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John F. Kennedy Center for the Performing Arts
Webinar
Pre-Service and In-Service Music Teacher Education for Working with Students with
Disabilities

February 7, 2017
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>> Hello, everyone, and welcome to the February installment of our VSA webinar series, which comes to you from the JFK center for the performing arts and addresses topics related to the arts and special education. I'm Jenna Gabriel, the manager of special education here at the center, and I will be your webinar moderator. Today's webinar is the first in February's voices in the field series, preparing services, preservice instruction, preparing educators for creative classrooms for students with disabilities. Over the course of this month we will offer 4, 15-minute lightning talks that all address this important topic in our field. Today's topic is presented by Rhoda Bernard. If you would like to view live stream captioning of this webinar, you can follow the link you see on this slide and in the chat box and in the control panel located at the right side of your screen.

Before we get started, let's touch base on a go to webinar control panel. This control panel can be hidden by clicking on the orange arrow in the top left corner. If you need to leave the webinar earlier, you can leave it by clicking X in the upper right corner. A recording of this webinar will be available afterwards so you can catch up on

my parts you missed. You can connect through your telephone or computer microphone and speakers. Just select the option that works best for you. If you are calling in from the telephone, please make sure you mute your computer speakers. You can submit comments, questions, or answers to questions using the chat box located near the bottom of the control pane. I'll monitor it throughout the webinar. If you prefer to speak rather than typing, please click on the hand in the control panel and I'll unmute you at the end of the presentation time.

There will be an opportunity to ask questions at the end of the material. Given the limited time, we ask that you avoid asking about specific students and focus on the broader talk. At the end of the session, please raise your hand to request to speak or type into the chat pane.

A copy of the PowerPoint slides and a copy of the webinar transcripts will be available, meaning you can go back to watch the viewing and supplemental materials, in addition to any notes you take during the webinar itself.

Next week, a lightning talk will be offered by Elizabeth Keefe. I hope you join us as we continue the exciting conversation that begins today. By registering for today's webinar, you are already registered for next week's presentation and I hope you will join us next Tuesday. If you would like to invite colleagues or friends to join you, the registration link is displayed in the chat panel. If you are active on social media, you can join us on Facebook and Twitter, and we would love to engage with you.

And with that, I will turn it over to today's presenter, Dr. Rhoda Bernard.

>> Thank you, Jenna. It is a pleasure to be here to talk to you about something that I am very excited about and have had wonderful experience with. And that is working as a music teacher in education, working with students with disabilities.

So first the broader reality, confirming what researchers have been saying for a long time. Arts teachers unfortunately receive insufficient training and support for working with students with disabilities, yet, as we all know, they are responsible for reaching all students in the school building. And, as we all know, arts classrooms are settings where students with disabilities often can thrive.

What we have found is that arts educators are hungry for resources, training, strategies and support for working with these student populations and that they are passionate about providing artistic knowledge and experience to all of their students, so there's a real need here, and there are not enough institutions and programs meeting that need. There are only two in the United States, our program at Boston Conservatory at Berklee, which is the only preservice music teacher education program that specializes in teaching music to students with autism, and my dear colleague's program at Moore College of Art and Design that specializes in working with special populations, a plug for her webinar on February 28th.

There are other forms of professional developments for in-service and preservice programs for art educators and special educators. Our programs are summers and evenings during the academic year to accommodate working teachers' schedules. We are moving towards a summer program and academic year program, hoping it will be ready sometime next calendar year. We have two programs, a master's degree program which is nonlicensure program, 32 credits, 15 core credits, and then a graduate certificate education in autism which is made up of those 15 core credits.

Our philosophy behind the program is we wish to develop leaders in the field of music education and autism and we are moving towards developing arts education and special needs, and I'll say more about that in a few minutes. The program combines academic excellence course work, teaching strategies, doing lots of work, doing what

we call good teaching on steroids, taking the good teaching strategies that good teachers already know, and working on how to amplify them, deepen them, and personalize them to meet the specific needs of the population of students with autism. There's a lot of hands-on practice for students in their jobs and partnership sites, gaining experience, bringing them to presentations, gaining administrative experience, and also working on partnership projects, gaining experience working on different short-term projects. The basic principles behind our curriculum are two: One, we wish to adapt and use the framework from established approaches within music education in special education. There have been many good wheels invented. We don't want to invent something brand-new, so the approaches you see listed there all are drawn on in the students' work and in the course's work.

We also think about helping individuals within the autism spectrum and other disabilities to develop in ways that may be challenges for them, so how can music facilitate other forms of development, and perhaps have impact beyond the music classroom?

The five tips piece that I was very privileged to publish very recently on the VSA blog has some quick suggestions. I'm not going to go into them, but the link to that five tips is there. These are quick easy suggestions that we work on with our students.

The graduate courses that comprise the program include a course in special needs in the gifted child, which also deals with all of the legal implications of working with this population.

There's a wonderful course introduction to autism spectrum disorders that takes multiple perspectives on autism, biological, physiological, psychological, social, political, you name it, and looks at autism from all of those different angles.

We then have a couple of quite innovative courses, a course called autism, music, and behavioral teaching, which bridges special education and music education, and we have a special educator who is also a music educator who teaches that course, very hands-on.

I'm fortunate to teach a two-semester practicum in music education in autism that contains a module on design and learning and another module on autism speech and language in music, which delves into real life teaching practice and application and research and theory, and then they all do a research tutorial that leads to a thesis or action research, and this is where I at a distance direct and study --

We got into sort of the teacher education piece of this work almost backwards. We started by offering what I call direct service programs to individuals with autism and a bunch of them are listed there. We have private music lessons. We have an early childhood class that's been very, very popular, a chorus, and we are starting an iPad ensemble this spring. So these programs were how we started, and what ended up happening is as we were training graduate students who are instructors in those programs we found that other people were interested in that training. We opened it up to public school educators in the area. This led to our getting some grants to provide workshops and led to the wonderful funding that we have for our annual two-day conference, which will be April 28th and 29th this year on teaching music to students on the autism spectrum, and that led to course development and the degrees and the certificates. So it all sort of came backwards from doing the direct work with individuals on the autism spectrum, bringing us to teacher education.

We offer conferences, workshops and consultations like the conference that I mentioned, and we do a lot of consultations and workshops in different settings with preservice and in-service educators. Our students participate in internships and

observations at a number of sites, not only our programs, school programs, adaptive programs and local arts organizations where they get to get hands-on experience that's different in context from their own teaching, sort of from an outsider's perspective to really think about the work there with a number of local partners, nationally and internationally, and it provided opportunities. We had a student in Montreal, Canada, that partnered with international partners.

We have an exciting music program due to the Berklee conservatory in Boston. It is now going to be my full-time job, and Berklee is creating an institute for arts, education, and special needs that will launch in September 2017 with me as the founding managing director. With that on the horizon, I have already become a resource within Berklee for faculty across the campus. People are inviting me to department meetings to help them work with college students who are on the autism spectrum and have other cognitive and developmental disabilities. We are developing opportunities for undergraduate students to learn about this area. We are intending to expand beyond music to other art forms, and as I said, beyond autism to other cognitive and developmental disabilities.

I have a bunch of links and resources here about our work, the direct service programs, the conference, and the graduate programs, and of course please contact me if you have any questions or are interested in learning more about what we do or coming and visiting us. We welcome visitors and we really, because this is such an exciting and emerging field and there's so much great work to be done, we need to broaden the conversation and bring in many perspectives. The hope of course is that preservice and in-service teacher education in this field will continue to grow. There is a tremendous need for it, but now we need to find institutions to take on this work and move it forward into the next coming years.

Thank you all very much, and I look forward to your questions.

>> Great, thank you so much, Rhoda. So we have now reached the question and answer portion of our webinar. If you haven't already, now is the time to enter a question into the question box or raise your hand. I would like to quickly remind you that given the limited amount of time available to us, we do ask that you avoid questions about individual students or teachers and instead focus these questions on the broader implications of the materials covered in today's talk.

So with that, we'll begin.

The first question that's come in, Rhoda, can you speak to the role of partnerships in helping universities or schools and arts organizations in supporting and preparing pre and early service teachers?

>> Absolutely. Partnerships are absolutely critical in this work. There are many different settings outside of the university where individuals with special needs are receiving arts instruction or gaining experiences in the arts. So having a partnership with another organization opens up all different kinds of possibility for students in the university, of course, to observe, to conduct research studies, which the focus in the partnership organizations are very interested in, to participate in curriculum development, to actually do some additional teaching.

So, for example, the partnership I mentioned that had a program in October in Montreal, Canada, was a partnership program with one of our partners called music for autism international, and we are sort of the teacher training arm of their program. So they create programs in school settings where individuals with autism gain musical experience and sometimes music education, but they don't have a way to train the teachers to work with the faculty to learn how best to work with students with special needs.

So we help them with that, and I have a student who happens to be in Montreal, who was able to go to the partnership program to work with -- they had a visiting artist, a percussionist who is working with the student, so they work together. She provided teaching strategies. They team taught, and she also documented the program and is doing a program evaluation paper on the program itself. So the partnership then benefits everybody, the kiddos got to play wonderful music in a terrific short term educational project. The teaching artist learned from my students. My student learned about a program like this and how does it work and got some experience teaching and also creating program evaluation materials.

>> Great. Our next question, can you speak about the balance of therapy versus art for art's sake and training preservice educators?

>> That's a fantastic question, and I really like the way it's phrased, because I get some version of that question all the time, and at Berklee, where I'm currently situated, newly situated, Berklee College of Music has a phenomenal music therapy program with a 25-year track record, so how are they different? The ways that we think about it is this: In both cases, the arts are a huge part of the picture, right?

The difference is perhaps the goals with which one enters the situation, so from a music education standpoint, we are entering our situation with the aim to provide experiences in music, but also to develop musical skills and to introduce and make students familiar with musical concepts.

A music therapist could go into a situation looking to use music as a vehicle for other kinds of development or progress or therapy, depending on the situation.

Now, because music is at play in both situations, the other sorts of outcomes happen in an educational context, and some education happens in a therapeutic context, so there's spillover, and that's great. We have students who speak their very

first words in our early childhood classes at the conservatory, and that's wonderful. We aren't aiming to have them speak their first words. We are hoping that they will develop steady beat and be able to match pitch and other things that we are working on, but the fact that this is becoming a part of their lives and allowing them a vehicle to speak is something we celebrate. So we come at it from a music for its own sake perspective on an educational plane, but we celebrate the other outcomes when they appear.

>> Great. So I have got two questions that are about teaching artists, so folks who aren't in traditional education classroom settings. Where would you suggest that they start in learning to work with students with disabilities?

>> There are lots of terrific resources out there. First of all, one thing that you can do easily from home is that there are now becoming available more publications that are sort of hands-on in nature in this area. So, for example, Sheila Scott just came out with a wonderful book through Oxford, and it just got published, called Music Education for Children with Autism Spectrum disorder, a resource for teachers, and it not only talks about children with autism but gives you resources, lesson plans, shows you about modifying.

Alison -- her most recent is great for all art forms because it deals with assessments. How do you figure out where your students are, and how do you, once you know that, make the adaptations and accommodations and modifications that are necessary to help that student succeed? So, first, I would start with some books.

Then, there are many organizations that have teaching artists that either bring in folks to do training and consultation. I have gotten hired by a number of them here in Boston. The local VSA probably has professional development resources available for you, and then there are also more and more sessions at conferences and other

professional organizes -- organizations. So, for example, the Council for Exceptional Children has DARTS, the Division of Visual and Performing Arts Education. They are going to have a number of sessions that happen to be in Boston when their conference is happening in April that will deal with arts education and special needs.

I also should give a big plug to the Intercessions Conference, a VSA sponsor, because those sessions going the last several years are a terrific way to gain professional development. Like the conferences that we sponsor, there are and more and more of these conferences and opportunities coming up. There are materials that are being published. And then look at organizations that bring in consultants and trainers for you.

>> Great, well, thank you, Rhoda, for that excellent plug. I would just add to it that it is this year in Austin, Texas, August 6th and 7th, so follow along for more about registration there.

I want to squeeze in one last question. You spoke about how your institution kind of approached the design of your programming. What steps would you suggest that other universities might take if they are where she did in providing more specific training for arts educators.

>> That's a terrific question. I think there are lots of different ways to go about it. We came in, as I said, sort of through the back door after doing direct service. I think the first thing that any institution should do is reach out to other institutions that are doing it. So I have gotten to know Lauren Stricter at Moore College of arts and design, and even though we are dealing with music, that connection has been invaluable in terms of sharing best practices, getting a sense of how curriculum functions, teacher licensure issues, and lots of other things. I would reach out to other teachers doing this. We want more colleagues, so definitely do that.

Also, see if there's a way to connect yourself with an opportunity to provide programming for people in the community. Because we approached it that way, our students have an immediate teaching context right here on Saturdays on our campus. We have partners as well, and they all go to partnership sites, but we also are living it here at Boston Conservatory at Berklee, so if you can find an organization close by that is offering a program that's adaptive or that's working with special populations in some way and can create some kind of connection so that your students get hands-on experience and perhaps service learning types of experiences in other courses with such partners, that kind of thing, so that it's grounded in real-world practice.

The last piece I would say for universities is to be connected to many different kinds of school settings, so we are connected to a number of schools and individual public schools as well as private schools of all different sorts, and that there is no substitute for time in the school setting to really understand the totality of this work and how it fits in the context of a school day, school week, school budget, school priorities. I think we really need to stay connected to the real world.

>> Great, well, Rhoda thank you so much for taking the time and thank you to our participants for joining us today. This does include today's webinar. I meant like to ask our webinar participants to please remain online for a few moments longer and complete a short evaluation survey that will open when you close the window. Your feedback is always appreciated.

And thank you for joining us for questions or comments you may contact me by e-mail at JGabriel@Kennedy-center.org or by phone. Have a great day.

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JFK Center
Webinar
Megan Bailey
February 14, 2017

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If you're active on social media, I ask you to connect with us on Facebook and Twitter. We would love to engage with you. With that, I'll turn it over to Elizabeth Stringer Keefe.

>> Great. I'm grateful to be here. I'll start with a background about myself. I'm a teacher, educator and researcher in Cambridge, Massachusetts. I'm in the graduate Special Education division. I'm faculty Coordinator Of Graduate Studies on Autism there.

Okay, just a note, when I'm referring to my autistic colleagues in this -- whoops. In this presentation, I am using identity-first language on the recommendation of the Autistic Self-Advocacy Network. I've included a resource in the references if you're interested in more information about that.

Okay...so, just to give you a little bit of background about Special Education teacher preparation. This is a changing landscape, it's a relatively young profession. And...it's, I like to say we are a profession or adolescence. The work of general and Special Ed indicators is different. Partly based on the adolescence of the profession and given the complex roles of Special Ed indicators in schools and the charge of meeting the diverse needs of complex students. In school settings.

So, this is really a lot of work that's been done by Mary Brownell and colleagues. They've done the lion share of research on Special Education teacher preparation.

So, we're a really evolving field. Medical model and clinical settings and shifting to a social model. This brings disability as a social interpretation of human difference. This is a social construction of response to difference. This is also influenced by the disability rights movement. This is an idea where disability is viewed as a social or cultural category such as race or gender.

Okay...so, next I want to talk about my beliefs about Special Education, teacher preparation, which are really important to this conversation. So...teacher education, for me, is really rooted in social justice. I keep that at the center of my work as a teacher, educator. Marilyn Cochran Smith says teacher education is learning problem and political problem aimed at social justice. This aligns well with Special Education. Special Education teacher preparation shifted in response to disability law. That has its roots in Civil Rights law which ensures fair and equal access to educational settings. Developing critical thinking, including meaningful experiences and exposure to rich content knowledge, that teachers should be prepared as experts in their local work and schools, but also, to be connected to, and recognize these larger conversations where their work is sweated. This helps them recognize intersectionality or overlapping work with social justice.

So, I'm frequently evaluating how our teacher candidates can have access to experiences that complement their theoretical learning. Now, this is the good part. This is the story about how this art show, which aligns with our Teacher Preparation Program came to be. So...as a teacher educator, it's

important to stay active in schools as a former teacher. I like to stay connected to what demands of the classroom are.

One day I was working with a teacher in a school and observed a student completing an assignment for a general education science class that required them to draw the parts of a flower. I watched him do this assignment. He became so prolific in describing aloud as he was drawing. Which was vastly different from previous years I had with him. I rushed back to the university to share this story with a colleague, at the time, was a curator of our school gallery. He's a colleague in need division of creative arts. The idea for the art show was born out of this. That began as a project, now it offers the kind of experience for my students that I just mentioned. This opportunity to engage authentically in a process and this way, my students have the opportunity to learn firsthand about disability and often helps them reconsider this assumptions about disability that they might have.

Here's an example. This is a quote from one of my autistic colleagues, John, whose work has appeared in the art show. He says: The world for me is a chaotic place. Thoughts and images swirl around endlessly in my head, making it hard to stay calm and focused. Art helps me live with autism and channel my energy into creating new visions. That's an example of what students can learn from being involved in the experience.

So...just a little about the art show. It's called 3 Artists. It's an annual collaboration with three colleagues. They generously share the gallery and we're now in the fifth year of the art show. It's an excellent collaboration where our expertise overlaps, so it offers a really rich experience for our graduate students. I just want to mention that this kind of work has been supported by my vision directory and Dean. It's important to think about that in the context of teacher preparation. It's really a community effort.

Difficulty in the community gallery and the graduate school of education, the Parker gallery. The idea is that the community -- -- no commission is retained from the artists at all. It's also a 100% volunteer effort. So...it's really, for most of us, outside of our work at the university, but graduate students who first volunteered to help with the show frequently returned to help and are required part of the graduate autism program. So, the work for the show is aligned with the curriculum for the graduate program.

It really speaks to the power of the, of the exhibit that students return every year to volunteer.

You see a photo from the opening reception last year.

So...how does this develop teacher expertise to support authentic engagement in the classroom? There are a variety of examples. First, the work is guided completely by self-advocate voices. We're allies to our autistic colleagues supporting them as professional artists, an example of self-determination, a really critical concept for all Special Ed indicators. This means persons, choices and they're in control. Also, there's a range of artists who participate with varying abilities, but the result always the same. We had artists who participate, who use no verbal expression. It always results in this amazing success.

This allows our graduate students to participate in planning from beginning to end. It provides an authentic experience that, that supporting an autistic artist to reach a goal. And then, lastly, these

experiences with the artists really help our students to reframe their views about disability and their perceptions, whether they know that they have them or not.

It's also really important to us, as educators, teacher educators that we are modeling that while we say this is important, we're also doing it. It's a model for our graduate students.

The next four slides, I'm going to show you some pieces that have appeared in the show and some reactions from graduate students, alongside these pieces as they described their experience.

This first piece is by Sebastian Lopez Duran. A Guatemalan artist. "The art show changed my perspective on communication and expression. The beautiful work that the artists create is a form of expression that truly shows the world who they are..."[captioner missed the rest of the quote]. My students are connecting this experience to the school.

This work is by Vito Bonanno. Here's another quote from one of my students. This is an artist I quoted earlier in the presentation. My former student Liam says about this, planning for the art show mirrored planning for students transitions.

That is reaction from students that appeared in this show. In case you're not convinced still, here are the nine reasons this is critically important to Special Education teacher preparation. There's three reasons for this area. This allows for disruption of the deficit model. Which is really important. It helps to reframe disability as a powerful and positive part of the experience of the person. It emphasizes social justice in teacher education. For preservice and in service teachers. They have an actual experience doing this. It also allows for an expanded meaning of curriculum. They get to see curriculum as beyond just academic content into the art. It also allows can I teen by LDA. In the absence of conclusive data, our decisions should be based on assumptions that have the least dangerous effect. This means we should be presuming confidence for the, all the students we work it. Opportunities to demonstrate their brilliance and competence. For some, everyone should have access to the arts. Everyone deserves exposure to this. But for some, it could be, just maybe an outlet. For others, possibly a career. So love to end with this quote that some of you are probably familiar with, rising tides raise all ships. So, thank you very much for listening today.

>> If you haven't already, put your question in the question box. I want to remind you of the short amount of time available to us. We ask you to focus your questions on the broader implications of the material covered in today's talk. Let's get started. We have a question already in, all the arts are great levellers of the playing field for students on the autism spectrum. To what extent are we teaching preservice teachers how to facilitate the creative process for all of their students?

>> I think that's a really important question. And I think it, for us, at Leslie and for me in particular, it extends across all of the curriculum that almost every approach to teaching content that they take a very holistic planning approach to, to thinking about how can we, you know...prepare all of our students for experiencing the arts? And just have it go beyond the idea of art being a special, for example, in schools.

>> Okay...do you see, in your work, students increase their self-esteem when that work is shown to the public?

>> For my graduate students, one of the things that's been a real take away for me was how incredibly powerful the experience is. When they see the responses of the public to the art, we have quite a crowd come to our opening reception. My graduate students have such an amazing experience watching the public react to this art.

For them, they're supported in thinking about perceptions of disability, and artist and disability in general, but I'd say it's really rewarding for them to see how the public also shifts to that kind of thinking once they view the art.

>> Great, can you talk a little about how Leslie approached the design in this program and the collaboration with the art gallery. If another university wanted to take a similar approach, what steps might you suggest?

>> I love the idea that other universities who take this kind of approach, it could be replicated. You know...I think that collaboration always starts with a great conversation, so...finding your people, finding people who are willing to engage in the conversation and get excited about it, first. I really rely on the expertise of my arts colleagues, because they know so much more about doing so much of this. I learned a lot from them. I'm not the expert with regards to some of the art. It takes commitment from two areas with overlapping expertise. The leadership at is unmatched. All the way up to the present of our university. People come to support the art show, my colleagues come, other areas of the university, so...I think the leadership support of the program is critically important, so...getting those people on board is really important to the process. We highly emphasize self-advocates. We've sought advice from self-advocates, autistic colleagues, thinking about planning to make sure it's aligned with how they see it should go.

>> Do you involve any of the K-12 schools where your teacher candidates are placed for student teaching? If so, what's that look like?

>> That's a great question. The first year of the show, we actually solicited work from schools where our preservice teachers were placed and working. And...so, we had one show that was a community show. And...after that, what we -- we had, we had one professional artist in that show. After that, we, we kind of switched over to, to including professional artists in this show. So...this is, these are people who are really pursuing art as a career. That was a decision by design. We wanted to see a shining end result that we could illustrate to our teacher candidates. Here's what it looks like when people are supported through their lives to pursue an interest, get really, you know, expert at it, be brilliant at it, in a lot of cases. Some of our artists haven't had any professional art training, but have been supported along the way by professional educators that helped them.

We love to have schools. One of the things we do as an extension back to K-12 schools. We sometimes help facilitate our artist doing talks in our K-12 partner schools. That happened last year. One of our artists did a talk. That's something we're trying to do more of. We can help students identify those positive examples as well.

>> Can you elaborate on how your alumni report the impact of this experience on their work when they're in the Pre-K through grade 12 system?

>> Yes...so, in advance of this talk, I actually, I've gotten a lot of anecdotal feedback from students who experienced the art show and who have gone through the process and many of them, as I said earlier, return to volunteer with the show year after year. Which is really heartening, and speaks volumes. In advance of this talk, I actually, explicitly sought feedback. I sent out sort of a general e-mail to people to see if I got any responses about their experience and I was just overwhelmed by the number of responses I received. From people who talked about how it shifted their thinking about planning and the options they gave students. The ways they would conduct transition planning. The ways they used art to support communication and social interaction. It was really incredible. It really emphasized the need to have this be a required part of our program and very focal.

>> Great...so, that does wrap all the time that we have. I want to thank you, again, Elizabeth for

taking the time to join us today. And I'd like to ask you, our webinar participants, to please remain on the line for a few moments longer and complete a short evaluation survey that will open when we close the window. Your feedback is always appreciated. And finally, thank you for joining us. For questions or comments, you can contact me by e-mail at JGabriel@Kennedy-center.org.

>> Thanks so much.

[Call concluded at 12:53 p.m. ET].

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>> Hello everyone and welcome to the February installment of our VSA webinar series, which comes to you from the John F. Kennedy Center for the performing arts. I will be your webinar moderator. Today's is the third in February's Voices from the Field Series: Pre-Service Instruction. Over the course of this month, we're offering four 15-minute lightning talks that all address this important theme in our field. Today's talk is offered by Katie Kirkman from Teacher's college Columbia University. What do young special education teachers most need in their trainings? If you would like to view live stream captioning for this webinar, you can follow the link in this slide and in the control panel on the right side of your screen.

The go to webinar control panel can be hidden by hitting on the arrow in the corner. A recording of the webinar 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 through your computer's microphones and speakers. Select the option that works best for you. If you are calling in from your telephone, please make sure you that you mute your computer speakers. You can submit comments, questions, or answers to questions using the chat panel located need the bottom of the control panel. I will monitor it throughout the webinar. If you prefer to speak your input, please press the button in the control panel and I will unmute you at the appointed time.

Given the very limited amount of time available to you us, we respectfully ask that you avoid questions about individual students, and focus on broader questions about today's talk. Please focus on the raise your hand icon if you wish to speak or type your thoughts into the chat panel. Within the week we'll send out a follow-up e-mail with a link to the recording of today's presentation, a copy of the PowerPoint slides, and a copy of the transcript.

Next week our February voices from the field series continues with a lightning talk offered by Lauren Schticter from Moore College of Art and Design.

By registering for today's webinar, you're already registered for next week's presentation, and I hope you join us next Tuesday. If you're active on social media, I invite you to connect with us. Facebook, VSAinternational. We would love to engage with you. And with that, I will turn it over to today's presenter, Katie Kirkman.

>> KATIE KIRKMAN: Hi everybody. I'm really glad to be here with you today. I'm excited that we get the opportunity to talk about such things. I have been listening in on the other two sessions this month, and just really cool and inspiring. A little bit about myself. I'm coming at you from Teacher's College. I'm here in the autism and intellectual disability program. I'm studying autism, but I also support and help supervise student teachers in special education classrooms.

I myself was a special educator here in New York City for seven years in District 75, the Special Education District. And during my time there, I got to be involved with a lot of really wonderful arts programs. I have a real love for the arts and for what they did in my classroom. I just kind of want to go over today some of the areas where the two sort of fields where special education and arts education can meet and help support our students even better.

So first of all, the role of teachers of the arts is to really facilitate creative processes. I think in one of the last sessions somebody mentioned that arts are more than just a special period. I think that's really important. It's a whole methodology! And teaching through the arts can be done in any academic area. It's more of a way to let children express themselves or create in different ways that are outside of maybe just what's written down on paper.

But the special education field also has its own set of empirically-based methods. And sometimes the two of them can be seemingly at odds. So I want to go through what are some key areas of competency that an instructor would need to know from the special education perspective.

People who are able to think on their feet. Because different situations pop up. Providing a lot of differing modalities for learning. I think that I've experienced a lot of teachers of the arts who use their hands, who use visuals, who use song. All of these things are really important for our special needs community because different modalities are important for how they learn. You guys are focused on inclusion. And really care to make sure everyone feels welcome, which is obviously very, very important when we're teaching special education. And it's also exciting you guys sort of are natural at this. Different areas of intelligence and recognizing that different skill sets exist in different types of intelligences. So these are really good places to start. So it's like you're predetermined or predestined to be special educators.

But three main areas that I'm going to focus on today are structure, communication, and behavior. And I'm going to start with structure. So a lot of times structuring can seem like it might hold a teacher back. Or it might limit creativity. But that's not the case. Routines are really, really, really important for the special education community. Children feel more comfortable when they know what to expect from their teacher. And when you make little routines that surround your activity and surround the exploration that happens within the arts, it's sort of like gives the children comfort zones for them to feel like they can move around in.

Some examples of this are if you're for example a teaching artist who comes into a room, if you have some sort of an opening song or activity that is the same every time, and it can just be short, the kids help transition into the activity and they're sort of reminded who you are and they click into that mode. And then you learn and you have their trust. And the once you sort of get their trust, you can encourage them to do some more exploration within the structure that you planned out.

It's also really important to remember visual aids, transitional cues. All of these things that you can't just express verbally. Children who have special needs really respond to a lot of different types of like I said earlier modalities. So having visual cues for them when it's time to clean up or when it's time to move to a different chair, or even a little bell that says there is a two-minute warning before class is over. These are tips that are helpful in all classrooms, but are vital to the special education classroom.

Behavior. This is a big one for me. I'm a big proponent of a lot of the theory behind applied behavior analysis. It's important for teachers of any subject to really look at behavior from somewhat of a scientific perspective and remove emotion from it. And understand that any behavior that a child produces is for a reason. And if the behavior of is interfering with other's learning, what kind of replacement can be provided for that child? Being able to simply monitor behaviors and have an understanding of different techniques that are used to increase or decrease behaviors, these are all really important topics for a pre-service teacher to review and understand and go over. Being able to

watch and just sort of keep data in their minds, if not on a data sheet. But remembering that behavior is happening for a reason.

And then lastly the area of communication. Teachers of the arts, like I say here, must familiarize themselves with many modes of communication. This, I think, is probably best done with exposure. We have so many different ways to give children a voice these days. A lot of the times children carry around iPads with picture symbols. A lot of children use different types of sign language. It's really important that if you're going to be working with children you understand how they communicate and are able to incorporate those communication methods within your own lesson. That, you know, is giving the children a voice. And again that goes back to providing a lot of visuals. But understanding how these children all communicate is very, very important.

I feel like I just flew through that really fast. That's all I have right now. Those were my three areas. So Jen, I guess I can turn it over to you for questioning.

>> Great. Katie, thank you so much! So this does bring us to question and answer portion of our webinar. So if you haven't already, now is the time to enter a question into the question box or raise your hand. I would like to quickly remind everyone that given the limited amount of time available to us we do respectfully ask that you avoid questions about individual students and really focus instead on the broader implications of the material covered in today's talk. So with that, let's get going!

The first question that came in actually is a clarification question. Katie, can you give us just a quick overview of what applied behavior analysis is?

>> KATIE KIRKMAN: Absolutely. Applied behavior analysis is a scientific field that comes from behaviorism. And it's basically a lens through which to look at behavior. It's sort of scientifically explaining why behavior happens as a result of environments. Applied behavior analysis is used often for children who have special needs in therapeutic settings. But actually the implications are quite broad. And it's just like I said earlier, a way of looking at behavior as a function of the environment.

>> Great, thank you. This next question starts to draw, build on some of the parallels between the arts and special ed. When thinking about lesson design, teachers should think like storytellers or performers and that each lesson has a distinct beginning, middle, and end. Does your program ask pre-service teachers to be explicit in participatory set and to use structure to open and close a lesson?

>> KATIE KIRKMAN: Absolutely. That's really important. I love that strategy. Just for kids to understand what they did that day even, it's nice to have a consistent, routine opener that kids are used to. And somewhat of a share out or some kind of a routine closer at the end. The more, especially with the special education population, the more routine these things are, the more kids can learn and grow and understand. I really like the story analysis, in fact.

>> Great. Can you point us to some resources to read more about some of the redirection strategies for negative behavior that you mentioned?

>> KATIE KIRKMAN: Oh, absolutely. If you, honestly, if you were to Google search ABA and redirection strategies, you probably would end up with a whole lot of different things. I'm always a big proponent of planned ignoring, which can be somewhat difficult in a classroom setting. But a lot of times negative behaviors happen because kids want attention. And when you direct your attention towards positive behaviors, it's sometimes a miracle worker if you ignore it. But sometimes behaviors can be dangerous or they're getting attention from their peers, so really, really trying to engage on when a child is engaged in cognitive behaviors is important. So handing out your rewards as a teacher based on good behavior strategically.

>> So the next two questions kind of overlap, so I'm going to try to phrase them together a little bit. You mentioned some core competencies that arts teachers really naturally bring into a special education classroom. Can you talk a little bit about what role you see for those competencies or the arts more broadly in developing special ed teachers? The second question that kind of gets at this is what would your own teaching have been like if maybe some of those strategies or PDs had been a part of your pre-service training?

>> KATIE KIRKMAN: Oh, I really, really love that. I think that for me I'm going to answer this like actually rather specifically. For me, understanding that the lesson, some of the training I got, understanding that the lesson was about the actual process and not about the products. There were so many activities through the program that I was trained in where it was all just about the engagements in the moment and about giving kids an opportunity to connect with each other through this art activity. And we didn't even necessarily have a product left over at the end. I think that trainings like that and examples of lessons that are more about process and opportunity should absolutely be incorporated in all teacher education programs, especially special education. I really loved my training. I think I would have started off quite differently if I had understood more about the process and the product.

>> Great. And does Columbia encourage or provide opportunities or training for any of the SPED students to increase their experience in arts and knowledge?

>> KATIE KIRKMAN: In our program, not to my knowledge. It's a big deficit. Teacher's college sort of partitions off the training to these teachers in different areas. Frankly, I think it's an area of need. I wish there were more opportunities for people to give trainings like I received when I was a teacher up to pre-service teachers. I think that would be really beneficial for anyone involved.

>> Okay, so we've got time for one more questions. What do you think K-12 schools or districts could learn or adapt from your experience? As a special educator? Getting this training in arts and arts integration?

>> KATIE KIRKMAN: I think that the training that I received in arts and arts education was very well planned out. They came with a binder of lesson plan templates. They hands-on showed the teachers how to plan the lessons, what the lessons were about. There was a workshop where the teachers would go and participate and then teaching artists would come to the classrooms. And the teaching artists were never there as like a special teacher or a prep. The teaching artists were there to hands-on train the teachers in the specific methods. And we were held accountable to be doing these lessons on our own even when the teaching artist wasn't there.

So to encourage teachers to do that, you do have to sort of give them the tools, and we were provided with all of those tools. And I think that that's a big part of it, especially in public school education. It's providing them with, the way that we provide our students with structure, teaching artists can provide the teachers with structure. It really helps a lot.

>> Great. Well Katie, thank you so much for taking the time. To our viewers, this concludes today's webinar. I would like to ask you as participants to please remain on the webinar a few moments longer and complete a short evaluation survey. You can contact me my e-mail or by phone. Have a great day!

>> Thanks so much!

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12:29 PM (EST)

>> FEMALE SPEAKER: Today's webinar is the fourth and final presentation in February voices from the field series it, preservice instruction, preparing educators for creative classrooms with students with disabilities. Over the course of this month we have had four 15-minute lightning talks that address talks in our field.

Today's talk is held by Lauren Stichter, of Moore College of Art & Design. The question is what do art teachers needed their training in order to be best prepared for classrooms with students with disabilities? If you would like to live stream

captioning of this webinar, you can follow the link you see on the slide and enter the checkbox located on the right side of your screen.

Before we get started, let's touch base on the go to webinar Control Panel and this control panel can be had by clicking on the orange arrow in the top left corner. If you need to leave the webinar early, you can leave it by clicking on the X in the upper right corner and a recording of the webinar will be available afterward, so you can catch up on any part that you missed.

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Again, at today's presentation and, you will be given a time. We respectfully ask you questions about individual students or teachers and instead focus your questions on the broader implications in today's talk and during this open-ended

question and answer time, please, click on the raise your hand icon if you wish to speak or type your thoughts in the chat panel.

Within the week, we will send out a follow-up email to the link up the recording of today's presentation, a copy of the PowerPoint slides and a copy of the webinar transcript and this means you can go back to watch the recording and review materials in addition to any notes you take during the webinar itself.

Our next webinar is called adapting arts curriculum for students with special need, my year with music words Opera and will take place Tuesday March 14th already, you can register for it by now by clicking on the link in the chat panel. If you are active on social media, connect with us using hashtag VSA webinar and on Facebook we are at VSA International and on Twitter, we are @ VSA and we would love to engage with you. And with that I will turn it over to today's presenter, Lauren Stichter.

>> LAUREN STICHTER: Hi, everyone, thank you, so much for listening, and today. Again, my name is Lauren Stichter and I am the graduate and program director for this with a Master's degree of art education and here at the Moore College of Art & Design in Pennsylvania, and I am delighted to be a part of the series and the talks and I think it is just VSA folks are doing this.

This is my quick take on -- I figured -- sorry you guys probably cannot see me -- there we go. This is because it is only where to listen to a voice and tell you a little bit about why the good folks VSA our let me doing this. For 15 years, I've been at the Pennsylvania School for the Deaf and I'm the lead art teacher there and during my time I got to do a really exciting six month in there do in India -- in Dehradun, India.

I was in post-high school types type settings and I trained them on how to incorporate art into the curriculum. The last five years of my 15-year stint at the school for the deaf, I was part of the faculty here at Moore College of Art & Design and I was on the grad art advisory board program and in my predecessor, Lin, she retired and I had the great honor of taking over that position as a director and I'm now teaching here at Moore College.

(Indiscernible) for our state association and I was honored to receive a cross checked from the VSA folks and we are hosting two professional developments here at Moore College.

So some folks to keep and I own, for your own day-to-day, whether you are connected to social media or following this blog, if you are not following that everything VSA is doing, please do that. Like everything they were talking about, with Facebook and Twitter is so rich and talking about all of this and other places that are offering tools and resources. Certainly, come follow us at Moore College of Art & Design. I

post a lot of what our students are doing.

My new friend Dr. Rhoda Bernard is doing some great stuff. Music teacher and education program with those with special needs and students with autism and I have heard wonderfully that they are launching a new educational Institute as well.

Council for Exceptional Children Division of the Arts just started this year and then, of course, the National art Education Association, special interest group, SNAE, is a great place to be an art educator, and have a Facebook dialogue with your colleagues across the nation. There are only a few states who have state representatives for this group, so if you are interested in that, please reach out to me to talk more about starting your own chapter in the state.

Great. So I have a few minutes to give some quick tips. I wanted to hone in a little bit on communications, space, tools, behavior through the lens of universal design for learning and rather than do a whole different flavor about how short the time is, let me show you a few things that I'm really excited about and he thinks that our students work on here at Moore College of Art & Design.

Here are some images of communication, which is, of course, is key in getting started with any learner in the art realm and all are, Young artist need ways to communicate in the classroom, and at times I run into folks who say well, they are not verbal and I'm not really sure what to do or there are a lot of home

gestures going on or they are using sign language and I'm not fluent in American Sign Language or whatever, and they don't even start. So I think the great quick easy way is to offer access to communications to anyone in the room by creating a visual and aural checklist. And you can create these on your own, and you can see if few samples here. Some folks are using text, picture, you can see that on the clipboard on the bottom row and of course, technology comes into play there as well.

My biggest push is that art teachers are not just held up by their fear of the unknown, but that we are creative in our thinking and design of how to offer ways to communicate, not only with us as their educator, but also with their peers and for each other. So just be thinking about solutions. Don't let that be a thing that prevents you from even getting started with these folks. And of course, of course, if they have wonderful background service or a Special Ed teacher or the IEP, if you have access to them and they are a reliable source for working with these children, please reach out to them and talk with them about that and just glean as much information from those wonderful support systems.

Space is another thing to consider. Is your space accessible?

Do you need to help students define their use of space?

I had a group of young boys who were -- had ADHD and often they just did not -- this particular group did not really know

how to offer each other personal space and I had a student in the bottom picture there, would we were working with these kids, one of my students here at Moore, like I really want them to paint these large pictures on the wall, but I am worried it is going to get all over each other and that process and so we created this diagram of each individual student space with tape on the floor in the wall all the way up with painters tape and then kind of the sharing of materials too. He created some really strong structure around how to access those materials and made them directly across from where they were painted on the wall.

So thinking about that process a little bit. And, again, rather than say, I think, these kids just cannot quite handle working that big or it is too messy or I feel like I will lose control of the class, think about ways to create a space where they feel safe and you feel safe for new things.

Similarly, the top image of just tape on the floor for youngsters who might not really know how to sit in a circle yet, and then, of course, considering access to height and where things are or are not, putting things away that you don't want kids to access during that time, or pulling things out that are readily accessible.

Again, not just for those with special needs, but really considering how it makes your life a little bit easier when you are labeling things and putting them out in an orderly fashion.

It starts to level the playing field a little bit for folks, so you are not just singling out -- here are the scissors for kids who are able to cut with typical scissors and here are the scissors that are for those who might need some more support. But really putting them all into one place and let kids pick and choose.

I had some teachers say what if everyone wants to try the special scissors? Take it on. Let everyone try the special scissors and grab an extra pair. You never know in that class, while we have some kids with their IEP, we have some kids who come on labeled or their families might not know. And what happens with those materials I think is really important along with the space they might need to use them.

I just want to go back one -- I will go to this little bit when I talk about behavior, but offering a safe place for kids to choose to go to do get away, to chill out a little bit or get some sensory input of some kind on their own, creating a space where they can choose to go or where you can suggest that they should go for a specific amount of time, I think, is really important to your classroom culture and, again, that everyone is to use it and not just kids with different abilities.

Tools and materials, at this point you can Google all kinds of different things. I threw a few fun cheap and easy, working in the Philadelphia school District, we don't always have the financial resources to get all of the big fun stuff like the

wheelchair with the big painting brush down the corner of it, but I do love little things like Velcro from the dollar you can help hold things in children's hands. The top left corner is one of my most favorite stories.

The child on the right has a specific syndrome. He is missing some of his fingers and my student here at Moore really wanted him to so a felt monster and I myself -- I'm a to say I was a little bit like that is going to be tricky, but instead of saying that he cannot do it, she grabbed this paper cup and got the embroidery hoops and started to pin things down, so that this young man, he could look under and look over and not need to hold all of the elements for the sewing process. All he needed to do was focus on that one needle and thread and get things in and out and so in it together. And he created a beautiful, beautiful monster.

Sensory toys, trying things like painting with pudding, offering captioned videos and work for your students who are deaf or hard of hearing, just be playful, find a really cool recyclable stuff to work that out.

And then I am going to focus a little bit on strategies for behavior modification because often the thing that I get asked the most when folks, don't feel confident or even safe at times teaching children, let alone children with other needs, it can be really inhibiting. And sadly, I run into folks once in a while and they say what are you doing with your kids with the

classrooms and my typical learner is over here making their artwork and then off in the corner, I have a few kids working on coloring pages like every day. And I'm like tell me more about that. Why is that going on? And they say well, sometimes there are some noises or outbursts or they need to walk around every once in a while and I am not sure how to incorporate that into our class time especially -- I don't know about you all, but if you have 30 or 35 kids in a class, how do you create an environment where they can all learn together? And that for me really takes the biggest chunk of time, like months of investing and changing a classroom culture.

So how I start this off is by considering what systems you already have in place. The rule of the school, the rules of your classroom, do you have Special Ed teachers that you can reach out to? Are you lucky enough to have any therapists on staff or behavior specialists? Who are on your team? Because often as teachers are know we are isolated in our own classroom and that can be really tricky and I would imagine like myself you all are probably experiencing things like while you are in class everyone house has their prep time.

So it's hard to drag folks to come help you out when you need it, but really figure that stuff out, especially if you are in a new teacher heading into a new school. Learn those things as much as you can. When you have your student and those first few weeks -- and I say weeks and not just a few days, but if

weeks of school, be very specific about what your expectations are for the class and include behaviors you might need like having a space for kids to go if they need time out and giving them permission to go if they need to.

Often if kids can anticipate their own trigger for behavior, they might choose to go on their own without any shame rather than us bringing it to their attention. So consider those things, talk about your rules, make them really short and clear and concise and offer pictorial ways of understanding those rules. Ask your students what those rules look like, make them positive. Instead of no running, talk about how we walk in the classroom.

And gosh, I get real excited about the stuff. I am just trying to take a minute to think. I think really asking kid what behaviors should look like and then when you respond, and you see a behavior you don't like, you can point back to the rule and say, hey, I need you to be walking right now or I need your hands to be by your side. Always let them know what their behavior should look like is really, really helpful especially with some kids who are on the spectrum, having their specific directions is important.

Instead of stop doing that or no, be quiet, we really specific about what you want that behavior to look like. Delegate support to adults and also to children. I think that one of the ways that we have been able to cut out on some of the

behavior stuff is if I ask kids for help, and high school students. And when I have a student who is not super invested in the lessons or they are off being a little distracting, I pull them up alongside side and I absolutely -- I mean, you hear this often -- it actually. Those kids are often longing for a relationship. And then for those who might actually not quite be able to understand or even be able to control themselves, training the classroom to respond to them is really, really important.

The same thing with like hey -- and even asking the classroom teacher to pull out a student for just the first 15 minutes or so in class. I personally am a big supporter of asking the class -- or telling them things like hey, I noticed that Jenny has a little bit of like a whistle once in a while or she has to get up and walk over and sharpen her pencil. But we are all going to stick to work and respect that Jenny needs to whistle once.

Know that I have created a space for Jenny to go whistle, and she might walk around and go back and do that. But your eyes will always remain on me and you will be supportive of her and respectful of her and that is the tone for how we think about everyone.

When you see a behavior well, be very specific and respond immediately. If you are telling hundreds of kids every week that they are just doing a good job, it doesn't make it very

personal. So do that. Make it very personal and respond very quickly when you see it done well.

Especially kids with harder behaviors, you might need to do it more often, every few minutes even ending than kind of leaned that child over time off of the need for constant attention like that. And then finally, don't take it personally. I have had kids -- they have said really harsh four letter words to me and are really angry about the way things are going. But when my tone is calm and kind and commanding, even if I am boiling inside and things are really hard, that usually helps kids to chill out a little bit. They tend to meet you at your voice. But if you escalate, they will escalate with you often.

So that is my quick and dirty version of tips for the classroom and I am happy to take any questions.

>> FEMALE SPEAKER: All right, great. Lauren. Thank you, so much. So we have now reached the question and answer portion of the webinar. If you have not already, now was a time to enter a question into the question box and raise your hand. I would like to quickly remind everyone that given the limited time available to us, we ask you specifically to avoid questions about individual students and teachers and focus on the broader implications of the material.

So we do have a few that are already coming in and I will start reading them.

>> LAUREN STICHTER: Great.

>> FEMALE SPEAKER: So first is where can we read more about communication with nonverbal students?

>> LAUREN STICHTER: Where can we read loco I would have to look that up a little bit more -- my brain is not quite recalling things very quickly at the moment, but I'm happy to send off a list with the PowerPoint and then I would just go to those groups that I mentioned earlier and you can easily ask the whole group and get a plethora of resources has a grad student, they are working on their thesis right now and there are two different sites in Philadelphia, adults with disabilities, and she is doing it solely on communication with nonverbal folks so I'm actually really excited to share too.

>> FEMALE SPEAKER: Great. Next questions, I am sure, you know, the number of art teachers feel their preservice education prepare them for working with students with disabilities is very low. How did Moore approach assessing the need and the art teacher community to help determine how to structure is program?

>> LAUREN STICHTER: That is a great question. So this program was started by a 35-year art veteran and she was also an alumni of Moore. And I think she was feeling like there was not enough training for folks out there, and she had a heart for her Special Ed classes who came in to her art room and so something just needed to be done. So we are doing it.

And we check in -- the program is almost 10 years old. But even in the last few years, we have updated it regularly because

we are trying to stay ahead of what is going on in the field and so like we started a team for special populations last year. We have a lot of hands-on work, and we won't folks to feel like they are getting a lot of good coaching while working in a realtime experience before they went out into the field again.

>> FEMALE SPEAKER: We have had a couple of folks here who have written about similar questions so I will try to bunch them together. The people seem to really appreciate these quick and cheap ideas for adaptations. Do you have a preferred resource that use for learning how to create a tools or materials?

>> LAUREN STICHTER: I that I think my favorite ones are the ones where my students create here because they are often on the fly, but really Google has given us quite enough to get rolling. I don't have a specific site. I think just start with images or find folks interest pages. That can be interesting too. But a lot of it is based on the lesson itself and the necessity. Like the sewing project; it was just like how can we make this accessible to everyone in the room?

>> FEMALE SPEAKER: What are the principles of universal design for learning for multiple means of response? What is a typical spectrum of typical means of response in your classroom when it comes to artistic creation?

>> LAUREN STICHTER: Can you say that one more time?

>> FEMALE SPEAKER: Sure. One of the principles of universal design for learning is multiple means of response.

What is that the typical spectrum of acceptable means of response in your classrooms when it comes to artistic.

>> LAUREN STICHTER: Wow! That is a great question! I don't have -- well, every classroom is different. So that is a little bit hard to gauge and I think that we are just trying to offer multiple modalities for language, access, and create a process. That is a much heavier question. I would really love to talk to that person about that more. That is an exciting.

>> FEMALE SPEAKER: What do you think the K-12 schools and districts can adapt from what Moore has learned over the last 10 years?

>> LAUREN STICHTER: I think -- I still think there is not in a professional development out of there. I mean at this point, I think, the general percentages that I am hearing at this point are between 15 and 25 percent of all students that have IEPs -- don't quote me on that, but that is the sense I am getting these days. And we all know -- I mean, every art teacher works with children who has disabilities. And it is still hard to find training for folks. So yes, I am eager to help to get as much out there as you can and we have got some good folks and higher Ed trying it out. And I would say just getting involved with regional chapters and following folks like VSA and the chapters of SNAE is really important.

>> FEMALE SPEAKER: Great. Well, thank you so much. That is unfortunately all the time we have for questions. So that

concludes today's webinar.

So I would like to ask you, our webinar participants, to remain on the webinar a few minutes longer to complete a short evaluation survey that will open when you close the window. Your feedback is always appreciated, and thank you for joining us, and thank you, Lauren for taking the time.

For questions and comments, you can email me at jgabriel@kennedy-center.org.

>> LAUREN STICHTER: Thank you, Jenna.

12:57 PM (EST)