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(Writer standing by.)

>> SPEAKER: Hello, everyone. Welcome to the August installment of our VSA webinar series, which comes to you from the John F. Kennedy Center for the Performing Arts. I am Emily Thiell, the program coordinator of special education here at the center, and I will be your webinar moderator. Today's webinar is called using universal design for learning to promote arts integrated literacy instruction. If you would like to view live stream captioning of the webinar, you can follow the link you see on this slide and in the chat box on the control panel located on the right side of your screen. Before we get going, I'd like to take a brief moment to introduce you to the WebEx event center. Broadcast messages from the team, such as for the live stream captioning, appear in the chat box, which you can select from the control panel on the

top right of your window. If you need to leave the webinar early, you can leave it by clicking the X in the upper left corner. A recording of the webinar will be available afterwards. You can catch up on any parts you miss. You can connect to the audio portion of the webinar through your telephone or through your computer's microphone and speakers. Select the option that works best for you. If you're using your telephone, please make sure you mute your computer speakers. You can submit comments, questions, or answers to questions using the Q & A option, which you can select from the top panel. Please note that this is different than the chat box and allows moderators to view your questions. Please make sure that your question is directed to all panelists. I will monitor the screen throughout the webinar. If you prefer to speak your input rather than typing it, please click on the raise your hand icon, which can be found in your view on the participants' panel. I will touch base with you and un-mute your microphone at the appropriate time. Much of today's presentation will be conducted over a screen-share. If you would like to adjust your view by zooming in or zooming out, you can click on the magnifying glasses. You can also expand your view to

a full screen.

At the end of today's presentation, there will be an opportunity to ask questions about the material. During this open-ended question and answer time, please raise your hand if you wish to speak, or type your question into the Q & A box. Within the week, we will send out a follow-up e-mail with the link to the recording of today's presentation, a copy of the power point presentation, and a copy of the webinar transcript. This means you can go back to watch the recording and review supplemental materials, in addition to any notes you take during the webinar itself. Our September webinar, the arts and special education: A map for research, will take place on September 12th at 3:00 p.m. The registration link can be found in your chat box. If you're active on social media, I invite you to connect with us using hashtag VSAwebinar. On Facebook, we are VSA International. On Twitter, we are VSAINTL. We would love to engage with you. With that, I hand it over to today's presenter, Heather.

>> SPEAKER: Welcome, everyone. Today, we will be talking about using UDL to promote arts integrated literacy instruction. I'll start by introducing

myself. My name is Heather Francis, and I am a UDL implementation specialist at a non-profit organization that works to expand learning opportunities for all individuals through universal design for learning. In my current role, I support schools, districts, and states as they infuse UDL into their educational offering. I travel across the country to provide professional development for educators and coach them as they use UDL to better support all learners. Prior to coming here, I worked as a special educator in public schools where I focused on supporting language and literacy development. We're going to start our webinar today by asking you to reflect on your goals. What do you hope to accomplish by participating in today's webinar? Write your goals somewhere, whether on a post-it note, your device, or on a scrap piece of paper. We'll be reflecting back on this goal at the end of the session. I'll give you about one minute to consider your goals.

>> SPEAKER: Heather, I apologize, but we actually can't see your screen.

>> SPEAKER: Oh. You can't see it at all?

>> SPEAKER: No.

>> SPEAKER: Let me doublecheck. I apologize.

I apologize. Are you able to see it now?are you able to see my screen now?

>> SPEAKER: I am, but hold on just one moment. For whatever reason, it's actually not recording. I apologize.

>> SPEAKER: No problem. Okay, so, hopefully, everyone is able to see my screen now. Here is my contact information. I'm displaying it right now, and right now, we'll take about 30 more seconds to have you just consider what your goals are for today's webinar. Okay, so now we'll take a look at our agenda. We'll start by activating our background knowledge about universal design for learning and literacy. Then I will introduce tips for using UDL to integrate literacy in the arts. Last, we'll close with time for reflection and an opportunity for you to ask some questions. At this point, I've provided you with some insight into my background and setup the agenda. Now I want to learn a little bit more about you. I'll invite you to visit the link listed here, which I believe we'll also add to the chat, and there will be a few questions that will help me to learn more about where you are from and your background with UDL. Wow, I can see we have some people here all the way from

Alaska. I'll do a few more seconds before moving on to the next question. Okay, we'll get the next question up here. So now I want you to rate your knowledge of UDL, or universal design for learning, with one being little or no knowledge or experience with UDL, and five being a high level of knowledge or experience with UDL. A few more seconds here. I can see there's a lot of variability in our knowledge about UDL. A lot of people somewhat comfortable. Okay, I'm moving on to our next question.

So now, how did you rate your knowledge of literacy? On the same scale, with maybe one being limited or not very much information or knowledge about literacy, and a five being a lot of information and experience with literacy. Okay, it seems like we're a little bit more comfortable with literacy than we are with UDL, so hopefully, I can provide you with some new information today. We just have one more question. The question is what is your role? Are you a general education teacher? A special education teacher? A teaching artist? An education administrator? A parent? Or something else? Okay, so it looks like we're mostly other, so if you have anything you wanted to share about that, feel free to add it into the chat,

and then we have quite a few teaching artists and a few education administrators. So, thank you so much for providing me with this information. It's wonderful to learn a little bit more about you, and please keep the poll ev link available somewhere on your device as we'll be revisiting one more question a little bit later in our session. So now we're really ready to dive into activate some of your background knowledge as we prepare for some new learning. One thing we know from the learning sciences is that metaphors help us to understand challenging concepts. So, to activate background knowledge, we're going to start with an analogy that most of us can understand; food. Imagine that it's Saturday night and you're having a group of friends or family over for a dinner party. You found a great new recipe for Mexican style lasagna. You spend hours in the kitchen, preparing the pasta noodles, cooking ground beef, and carefully laying on cheese, beans, corn and salsa to create a mouth-watering dish. Hungry yet? Your guests arrive one by one and remark on the aroma coming from the kitchen. You announce proudly that you've made Mexican style lasagna for dinner.

Then something goes wrong. One guest mentions

they're eating a gluten-free diet, you've got another who's lactose-intolerant, and another has recently become a vegetarian. You've put all this time and energy into preparing a great dish, so what do you do? By creating a buffet of ingredients, your guests could choose the toppings that meet their dietary needs -- audio breaking up -- at the heart of universal design for learning. Another metaphor for universal design for learning is the GPS. When you think about using GPS, what information do you need? Think for a moment, and I invite you to enter your thoughts into the chat. Emily, if you just wouldn't mind reading me some of the responses, I'm just not able to see the chat.

>> SPEAKER: I'm just going to give people a few more minutes, but you can also message this directly to Heather by scrolling up and selecting panelist Heather Francis. One person says understand how to use GPS and understanding symbols. Another says most helpful if I already have a general idea of where I'm going.

>> SPEAKER: Excellent. Thank you so much for sharing some of your thoughts. So, when we're using a GPS, we need three key pieces of information; where you're coming from, where are you going, and how do you

want to get there. With a GPS, we need to understand our current location, where we are coming from. Next, we need our clear goal, or our destination. Last, we need flexible means, or routes, to reach our destination. Like the GPS, UDL helps support students in reaching their goals. First, we need to understand students' current levels of performance and understanding. We need to know where they're coming from. Then it's essential to have clear goals for the learning experience. Before we even begin the lesson, we and our students need to know where we're going. Finally, UDL champions pathways for students to meet their goals, just like your GPS allows you to avoid tolls, select the quickest route or opt for a more scenic journey, UDL provides flexible means to reach a destination. Let's look at one more metaphor from Shelly Moore, whose research focuses on inclusive education in UDL.

(Video playing with captions.)

>> SPEAKER: So, which of these metaphors resonated most with you? Remember, we had the lasagna metaphor, the GPS metaphor, and the bowling metaphor. So, take a moment to reflect and share your thoughts as we're going to create a word cloud together. So,

we're receiving a lot of responses. Bowling is our largest response, which indicates that that metaphor resonated with a lot of people, but as is true with all learners, both adults and children, there's huge variability, so a lot of people were identifying in a lot of different metaphors, or resonating with different people, so thank you so much for all of your thoughts. Universal design for learning, or UDL, is a framework to improve and optimize teaching and learning for all people by removing barriers in the curriculum. UDL was inspired by the universal design movement in architecture, which was founded in response to the Americans with Disabilities Act. After the ADA was enacted, a group of designers thought about making spaces accessible for all people from the initial design, rather than retrofitting public spaces to comply with ADA. David Rose and colleagues founded universal design for learning. They made a commitment to learning tools to support individuals with disabilities and better accessing curricula laid a solid foundation for the development of UDL. At its core, UDL advocates for creating learning environments for all people, both with and without disabilities, by proactively designing accessible curricula from the

beginning rather than retrofitting experiences reactively in response to students being unsuccessful. These are the UDL guidelines, which are meant to be used as a tool to support educators in identifying and addressing unnecessary barriers to learning.

The guidelines are comprised of three principles; multiple means of engagement, multiple means of representation, and multiple means of action and expression. Nine guidelines, which are the bold phrases denoted underneath each of the principles, and 36 points, which provide more insight into each guideline. There are a few important things to note about the UDL guidelines. First, UDL is a framework, not a checklist. Sometimes, the guidelines can be overwhelming to look at, but you do not need to infuse all 36 check points into a lesson. Rather think of looking through a UDL lens. You infuse UDL based on your learning goal and use the guideline to address student variability and eliminate unintentional barriers. Second, the UDL guidelines are content agnostic. This means the guidelines are focused on teaching students how to learn, not just what to learn. The goal of the UDL guidelines is to support expert learning, and students are able to show expertise when

their learning environment proactively considers their variabilities. So far, we've -- audio breaking up -- now we'll provide some information about literacy development, and I believe that Emily should be able to hopefully add the link to these UDL guidelines, an interactive and accessible version to the chat, as we have our conversation. So, in recent years, neuroscience research has provided us with incredible insight into how the brain learns. This video shows the activity that occurs in the brain when a person reads just one word, dog. This is not showing up here, but if you can click on this link down here, you'll be able to see this in action.

So, what happens is, first, the back of the brain, over here, really lights up, and those are the recognition networks. As a person discerns the meaning of a word, activity moves forward to the front of the brain. If all this brain activity is occurring when reading just one word, imagine how active our brains are when they engage in listening, speaking, reading and writing in the literacy classroom. For the purposes of our discussion today, we will focus on five domains of literacy; phonics, phonemic awareness, vocabulary, comprehension, and fluency. Phonics is

the ability to match letters to sounds. Phonemic awareness is the ability to hear sounds in words. Vocabulary are the words with which a person is familiar. Comprehension is making meaning from a passage a person reads or listens to, and fluency is the ability to read accurately, efficiently, and prosody. I will highlight which domains of literacy are activated in different approaches. You can use UDL to intentionally infuse the arts into literacy lessons and better support students with and without disabilities in the classroom. Last, I'd like to highlight what I mean by arts integration. In the literature, there was no real consensus for a definition of arts integration. Researchers, artists, and teachers talk about arts integration using different terms, from arts in education, to arts integration, to arts infusion. There are a lot of ways to describe this work of integrating the arts into literacy classrooms, and for the purposes of this webinar, we'll be framing arts integration in three ways. I will be using Helene Robinson and colleagues' frame for art integration, which advocates for learning through and with the arts, as a curricular connection process, and as a collaborative engagement. In her

evaluation research on the arts integration and the success of disadvantaged students, Robinson said arts integration and UDL are now partners.

As we explore the tips presented in today's webinar, consider if and how arts integration and UDL can partner to support literacy development. Wow, we're already a third of the way through our agenda. We're ready to move on to tips for using UDL to integrate the arts and literacy. As I've worked with literacy teachers in implementing UDL, I've noticed a pattern in something they do well. When it comes to the arts, I observe a lot of educators who read high-quality stories with beautiful illustrations with their students. They ask questions as they read to support comprehension, they help students to identify and define vocabulary, and particularly in lower elementary grades, they highlight new phonetic patterns that support their students' reading abilities. After these rich literacy experiences, teachers often end the lesson with a fun art project inspired by the book. Sometimes, these experiences are product-oriented, as seen here in the example of a project inspired by the book *The Rainbow Fish*. Thinking about what we know about UDL, how can we use

the arts more intentionally to support literacy development for students with and without disabilities in our classrooms?

This leads to our first tip; integrate the arts into the representation. rather than adding an art project to the end of the lesson, what if we allowed students the opportunity to learn through the arts? We can support students in making gains towards their academic and individual goals. A research-informed practice that supports this work is drama-based pedagogies, or DBP. This proactive approach to integrating the arts can focus on students representing information through performance. In the literacy classroom, this may look like acting out shared stories, from proving improvisation activities to address characters' problems, to script-writing, to performing stories for the class. DBP not only supports students' literacy development by integrating the arts, it also addresses students' variabilities proactively. Representing stories through drama allows many students to be successful, and by using UDL, we can make these experiences more accessible to all learners. First, teachers should consider how they provide options for perception, by offering alternatives for

both auditory and visualization. How can you use technology, images, speech-to-text, videos, to support your learners in arts integrated lessons?

Second, consider how you will provide options for language. DBP can naturally provide opportunities to illustrate stories through multiple media by integrating print books. Third, consider how to provide options for comprehension. Teachers can use peer modeling, graphic organizers, or technology to guide information processing and visualization. In addition to the UDL connections, DBP supports students' literacy development. There are opportunities to develop oral language skills through meaningful conversations and phonemic awareness through playing with language as students develop performances or engage in improv. Students learn new vocabulary from their peers, text, and script-writing. Most importantly, providing students with a memorable and engaging experience supports comprehension, which is the goal of literacy learning. By offering multiple entry points to the literacy curriculum, DBP supports all learners, those with and without disabilities in the classroom. Increasingly, in classrooms across the United States, teachers are integrating movement into

their daily routine to address students' behavioral and learning needs, and teachers use video-guided dance to allow students to stretch and get ready to learn. I also see more teachers integrating brain breaks into their classrooms. They do these breaks in different ways with a similar goal of dispersing energy to prepare for learning. While it's wonderful that so many teachers have begun to integrate movement into the classroom, I've noticed it often occurs separate from the learning activities. I wonder how we might use the arts to better integrate movement into literacy learning.

This leads to our second tip; use the arts to drive purposeful learning. Movement and dance in the literacy classroom provide important vehicles for developing social and academic vocabulary. Rather than using decontextualized movement to prepare for learning, teachers can infuse movement in meaningful ways. For example, teachers can tell students to move their bodies to create letter shapes as they practice spelling words. Additionally, students can choreograph dances to demonstrate knowledge. In addition to benefits for language and literacy development, movement and dance may also address

students' IEP goals. When I served as a special educator, many of my students had physical therapy goals that were only addressed outside of the general ed classroom. By working with other specialists, you can ensure that movement and dance activities are accessible to all your students and potentially support physical therapy goals in meaningful ways in the general ed setting. Dance and movement provides students with multiple ways to act on or express their knowledge, and we want to make sure that those opportunities are accessible to all learners. To provide options for physical action, vary the methods for response and navigation. Consider the variability in our students' mobility and account for it in your lesson design. Provide options for expression and communication by giving students graduated levels of support. Use modeling, opportunities for low-stakes practice, and provide feedback to support students' development in using movement in the classroom.

Finally, provide options for executive functions. Use video, checklists, and partner work to support students in monitoring their progress toward their goals. In addition to these UDL connections, dance and movement provide important connections. We support

students' vocabulary development by prompting them to use their bodies to express meaning. Allowing students to express vocabulary through motion helps more students to be successful and support them as they develop skills to express vocabulary in words. This work also supports students' comprehension.

Choreographing a dance to tell a story non-verbally provides students with another way to demonstrate their understanding of language and literacy. At this point, you may be feeling excited about some of these ideas, but unsure of how to implement them in your classrooms. Teachers across the country are already expected to wear many hats. Elementary teachers generally teach all subjects, from math and literacy to science and social studies. Unfortunately, many schools, as they de-emphasize the arts and prioritize ELA, math and science to align with their state assessments, often, the school day is jam-packed, with little room to add special activities. When student -- audio breaking up -- not enough time to integrate the arts. Additionally, many teachers do not have the expertise in the arts to integrate them meaningfully into their literacy curriculum.

This leads to our third tip; enlist local support.

Rather than trying to be an expert, work with members of your local community to bring the arts into the classroom. One group of teachers I worked with this year engaged with their local art museums to bring two artist volunteers into the classroom for a non-fiction literacy unit focused on desert animals and landscape. Other educators have partnered with local theater groups, businesses or parents who value the arts and want to contribute to literacy learning. Partnerships are important in enacting this work in real classrooms. As you collaborate with members of your community, consider how UDL might help to support students and volunteers with and without disabilities. Provide options for recruiting interest by minimizing threats. Consider potential barriers to collaboration, from time of day to accessible spaces, and address those barriers proactively. Provide options for persistence by being clear about goals and objectives from the beginning of the collaboration. Talk about what you are hoping your students will gain from visiting artists, and be sure to listen to your community members regarding their goals as well. Last, provide options for self-regulation. By allowing opportunities for both students and community

members to self-assess and reflect on the learning experience, you can support rich collaborations for the future. This also supports literacy development in many domains. Perhaps most importantly, students work on these literacy skills in authentic contexts as they engage with expert artists through oral language, reading and writing.

As you think about integrating the arts into literacy learning, I encourage you to consider how you will address learner variability in the classroom. Remember our analogy from the beginning of the session. We can proactively plan for learner variability by providing options for how information is represented and how students engage with or enact their knowledge, just like the dinner party. How helpful would it be if rather than a buffet of options for our taco bar, we only provided three options of cheese to add to your lasagna? In real classrooms, we serve learners with a range of abilities, from students with autism spectrum disorders to students with down syndrome to students with dyslexia. We can use UDL to proactively plan for that variability, because we know our students and can anticipate and address barriers that might prohibit them from accessing rich or integrated

learning opportunities. We can provide flexible routes to reach our goals, just as a GPS affords us flexible pathways. When we hold high expectations for all of our learners with and without disabilities, we are affording them the opportunity to work towards the expert learning we know all children are capable of, and as educators, parents, administrators and artists, we can change our aim, as we learned from the bowling analogy, to support the students who are hardest to reach.

This leads to our final tip; support expert learning. As educators, we want students to be purposeful and motivated, resourceful and knowledgeable, and strategic and goal-directed in their learning endeavors. Remember that UDL aims to help students know how to learn, not just what to learn. To support this expert learning, we need to reduce barriers to arts integrated literacy experiences so that all students can access and thrive in lessons. Integrating literacy in the arts have strong benefits in supporting expert learning. The arts naturally provide multiple means of engagement, representation, and action and expression by intentionally looking to the UDL guidelines as we design lessons, and we can make

sure that all learners can access these dynamic and engaging learning experiences that support literacy development, and hopefully encourage expert lifelong learning. In addition to the benefits for literacy development, we see how UDL naturally fits into our framework of arts integration. UDL provides students the chance to learn through the arts by representing information through and with arts approaches, such as drama or dance. There is robust potential when integrating the arts through UDL and literacy contexts. Students can do this in social settings, science or maps through movement and dance, or in collaboration with their community members, using the arts as a medium to connect these different curricular areas.

Finally, UDL suggests, offers suggestions for supports in the collaborative engagement means to make arts integration possible in literacy classrooms, supporting educators, local artists and students in working together towards shared goals. I've started our session with background information about UDL in literacy, and we've considered tips for using UDL to integrate the arts in literacy. Let's review these tips as we move through our agenda to the last part of our session. One, integrate the arts into the

representation. tip two, use the arts to drive purposeful learning. Tip three, enlist local support. Tip four, support expert learning. Thinking about your background and experiences that you bring, what action will you take toward moving this work forward? Will you try something with your students? Will you volunteer as a visiting artist? Will you continue the conversation by offering more suggestions? Reflect now on this action and share it in the chat. I see that some people participating are looking forward to sharing some of this work with their colleagues, while others are really thinking about collaborating with others and enlisting some local support. So, I encourage you to continue to think about these actions and share them with me through the chat or social media, and we'll move in towards the end of our session so we have some time for questions. So, David Rose, a co-founder of CAST and leading expert in universal design for learning, has said the end result of our schooling should make us want to know more.

As we support students' literacy learning, I hope we will continue to use the arts to make learning enjoyable, engaging and rigorous. Whether you come to this work as an educator, artist, community member or

student, I'd like to ensure arts integrated opportunities are accessible to all of our learners. In closing, let's take a moment to check in on the goals you set at the beginning of webinar. Did you meet your goals? If so, how? If not, what do you need to do next to meet your goals? And I'll give you a second to reflect on that. Thank you so much for continuing to add in some different ways that you will be taking this work to action, and now we will open up to some questions, and I'll turn it over to Emily.

>> SPEAKER: We've 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 Q & A box or raise your hand. To get started, we have one question. I love how inclusive UDL is. How can this framework support all students? Can you talk specifically about how they support students with disabilities in particular?

>> SPEAKER: Sure. So, thank you so much for your question. So, as I mentioned in the beginning of the talk, universal design for learning was really founded with students with disabilities in mind, and initially, our goal was really to support and include students with disabilities in the general education classroom, and

so the idea behind UDL is that by reducing barriers in the learning environment, we're better able to meet the needs of a wide range of learners. So, like we heard in the bowling video from students who might have more significant disabilities to students who may need extension in their learning, who are kind of working above grade level, and, so, I've seen teachers do this in a lot of different ways. Um, thinking about barriers in the physical environment, um, for different mobility or attention needs, um, I've also seen this in the representation of materials, when teachers are able to integrate and use more technology, they're able to make their materials more accessible to students. So, we've seen this in a lot of different ways, but the goal of UDL is really to support all learners, and most specifically, targeting learners with disabilities in the general education environment.

>> SPEAKER: We have another question. What types of technology would you recommend we research to add tech to our classroom?

>> SPEAKER: Sure. So, there's a lot of great tech tools, and I specifically didn't share any today, because I didn't want us to focus too, too much on which tools, but I think one of the most high leverage tools

is really within the Google Suite. There's a lot of great features that you can use and a lot of great extensions that can really support you, whether you're teaching in an arts classroom or in a general education classroom. So, um, in Google, there's things like voice typing. That's a really great way to allow students to do things like brainstorm when they're writing, or for those resistant writers, getting them to get some thoughts out, or students with different mobility needs where typing might be a challenge, the voice typing is a really great feature. Another great feature in Google is an extension called the read and write toolbar, and, so, that offers a free and a paid version for educators, and the read and write toolbar is a really great tool, because it embeds things such as text to speech, highlighting, it allows you to create different glossaries of terms, so it's really applicable in a lot of different classrooms. So, those are two of my favorite tools that I like to integrate into different environments.

>> SPEAKER: Great. We have another. When partnering with cultural organizations or community resources, how do we orient them to UDL? What role do teaching artists play in bridging the gap that

community members and volunteers may need to support covering?

>> SPEAKER: That's a great question. So, at CAST, I know some of our work is really starting to reach beyond classrooms and thinking about partnering with different types of organizations that are becoming interested in UDL, so I think this is a great place for some work on the ground to happen. So, I think, like I mentioned, one of the big tenants of UDL is to have a really clear goal and flexible pathways to get to that goal, and, so, when you're meeting with different community members, for me, the biggest take-away would be that they are really focused on the clear goal, that people don't feel like they're coming into your classroom and kind of really unsure of what the purpose is, what your intentions are, what their intentions are, and kind of collaborating in service of that goal. Additionally, I think the idea of providing, um, visiting artists with some more information about reducing barriers for students, so they might have a really fun and engaging, um, arts-based activity planned, but if a lot of students will have difficulty participating in that activity and it's really not in service of the goal that you've developed, it might not

be the best activity. So, working with that artist to really think about are there barriers to the learning opportunities that you would like to work on with our students and how can we reduce as many of those barriers as possible before we enter the partnership.

>> SPEAKER: Another question we have is where might we find examples of what a UDL learning environment looks like in the classroom and on paper in lesson plan design?

>> SPEAKER: Sure. So, that is probably the most common question that I get, and it's kind of a frustrating one to answer, because there's really no specific UDL classroom. As I mentioned, we really infuse UDL based on our goal, and that goal is going to vary so much from classroom to classroom, and the students in that classroom and the barriers they may encounter will vary from classroom to classroom, and, so, I will recommend a few resources, although I would encourage you to maybe explore some tools instead that can help you to see UDL in different environments. Um, so, on our CAST website, on our professional learning page, we do offer free resources, so that's a great place to start thinking about what do UDL assessments look like, what does expert learning look like in the

classroom, so that's a really great resource. There are also a few, um, UDL blogs out there that share a lot of great information. There's a great blog where she writes a little bit more about what UDL looks like in practice. There's also a blog about inclusive practices, and they have articles on what UDL classrooms might look like. And then one thing that I love to do is to watch classroom videos, and there is no shortage of different types of classroom videos on websites, and looking critically at those classrooms and thinking does the teacher have a clear goal, what barriers might be in place for some of those students based on that goal, and then what evidence do you see, how is the teacher providing multiple means of engagement, representation, and action and expression. So, that's a great tool to kind of be thinking about those practices in the classroom.

>> SPEAKER: How do you make specific accommodations for students with disabilities in a UDL framework?

>> SPEAKER: So, that's a great question. So, the idea with universal design for learning is really to eliminate as many barriers as possible in the classroom environment. So, I have a colleague who,

when she was teaching, would say the first thing she would do when she would get new students at the beginning of the year is kind of make a list of all of their accommodations and figure out how many of those accommodations could she integrate into the environment from the beginning. So, for example, for some of the more high incidence disabilities, like learning disabilities, you might have students who need things like graphic organizers, and in the UDL classroom, you would make those graphic organizers available to all students, because we kind of say what's essential for some students could be really beneficial for all. Another example would be things like visual direction. You might have a few students in your classroom who would really benefit from having visual representation and direction, and, certainly, I'm sure more than just the students with, um, specific accommodations would benefit from something like that, but UDL is really about how can we infuse these accommodations and resources for all students in a way that makes sense in order to reduce barriers and make the learning environment more inclusive.

>> SPEAKER: And final question, what is your favorite UDL success story?

>> SPEAKER: So, my favorite UDL success story, um, happened this past school year. I was working with a school in a very rural community, it's actually the school that had partnered with a local art museum, and these teachers were really hard-working and really willing to invite me into their classrooms and take a hard look at the work they were doing with students, and we decided to really change their whole approach to how they were meeting students' needs, and we did this through implementing a station approach. So, they were able to have students working on different activities, they were able to work more closely with a lot of their students, and they were just, they really saw literacy gains by the end of the year, the students were happier, the arts that they were integrating felt much less disconnected and moving more toward that infusion model of being meaningful and students starting to learn through the arts by the end of the year. So, that was a really powerful success story for me.

>> SPEAKER: Thank you so much for sharing all of that. So, that concludes today's webinar. I'd like to ask you, our webinar participants, to keep your window open following the webinar where a survey will

