do whatever you want. It's
having some structured choices within the lesson you're trying
to get at as to strategies and tools and ways for them to get at
what it is you're trying to get them to learn. Student
ownership of the learning tools and this again goes back to that
self-advocacy piece that they would have some responsibility for
their choices and reflecting on what worked for them, what
didn't work for them, and learning to make more informed
choices. And also, it captures the students on the margins.
You would see the benefit, not just for students with
disabilities, but you would see other students who might not
have issues raising to that level, or might be gifted, you know,
who would be benefitting from this.

And the traditional approach would be more reactive retrofitting
of inflexible materials, trying to figure out -- scratching your
head like what am I going to do with this, you know, some of the
kids can't use this, and that's on you. Student rejection of
accommodations and strategies, stigmatize, and it's often really
one student at a time, and so who do you retrofit for first, you
know, as opposed to looking at your classroom as a whole and
saying, you know, what can I do for this classroom as a whole
that will get at, you know, all the kids. And when we talk
about multiple means of representation, expression and
engagement, we don't just mean picking three things, so now
we've done multiple. We mean three things that are going to
address the range of students you have in your class. So no one
is left out. And -- but this is a refinement process that I'll
speak about in a moment.

So the cyclical planning process. Because no one's ever going
to get this fully on the first attempt. So the idea is to
select some choices and the variety to be offered according to
these principles. Then see how did that work out, and if you
see that there are still students, you know, who was left out in
that. And there will be students who still you didn't get with
what you had chosen. So adjusting and adding choices and
variety based on who's left out, and then delivering the lesson,
you know, again, or the next lesson, learning what you did from
the lesson before. And just refining, you know, to see, you
know, who is still left out and what more can I do.
So who is left out. The kids that left out are those that are
not benefitting. Without extensive direct teacher or peer
support that may be inappropriate for their grade level,
impractical on a routine basis and stigmatizing. So the idea is
to try to do this in a way that they're not, you know, having
somebody on top of them when they're, you know, a young adult
and they don't want that kind of attention. It's not practical
in these economic times necessarily to have that level of
support, and it's also stigmatizing. So, you know, how can this
support be provided through choices, through helping them
reflect on what their needs are, and through these multiple
means of representation, expression and engagement.

So the choice process. The idea is to introduce choices, and I
say within a context for a student to do a project or a lesson,
then to have students document or share what choice does or did
not work for them, and then they make their new choices based on
this reflection. So it's a very thoughtful choice process, not
everybody on their own, do whatever you want kind of choice.
It's a learning process for the student. And for the teacher in
terms of, you know, what works for his or her students.
So in conclusion, there is this nice little five-minute video,
which I can't show through the webinar, but this is the Web site

for it. Again, it's also on the handout so you could just click on it if you get that electronically. And it's a good summary for you of what we've talked about, just UDL in general, but also to the extent any of you want to share with others a little bit about what UDL is, this is a nice little short way to get at that.

And then I just wanted to acknowledge CAST, which I said was the organization that created the UDL framework, and those are two of their Web sites, as well as this HIAT in Montgomery County Public Schools, in Maryland, where I live and, they've got a great Web site with all kinds of UDL information and examples and videos and teacher, and someone talked about administrator question earlier. They've got short videos of administrators talking about their experience with UDL because in this county we've now got -- have pilot schools doing UDL, and it talks about how they created those pilots, and it has the principles talking about the impact they feel that doing UDL in their school has had. So that's a good thing to show if you want to talk to the administrator about. Look, these other administrators, this is what they think about this.
So that concludes my presentation.

>> LISA DAMICO: So we will open up the floor for any questions based on Ricki's presentation today.
So we've had a question, which I think will probably get answered in Gordon's webinar coming up next week, but as a teaching artist of music, are there any examples?

>> RICKI SABIA: Well, yeah, he would probably be better at specific arts examples. I can just give you an example from my own personal experience with my son, who has Down's Syndrome, and who wanted to learn guitar, and he was included in regular music classes in his high school, and the teacher was very good at coming up with multiple ways for the class to access the lesson, and for kids who -- and it wasn't just him. I mean, for kids who had trouble reading music, and I can't give you the specific examples because this is so long ago now. I can't remember exactly what she did. But she had different ways for the kids to be able to play even if they were not great readers of music, and so that they could access the lesson and they could make progress, all -- not saying that they shouldn't learn how to read the notes, but to not hold them back from moving ahead while they were taking maybe a little longer and then maybe another student, and not holding the whole class back, you know, from that.

And so, you know, that's a little example as for, you know, how you might do that in music.

>> LISA DAMICO: Okay. Are there any plans to accommodate UDL
on the standardized testing level?

>> RICKI SABIA: Well, they are supposed to. We haven't seen
those assessments yet. As I said earlier, when they put out the
proposals to give out the grant money for the two regular
assessments or the two alternate assessments, in those request
for proposals, one of the things that the groups going to these
grants were supposed to say was, you know, how they were going
to meet the needs of diverse learners, and using universal
design and, you know, in their responses, the winning groups
that got these grants for the assessments were supposed to, you
know, address how they were going to do UDL, and they have
committed to doing that.

Now, how much they are doing it and how much it looks like UDL
that I would want to see, I don't know, because they have not
come out with their assessments yet. UDL assessments is really
the hardest piece because you have -- you know, so much science
involved around what the construct validity and what we're
trying to test, and so that's the hardest piece, so I can't say
how successful they will be or not. I know on one of the
alternate assessment consortia is not just doing the assessment
but they're also doing instructional supports for teachers, and
building in to that UDL lessons, examples of how you would teach
different concepts using UDL. But, you know, it remains to be
seen how successful they are doing that in the assessment.
Obviously they can't go as far as you can in the class of
providing different ways to evaluate students, and these are
still standardized assessments. I know there's a group called
Measured Progress that's involved with a lot of the assessments
that are working to make the item delivery more accessible so
that they would have a student profile of what the students'
needs are, you know, do they need Braille, do they need this, do
they need that, and these tests, which will be digital, a lot of
them, will be able to provide those accommodations in the items
that are delivered to the student so they're delivered in a way
that allows them to use certain supports that have been
prescribed for that student and not given to ones who don't need
it so that they can better access and show what they know, and
so I'm not a psychometrician, but that's basically the best
description I can give of how that would work, and I know when
we did the UDL task force in Maryland we had some teachers say
well, if they're not going to do this in the assessments, then
what's the point of doing it in the instruction, and we had this
great superintendent from a local school district who said, you
know, well, obviously it would be best if it was done for
assessments as well as instruction, but if we don't do it in
instruction and the students don't learn, then when they get to

the assessment it almost doesn't matter whether the assessment's universally designed or not because they didn't learn the materials to begin with, so, you know, it's whether or not they do it as well as we would like in the assessment, getting the students to learn as much as they can learn by the time they get to that assessment is very powerful. And of course learning is their life, not just for the assessment.

>> LISA DAMICO: Following up on that question, do you think there are plans to increase teacher wages and staff in order to accommodate for the extra time spent on planning and assessment?

>> RICKI SABIA: You know, that is totally outs of my area of expertise of what they're going to do with wages and the rest of that. As for the UDL piece, I believe that there is extra effort at the beginning to try to do this, but I think the teachers, and a lot of the people, like I said, on that HIAT Web site, that the teachers that talk about this find that it actually saves them time in the end, once they got the idea of doing this because they're having a lot less behavior problems, a lot less, you know, of the issues they normally have that teachers are being given materials that are better for them to work with, so, you know, hopefully there isn't going to be a lot of extra time out there for you, you know, once y'all get the idea of doing this because it will save you time in the long run in terms of not having to do so much retrofitting. I've heard teachers say I don't have to re-teach so much because they're getting it sooner. So, you know, hopefully there won't be that additional time.

>> LISA DAMICO: I'm looking through my questions. I'm starting to get a lot of questions that are asking about what will be presented in next week's webinar, looking for more specific examples. Will there be elementary art literature to help teachers navigate the classroom, put together programs for one to two hours at a time, you know, looking for specific examples for visual arts, for music, and what I can say is that Gordon will be trying to touch on different art forms and give you more general examples of what UDL looks like in the classroom.

So in terms of specifics, I'm not sure how specific he's going to go based on the various art forms, but I think if you do watch that, you will have a much better sense of how UDL works so that you can apply it to your specific situation.

>> RICKI SABIA: And I also think you have an active role to play in this. I mean, part of UDL, like I said, is to give teachers, you know, materials, more materials, that actually meet more students' needs, and part of that is sharing

materials. So in our county, we've got the this UDL share site that when teachers, you know, come up with materials that they think are good, that they, you know, share them with each other, and because a lot of this is based on the common core standards first and foremost, it's, you know, the language arts and the math more than the arts, and not that that should be that way, but that's sort of how it is, that to create a repository of examples and lessons on how to do this, you know, that could be something that is even project of, you know, an arts organization to let's, you know, collect the examples we can find out there, and put them somewhere that, you know, teachers can access them and not have to reinvent the wheel. You know, teaches are doing amazing things. A lot of them are doing UDL and don't even know it's called UDL because it's best practices, but, you know, there could be a way to share those even with professional organizations if there aren't a lot of people who have written specifically around UDL approaches to the arts.

>> LISA DAMICO: All right. Well, I think that's all for questions. I would like to thank you all for joining us today, and thank you, too, to you, Ricki for a wonderful introduction to UDL. After I close out the go to webinar program, you all will be asked to take a short survey which has eight quick questions that your feedback would be very helpful to us as we move forward with more presentations. I encourage you all to join us again for next week's. You can really have that complete introduction to UDL. There is -- let me go to my last slide. There will be a transcript of the webinar available if you ask for it. That usually takes a few days to come in from the captioners, but if that's something that you're interested in, please send me an E-mail at LVDamico@Kennedy-center.org, and I would be happy to send that your way. As I said at the beginning, I'll send out a follow-up E-mail which will include a copy of today's PowerPoints, in addition to the link to the recording so you can watch the webinar over again, as well as the handout that Ricki has prepared for you all.

So thank you and I hope to see you all again next week. Good-bye.