

ROUGHLY EDITED COPY

JFK Center  
Universal Design for Learning & Interactive Drama Workshop  
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>> Hello, everyone and welcome. To access live captioning of this webinar, you can follow the link you see on the slide and in the chat box of the control panel located on the right side of your screen. Before we get started, let's take a moment to ensure that everyone is ready and familiar with the go to webinar control panel you should see on the right side of your screen. If you need to leave the webinar early, you can exit out of the program by clicking on the X in the upper right corner. Make sure you have selected telephone or mic and speakers to correspond with how you're connected to the webinar. You have the ability to submit questions in the chat pane located near the bottom of the control panel. If you prefer to say your question, instead of typing it, you can raise your hand and I will unmute your microphone.

Today's webinar is actually quite special. This is going to be much more informal than the webinars we've hosted in the past. We're going to have a lot of audience participation and when you all registered, you could select to be an active or passive participant. I'm actually going to take volunteers for people to make sure that we can get those 20 active participants. I'm going to take volunteers to make you a participant. So, being an active participant means that you will speak back and forth with Stephen, our presenter, the requirements for this are that you need to be able to attend the webinar in its entirety and you also need to be able to speak through a microphone or telephone. I'm going to ask you all to click on the raise your

hand icon that we talked about in the last slide. If you do, I will promote you to be a speaker. I also ask if you have any background noise, if you could close the door or try to keep it as quiet as possible.

For everyone else that's a passive participant, you can still participant. You can type your questions or comments to me and I'll shout them out on your behalf. Already, did I miss any raised hands?

All right...so, your questions, actually I'm going to mute everyone in the meantime to cut down on the background noise. So your questions or comments will come directly to me and then, we'll have designated question and answer time after Stephen's presentation. I will relay your questions to Stephen. I also want to emphasize that following the presentation, I will send out a follow-up e-mail with a link to the recording of today's presentation, a copy of the PowerPoint, and some handouts that Stephen has prepared to share with you all, as well as a copy of the transcript. This means you don't need to worry about frantically taking notes during the presentation. You can come back to the recording.

And before I turn it over to Stephen, I'd like you to know about next month's webinar. Media and online marketing for visual artists with disabilities. We have two visual artists joining us who were both Volkswagen Emerging Young Artist recipients. I'd encourage you to sign up for that webinar as well, which will be on Tuesday, March 18th from 3:00 to 4:00 p.m. And we have, and then I'd like to introduce you to today's speaker. Stephen Yaffe. Stephen, I'm going to turn it over to you. [ ].

>> Okay, welcome and thank you all for being with us today and making the time. I'm very glad to be your webinar presenter. We happen to be a very diverse group of teaching artists, art specialists, hang on -- okay, so is everybody seeing my screen now?

>> Yes.

>> Okay, not that little go to webinar control panel, right?

>> Correct, no one sees that.

>> Okay, good. So I started to say, how many actives do we have?

>> It looks like we have one, two, three, four, five, six.

>> Okay.

>> Oh, sorry, seven, eight.

>> Going up by the minute.

>> Going up.

>> So, what I started to say, we're a real diverse group with teaching artists, art specialists, arts administrators, arts coaches, health professionals all over the country and as far

away as Egypt and Saudi Arabia. Once again, welcome. This is a really good group. This is going to be a fairly interactive webinar. You have an ever-present opportunity to key in your comments. Those registered as active participants, your microphones will be on for substantial periods of time. They'll all be on at the same time. Please remember, as Lisa just said, try to really eliminate the background noise. Also, this level of interactivity is really new ground for us. As in, we've not done it before. Especially those few times when we move in and out of this slide show view. You'll see what I mean when we start to do that. One more piece of business, just a reminder. We've asked that webinar participants already be familiar with general principles. If UDL is completely new to you, stay with us. We'll need ample time at the end for Q&A, like Lisa said, but please get what you want before leaving. If you have a question, send me a question at this e-mail. We can hope it has something intelligent and helpful to tell you.

So, Universal Design for learning. I actually don't want to start with it. I don't want to go there directly. We'll get there, I promise. But I want to go sideways. I'm a real big believer in doing first and talking later. I'm also a big believer in if you presented a subject, it's likely to remain a subject for you. The thing about UDL is, it isn't a subject. It's a verb. It's something you do. Yeah, like drama. But I'm getting ahead of myself. We're going to be moving very quickly very shortly and as we do, I ask that you'd be in at least two worlds, simultaneously, the world of what you're doing and what's going on in the webinar, but also, where you met a cognitive hat. Being outside of that so you think think about how what we're doing holds together, why it works and what doesn't and some of the key elements.

Time to move fast, this is how it's going to work. Those who have your open mics on, the active participants.

>> I'm going to unmute everyone, now.

>> Sure, absolutely. Anyone on the open Mike can respond, but please do so the instant you have a response. If we have overlaps, we'll deal with it. As I said, this is the first time we tried this on a webinar. If it's total bedlam, we'll take a break and come back. Here's the word, put it into a sentence as quickly as you can. Blue.

>> I love blue skies.

>> Great. Now same word, blue, but not the color, in a sentence.

>> I have a blue T-shirt.

>> Okay --

>> I just blew all my money paying my bills.

>> Could somebody come up with a third kind of blue to put in

a question --

>> You make me feel -- nevermind.

>> No, you're right where you're going. But put it into a question.

>> Why do you make me feel so blue?

>> There you go. Can someone else answer that question with more than one word? The question was, why do you make me feel blue?

>> Because you didn't do the dishes.

>> We got the beginning of a relationship there, huh? New word. Pipe. In a sentence.

>> My pipes burst.

>> Okay, different kind of pipe.

>> My pipes are all warmed up, I'm ready to sing.

>> Oh good, okay.

>> Why am I muted, am I getting on?

>> We can hear you.

>> You can hear me, okay.

>> Do you want to, did you want to put something into a sentence?

>> Yeah, with blue or hype?

>> Pipe.

>> I'm very hyped up about this.

>> Oh, does it have to be a question -- anyway, nevermind.

>> It doesn't matter. If you're into the webinar, we're happy to hear that, that's good.

>> Yeah, okay.

>> We're going to move ahead now. Same as before, open mic, this time if you're not an active and have a response, key it in. Lisa may be able to share it with the group later. By the way, this is a tech bump alert here. I have to move out of this screen so that I can actually type in. What I'm going to ask you guys for, give me a second here. Oh, I'm going to close this window -- wait I don't want to leave this. Wait a second, everybody. All right...well, I guess this is -- this didn't happen in rehearsal, but I can't actually write on the screen, this is going to be a problem.

>> There you go.

>> I'm going to ask you guys, the people with the open mics for nouns. Unrelated nouns, give me one as quickly as you can.

>> Las Vegas.

>> Name.

>> Hold on, I gotta be able to write here. What else?

>> Cat.

>> I'm going to throw one in here for the hell of it. We've got Las Vegas, cat and piano. Who can put those three words in a sentence that makes sense?

>> I went to Las Vegas and saw an act with a cat singing and playing the piano.

>> A cat learned to play piano in Las Vegas.

>> Okay, I guess you got the idea, you certainly didn't need me to tell you what to do. Let's try some new words. Nouns, who's got one?

>> Computer.

>> Okay. Go ahead.

>> Shirt.

>> Okay, I heard house and something else.

>> Music.

>> Let's do house because we just did piano before. Okay? Same deal. Any order on the words.

>> I put a shirt on because I was being seen by a view cam on my computer in my house.

>> Okay. Same three words, different sentence?

>> I used my shirt to clean off my computer before I finished cleaning the house.

>> Anybody else? I'll change a word, see what happens to you here. And I'll try to spell it.

>> Okay, how about, I was wearing my alligator shirt while sitting at my computer.

>> Lisa, did you get any things keyed in?

>> Not for this sentence there, were a few from before from Jennifer.

>> What'd she say?

>> She had, Las Vegas is the only place to see a cat playing piano.

>> Good. Good. All right, thanks for sharing that. Okay, another tech alert, I have to go back into full screen, in awhile, when I do, you'll see what happens. We're sufficiently warmed up to move to the next level. Bear with me, unfortunately we have to go through all of this to get to there. I'm going to ask a series of questions about this picture. Answers again, come from those with open mics. If you can't bring it in that way and you want to, please key in, Lisa will share those responses.

>> I'm going to interrupt real fast. I want to make sure that everyone I made as an active participant knows it. So I have, Anne, Eileen, two Jennifers, Jody, Molly, Nadia and Pamela. The bad news is, they're all women and I'm showing the picture of a guy. Sorry about that. This is drama, we can deal with this. To get ideas going, look at this picture. What's this guy feeling? You can key in if you want to as well.

>> He's frustrated.

>> Keep it going.

>> Stressed out.

>> Puzzled, worried.  
>> Suspicion.  
>> Why do women want to be paid as much as me?  
>> All right, she's already up there with the dialogue, which is great. Anything else on either from the open mic person with what he's feeling?  
>> Waiting for somebody.  
>> Contemplating.  
>> Which is a good transition to my next question. Make this up, what's just happened?  
>> Doesn't have enough money to pay for the bills.  
>> He just lost his job.  
>> His boss just turned down his ideas.  
>> Okay.  
>> He's in Cairo during a demonstration and without his family (?).  
>> Someone else was talking also?  
>> He's writing for a comedy show.  
>> Doesn't seem like a natural fit there, does it? Lisa, did anybody key in ideas on the situation?  
>> That's what I just shared. Looking at his bills, writing for a comedy show.  
>> Okay, sorry. Didn't recognize the voice. Let me put some of these ideas together and see where that leads us. He's been presented ideas through his boss, he doesn't like the ideas, this is before the scene we're about to do has begun. He doesn't have enough money to pay his bills anyway and he's sick and tired of his boss telling him he doesn't like his ideas. One thing led to another and he got fired. So when this thing starts, this scene, he's sitting at the table, across from his wife and he's just told her what's happened. So the opening line is, I'll give you the opening line in a second. We need two people. We need someone to play his wife and someone to play him. Who wants to play his wife?  
>> I will.  
>> Okay and you are?  
>> Molly.  
>> Thanks. And who wants to play the husband? You don't have to do it in a deep voice.  
>> I can, this is Jody.  
>> Okay, thanks, Jody. We have to give these guys names. What's the husband's name?  
>> Frank.  
>> Okay, Frank it is and the wife?  
>> Millie.  
>> Okay, once you get characters names, they become real as opposed to husband and wife. So Millie is the wife's name.

Millie's got the opening line and the opening line is "you did what?" And curtain.

>> You did what?

>> I quit my job.

>> You quit your job, oh my God, we'll be on welfare.

>> We'll be fine, I'll figure out something, I always do.

>> Well you shouldn't talk back to your boss, don't you know how to get along at work?

>> I'm not going to take orders from someone who is 1/3 my age.

>> Well, what are we going to do?

>> I'm finally going to retire.

>> With what? We don't have any money?

>> Well, my dad just died and left us a million dollars.

>> And you didn't tell me before now?

>> I got the phone call today while I was at work, so I decided to take it upon myself to accept the money and change our life for good.

>> That's wonderful! Oh the kids can go to Disneyland and I can buy a fur coat and oh my God.

>> Let's stop this scene, okay? That was really good. I just want to throw a curve ball on this, okay? Let's say that was scene one in the play. Let's do scene two and is it Jody that was playing the husband?

>> Yes.

>> Jody, you can continue to take this if you want to, if not, let us know.

>> What's his name?

>> His name is Frank. I'd like to set the scene later. Frank's all alone, he's smoking a cigarette and thinking about what just happened. This time, it's a total monologue, this time he's saying, the open line is "I can't believe I lied about inheriting all that money." Go from there.

>> I can't believe I lied about inheriting that money. I don't really know how she'll ever forgive me. I don't know how we'll make next month's house payment and I don't know how I can look at myself in the mirror. Who have I become?

>> That was really good. Thank you, both actors. Those on open mics can give them a hand if they want. They'll hear it. All right, I'll do it.

>> I muted everyone.

>> Jody and Molly, don't take that lack of applause personally. I'd like to talk about what just happened. Those not on open mics, what was it like for you to hear it?

>> It was a little, you know, I tried not to say something, just let it sort of evolve, I guess, I don't know.

>> One of our participants who was listening said "I wanted

to feed my own ideas."

>> Which basically means you had ideas going on in your mind while you were listening, right? That's kind of a rhetorical question.

>> We had, I feel every time you hear ad-libbing, you learn a little bit about the actor.

>> And hopefully about the character.

>> Holly said "I really enjoyed the choices, they were intriguing."

>> Holly, feel free to ring in on this and everybody else with an open mic can talk about it as well. The whole thing about choices, what were some of the choices that intrigued you? And for the rest of you, what about the choices? What worked? What didn't? Why? Were there any surprises for you? Whether you were in it or listening?

>> I'm Nadia. I think it surprised me he would retire because of the money which he got from his father. If he had an objective for his life, not only the money, but something else.

>> I kind of chose to be critical of him. In the beginning. I don't know --

>> You mean, judging his character?

>> Right, he looks upset anyway. If he had a really supportive wife and he knew that, he might not be as worried.

>> Ah, I see. It's kind of hard to listen to this stuff without being in it yourself, correct?

>> Mm-hmm.

>> Okay.

>> Were there places in the scene whether you were in it or listening, and it went where you thought it was going to go or whether you found it going to a place you didn't think it was going to go? What was that like?

>> Jody: There was a little bit of a panic in me where I was told I was going to do a monologue, I saw a lot of responsibility to move the plot forward. I didn't know what I was going to say, so I just said a line and then I said the next line and just, you know, improv, you kind of go blindly into things. You say how you feel at the moment. It's nerve-wracking working by yourself, as opposed to someone else.

>> I'm sorry to put you on the spot like that.

>> I don't mind.

>> I need to say this out loud. I did it for two reasons, I had a sense you could handle it, three reasons, actually, from what you had already done, two, I thought it would be a good thing for us to just look at something that was unexpected and see where it would lead and three, I knew you couldn't see me and you wouldn't come after me.

[laughter]



>> But some of the things you are talking about will be really important. We'll come back to them in this next part. Let's just assume that everything we did so far, was a class with a primary objective of learning about it and understanding key elements of drama. As in these. Instead of listing them on the board as so many separate entities as I did here, I was teaching this class, wait until after the discussion we just had and begin eliciting them from the class. Maybe with a simple question like what we just saw, and said and know. What does it absolutely positively have to have in order to be a play. In doing that, following that first talk later approach, we'd be naming something we already know because we just experienced it. I found that to be a better, more personal, more meaningful way of learning than being lectured to or handed a list. When you've done the work, it's more meaningful. You're invested in it, the examples are your own and it has become about you. You've literally entered into the learning. In that conversation, the way it proceeds, these things come up and whatever order they manage to come up in, and even in our short discussion, we touched upon character, Jody brought up plot about moving it forward, inheriting all of that was moving from conflict to resolution and certainly, that whole well, you know, my father just died, I inherited a million dollars, tough to do that. Just complicating things was my idea for the second scene.

Also, once you're discussing these things, as opposed to starting with them, this whole thing, moving from conflict to resolution becomes something that not only do you have to do, but you have to do it without making easy choices like "and then I woke up" or "why don't you stop arguing with me, I know karate." Things like that.

Also, this is very important. Begin to understand that these elements are really an artists tools. A playwright's tools. I know some of you are saying this is great but what if you're working with kids with low cognitive capacity and they can't speak. You can enter it freely and completely as you and we can unpack it from there. I absolutely want us to be able to talk about working with specific populations and how the work will be structured. We'll do so later.

But first, gearing up for another conversation here. Just let's step away from what we've done and look at it in its entirety. Everything we did so far from the verbal warm-ups, through the improv and post improv discussion. What did I do so you could be a part of it?

>> You did something in the beginning, in the warm-ups that was unfriendly. I didn't have to think of any particularly clever responses to just words or nouns.

>> You showed us a picture.  
>> Mm-hmm. What was that? When you said, I showed you the picture, how did that enable you to be part of something?  
>> The plot.  
>> How'd you get there? What did you guys do with the picture to get to plot?  
>> Draw from experiences of the image.  
>> Mm-hmm. Draw our own inferences from the image. Forecast it or whatever.  
>> You asked us to give characters names to identify better with them.  
>> You listened and you really listened to us and your responses were connected to what we said.  
>> Okay.  
>> I think also, you gave us freedom.  
>> Freedom in terms of what?  
>> Of choices, where they wanted to go with it.  
>> I'm sorry, we lost you there, could have guided you?  
>> Sorry, I have, I have a flu, so I --  
>> Sorry.  
>> My voice isn't real good. You gave them freedom to do the dialogue with minimal guidance, I think that's real important. They can be super creative.  
>> It was open ended. So there was no right answer that you were seeking. They weren't trying to guess a right answer.  
>> What was interesting in that, I noticed some people were chuckling from time to time. There wasn't a right or wrong, but there was inherent good, better and really good. You're already modeling that without having to say it.  
How is story, like a basic concept here, how is that represented?  
>> Sequence.  
>> Okay. Did I give you a story and say "this is the story, let's do the scene from that?"  
>> No.  
>> I gave you a picture and you basically read in italics that story back. So story was represented visually. How it was represented was visually, which is interesting.  
Now somebody said earlier about, and I forget who it was, about things going on in their head while they were watching. What kept you guys interested, whether you were listening or whether you were in it?  
>> Really listening to what the -- this is Molly, I was really listening to what the actress really said.  
>> I knew they were improvising. I didn't know what was coming.  
>> Kind of a responsibility for them to create a story. I

felt obligated to deliver on what we had been asked to do.

>> When I, I'm sorry. When I heard the, I concentrated on the conversation.

>> Which is great. How many of you saw this in your head? Or was it all oral?

>> I thought it was the kitchen table.

>> Uh-huh.

>> Lisa, are we getting anything coming in.

>> I have an "in my head," me too, wanting to visualize the story.

>> For the actor, I had to visualize where we were at. It helped me be in the scene to know what was the next thing the person would say.

>> One of the things that's really important, it's multisensory, this whole experience, when you remove the visual element, you really are seeing so much of this in your head and so many other things, some of which you're not even consciously aware of, are going on in your head, ways that you might take the throwing or ways you might move the scene and it either does happen or doesn't happen. All right, time for another tech bump. Please forgive me. We're getting out of that, now we have to speed this up and move through our list.

Take a look at this, remember, it will come back to us. One of the biggest things that happened in here, I started with you, built from the inside out. It goes without saying, but it needs to be said, look at a picture, you get asked, what's he feeling? What's just happened? Somebody mentioned this before. You're building from your own experiences. So it just starts with validation. What you know, what you bring to the table. Is a value, is important. Once you start putting out in front of other people is a value to others. Everyone's welcome. Somebody talked about it being safe before, that's part of it, knowing you're not in the world of right and wrong. That started right away with those different warm-ups.

Once again, starting with you, I couldn't have done that if I set the work on you as if you were on the autism spectrum or had a specific emotional or behavioral issue. It wouldn't have worked. Just a side note, just a caution. Choice, which kept coming up again and again in everything you said before, choice played a very important role in all that we did, but here's the caution. Choice is not good in and of itself. Choice or option without focus is not helpful. That picture was carefully selected. If I had given you a picture of somebody just sitting at the beach, calm as could be, where could you go with that? This one had a clear emotional spin. Choice is a means, powerful and important means to specific ends. Those ends are your learning objectives. What do you want the students to

know, understand, be able to do. In our case, it was a matter of understanding those key elements and drama. Always go back to your objectives. Remember, what's the best pedagogical thing to remember that?

We'll come back to that. What's interesting is how much of what you just said and I key it in, in this slide, whoops, no, in that slide, how much of that is in sync with something you guys already know about UDL. Which is this. Kind of deja vu. So, as you're taking this in, here's my question for you. For those on the open mics or not. Did I make the improv work in the set-up we did or is drama quite naturally UDL?

>> I'm not sure I understand the question.

>> Okay, much of what you said before --

>> I think both. I think drama naturally is UDL, but you also set it up beautifully.

>> Any other thoughts?

>> I didn't understand the question.

>> So, what I was asking was, in everything we did. In the warm-ups and improv, let's not forget the post-improv discussion, a lot of things were important about so many things. Did I set that work up as being UDL or is drama just naturally UDL? Somebody said both.

>> I think no I think it's sometimes naturally, but it's not always naturally. Like you said in terms of focus. It depends, you know, it depends on the learners. But I don't think it's just always naturally.

>> I'm not so sure, I think it may depend on how we do it.

>> I mean, if you were teaching people who had a lot of you improv acting experience, that's what I'd think. Anyway....

>> I have Barbara who says you set it up, it depends on the teacher and Sandra says, you set it up, it was intentional which picture you chose and which questions you asked.

>> But the second that I started asking you those questions, it becomes about you. So, you wind up with a lot of different ways to take action and expression, to be engaged. Maybe there's no one answer here for everybody. We're a varying group. So I guess what I'm going to do is just throw in my own personal bias here. Because I really do believe the drama's highly UDL and naturally UDL. Because it involves us. Because it's so multisensory, involves so many different modes and means of expression and please let's not lose sight of the fact that if you're listening, whether you got this whole radio thing going or you're, you know, sitting in an audience, watching the live thing in a classroom, there's so much going on in your head, you have so many options for participation. Whether it's improv or rehearsal for a scripted piece. You can be in the scene, you can be the director, you can be in with costumes, you

can be writing a scene or writing another scene. You can be listening in either the post improv or post rehearsal discussion and learning so much more from the group. There are constantly so many different options for understanding, for participating, for showing what you know. That's my take on that. I don't see it as being something different. When you design your lessons and units with UDL in mind, you can make what UDL already more accessible to the very diverse learners and students with whom you work. For me, you may not agree with this, based on what you just said. UDL is not one more thing for you to do. You as drama professionals, drama teachers, doing the same thing better. You can make things more accessible to the students with sometimes extremely specific learning needs and by doing so, give them greater ability to reveal what they know to themselves, to you, that they know, and what they can do. And this begins to open worlds, inner and outer. I learned very quickly not to watch improves from the place in the room that made the most sense. Which is the back of the room with the clearest view of the stage area. All I could see were the backs of students heads along with the actors. I move to the side of the room where I could watch what was going on on stage and the faces of the kids in the audience as they were watching. That told me so much more about what those kids were taking in, when a light bulb was going off, who to ask a specific question to in the post improv discussion and potentially, who were the writers in the class? Who were the kids that seemed most interested. If I gave them a piece of paper, chances were pretty good, they were going to go off and run with that scene.

So, this part here, what they reveal, takes us to a place beyond access. They need to be.

Example, I'm in a wheelchair, I want to be able to get into the building, but that's just my starting point. I want to be able to do my best when I'm in the building, in whatever has brought me to it. I want to participate, and I want to participate fully at my highest level. I didn't come into the building to watch. That's what UDL does. It not only provides entry points to the curriculum, it provides means by which everyone can understand it, engage with it, express and hopefully extend their understandings of it and in the process, raises expectations, the ones you have for your students and those one has for him or herself, whether you're a teacher, teaching artist or student. But don't take my word for it -- yeah, take my word for it.

Here's a quick story. I was a truly unremarkable middle school student. One day I walked into 8th grade English class and the teacher said "take out a piece of paper." We knew that was an unannounced test. The night before we read this poem.

Richard Cory. A short narrative about the richest guy in town. Everything a man could want, lived in this great big house on the top of a hill and one night, he shot himself. The question that the teacher was asking was, in a single paragraph, please tell me what this poem is about. And I sat at my desk and I thought, I can't answer the question that way. There's just no way. I can't do it.

So what I did, it was something I had never done before, I imagined what that man, Richard Cory would be saying to himself in the first person in the last few seconds of his life before he pulled the trigger. And I handed it in. I had no idea if I was going to get a decent great or it was going to get thrown out. I just knew that was the only way I could answer that question. On the surface, this UDL assessment, I told my teacher what I understood about the poem, but it did lots more for me. It taught me that what went on in my head, the way I dreamed with things, the sense I made of things in a very weird way, in which stories and books I had read had a life of their own in my mind way after they closed the books was of serious value to myself and to others. I could have said all that at the time, I know for a fact it turned into a monologue. I was really excited. Something opened up in me that day about learning and about myself as a learner. I certainly didn't know I was going to do anything in education. I knew everything I needed to learn about teaching, the arts as learning, I learned that day in the 8th grade.

One student's story about why UDL is so important and why offering options is so important. Let's talk more about options. Some different ways into things.

As I said before, the work I put on you guys was at your level. There are different ways for different populations, for example, instead of using, well, let me just rephrase that. You could start with music. Something like a picture that has a clear, immediate emotional spin, something that could set a mood or a feeling. You can work from that. You can work physically from tab low, same kind of thing. Interpreting that, using video and turning the sound off and the closed caption. Not a scene everybody's likely to know. Let the kids tell you what's going on. If they want to, they can throw in dialogue. I talked about you know, how important it is to stand on the side. If that's news to you, please take it in. If it's not, you do it already, just wasted a little bit of your time. Physical things like props and costumes are always an interesting way in. What is this prop? How would somebody use it? Show me, don't tell me. Why are these props altogether in this room? Why would they be there? Who would wear this costume? Again, depending on you know, functional capacity, you put on that

witch's costume and you have a wand in your hand, what's one line you could say?

We used a single picture, visuals can work the same way as the words that we use. Randomly -- I mean not randomly selected, but pictures that are randomly put out. Sequence them and then read us back the story. Why are they in that order? Fill in the gaps. The individual boxes, people can either write them in, what's going on in throwing or internally or tell you out loud what they are. Just a quick visit on different ways in.

When we move to Q&A. This would be a good time if you haven't started already. Think about questions that relate to specific populations that you work with. Questions that you might have and bring them up in the Q&A so we can address them.

>> Stephen, one of the participants, a little while back, had asked if you could repeat one of the phrases that you said. The sense I make of things personally is a serious value.

>> Mm-hmm.

>> If you could repeat that or clarify it?

>> I think I was talking about Richard Cory and the fact that I wrote this interior monologue in response to the question because something inside of me was saying, if I'm writing a paragraph about what this poem is about, I'm going to be writing like a sort of thesis far removed from the blood, no pun intended, of that scene in that character but the poem moved me a lot as a 14-year-old kid. I thought what the poem was about is this guy's pain and why he may have everything in the world that everybody else values, but doesn't have the things that are important to him. I could only express that in internal dialogue. I didn't have the words for that at the time, but what it said to me, what I understood back then was that, I knew enough inside of me to know how someone in that situation would be feeling that I could get to the whys behind that poem. So it told me that, as a student, who had absolutely no reason, before that point, to believe that all the musings that went on in my head were of value at all. First to myself, let alone to everybody else, really were. That was confirmed when I got my grade back. It was really high. The teacher kept reading the thing all week long to anybody who would listen.

As a learner, the sooner you can come to the understanding that all those internal dialogues you have, the way things come to you, the things that, those musings, the sooner you can come to terms with the fact that they're important and should be valued and not take them for granted and you can use them, the better off you are. I got lucky that day. I was 14 and learned that. I would have been grateful had I learned that a lot sooner.

So...I guess the only way I can answer that question is to say, does that answer the question for you?

>> I believe it does. She said, although you didn't have the words at the time, it gave you value as a person when you reflected your internal dialogue.

>> Yeah and it gave my mind value to me. I didn't know that. I just didn't know that. I think a lot of people in school don't, if they ever do. It was a big deal for me.

>> Thank you.

>> Yeah, so, okay, jarring transition. We have to go to something else here. So...bear with me, because we're going on the internet. You guys probably know this site. The CAST website. Center for Applied Special Technology. We gotta move fast, too, it's 3:24. So...this is the homepage. And in your handouts, which you'll get from Lisa, there'll be a link to this and other places on the CAST website. I wanted to point out, just quickly review that despite the fact that every classroom has a huge amount of diverse learning styles and needs, is not a single one-size fits all solution to meeting those needs. The need to provide multiple flexible options and something's in my way. I can't quite do what I need to do.

But also, UDL is based in neuroscience. It addresses and utilized three brain networks. The recognition networks. How we categorize what we see and read. I throw back at you how we move from conflict to resolution. Whether it was those two actors or whether you were planning it out in your mind. Getting engaged and staying motivated. You've talked about putting a you into the equation and building from the inside out. Clearly, that's very much at the heart of UDL.

What's interesting here too, these brain networks align with those three core areas in UDL, recognition networks align with representation, strategic align with action expression, and the effective networks align with engagement. It's a very strong approach on a lot of different levels.

I'd like to return to these three areas. So bear with me while I change screens. Let me move back to slide view and we do this dance to get back to where we were. Close your eyes for this, it's not a lot of fun.

This helps us look at representation, action, expression and engagement a little more deeply. As you're doing that, take this in. A lot of things will jump out at you in terms of being obvious. I want to talk about two, not so obvious things. Actually, maybe just one. We talked about executive functions and moving from conflict to resolution. Could have used and would have, actually, if there was more time, or if it was a live audience. Could have used the improv to set up a writing thing. You could have come up individually with what the third



scene to that play could have been and write that individually or in small groups. All the executive functions involved in figuring out what would happen next, who would be in it? Who would say what to whom and how would that be resolved? Something else that is less obvious, providing options for self-regulation. We touched on this briefly, but it's worth talking about. An improv. You don't always get what you want back from the other actor. This can be effective and challenging sometimes for populations with emotional disturbance. As you watch the work, be prepared to provide more options. Allow a student to step out if there's discomfort in a given take. Provide feedback in the moment. The beauty of feedback lies in the fact that because we're in the land of art, because we're in the land of drama, what needs to be considered is what will make the scene better. Not what someone is doing wrong or not good enough. Critique, if you will. When you do that, you've offered the student greater options for hearing what you're saying, greater possibilities for taking it in and actually acting on it.

Of course, speaking to students as actors, artists, you're following a basic and fundamental preset with UDL, coming to each student with full respect.

This self-regulation, if you're doing something in the classroom that involves multisteps, think of providing a visual, prominently displayed on what those steps are, in the order they need to be done. It's very helpful as a reminder, as a self-check and a way of monitoring how far along someone is in the process. Which brings me to agendas. Providing an agenda, simultaneously offer options for executive functions. Options for sustaining effort, whatever that is. Options for self-regulation because it's telling you what you're going to do in the order you're doing it. It's not just valuable to populations with a particular need for predictability. It's pretty valuable in general.

But here's the thing. I didn't give you guys an agenda. I could have very easily have done that. It would have been very UDL of me, but I didn't. The reason I didn't is because it would have run counter to my learning objectives to the first part of this webinar. I wanted you to see the drama was inherently UDL and not be told that. I wanted us to be engaged in improv and spontaneity. Someone earlier describing it exactly right. That was a wonderful thing about being totally present. I wasn't convinced that providing an agenda that included improv from pictures would have served those purposes.

So, rule, if you will, number one, UDL is always driven by your learning objectives. I made the assumption that this group didn't need an agenda to do the work, but in the classroom,

depending on who the students are, I might make an opposite decision to provide an agenda. That might sound like a contradiction, but it isn't, my learning objectives never existed in a vacuum. They have to be achievable. That sense of predictability, that comfort zone, I have to provide it. If I don't, I have it enabled to stay with the work. So...here's another question. Why in the world would I keep talking about learning objectives? Because UDL is a planning tool. We saw it on the website. I'm sure you know it from your own familiarity with it, but it needs to be said out loud, UDL doesn't ask you to retrofit what you're doing in the classroom, it asks you to think about how to reach all your students in the classroom. As you plan curriculum, as you plan each lesson in the curriculum, the problem is, oftentimes UDL is taught as a matter of adapting activities. It's much more than that. In that story about Richard Cory. I decided to write the answer to the teacher's question as a monologue. The option wasn't given me. He didn't set up the work with that choice, so really what happened that day and since, which was pretty important for me was just dumb luck. How much more powerful if you build in those options in your planning, as you design your curriculum, as you design your lesson plans? There are always going to be barriers to learning. UDL calls for the design of curricula, we know this. That meets the needs of all students. With the needs of all students in mind so that the methods, materials and assessments are useable by all. But this next sentence is really critical.

The UDL curriculum takes on the burden of adaptation so the student doesn't have to. Minimizing those barriers, maximizing that access to information and to learning.

So how do you do that? How do we create curricula that meets the needs of all learning from the start? We begin with the goals. You go back to what we were just talking about. You say to yourself, what's the goal? Not to be as UDL as possible. We understood that before when we were looking at choices. Many people make this mistake. The goal is your learning objectives. What do you want the students to know, understand and do? UDL is in service to that. How you use UDL is in relation to what will best help you and help the students realize those goals.

You begin with your goals and then ask for the barriers. Think about your context, think about the populations you're working with. What are the learning challenges, the needs, the capacities? What options need to be offered right now. And what might that entail for you, preparation-wise so you're ready to offer them. That's going to include materials, what materials do you need to have on hand and how many? What, if any, technical needs.

I started by asking you, how can we create curriculum that meets the needs of all learners from the start? While that's really important and I hope we look at that in the Q&A, it's not just curricula that needs to be considered. This is another point that's often left out of UDL training. What about the physical environment? What, if anything, needs to be altered, cleared, cleaned, set up differently in the space. If your space isn't UDL, your working it isn't going to be either.

On the more obvious end of this, if you have a student with a walker, sure you have to make sure the aisles are clear enough for him or her to participate fully, but on other levels, let's say you're a teaching artist coming in to do a drama residency, say the work is scheduled to be in a work cafeteria and you're working with kids who are emotionally fragile in PTST, you have to do what you have to do to get another space or make it private during your classes. And if you don't feel you can do that on your own, speak to your arts organization, let them advocate for you. I've seen classes of self-contained students on the autism spectrum, with a thousand things hanging from the ceiling, the walls covered with charts in every shape and color imaginable. Those kids were dealing with sensory overload before they came into the room. This isn't helping them learn. You want to minimize distractions. As Molly said in a different context, you always want to create a safe space. Okay, I know I threw a lot of stuff at you just now, let's open this up to Q&A. I'll let Lisa keep an eye on the clock. What are your ideas about the questions I just raised? Specifically how to create the curricula that's going to meet all those needs? And what are your needs? What are your questions? Okay?

>> So, I'm going to have, for the sake of sound quality, I'm going to have everyone type in their answers, even if they were previously an active participant. And I already have one question or comment come in.

This is from Jen. I'm finding traditional educators need prompts from me. The TA, to allow for various responses and to graduate levels of support as students master the skills, providing feedback that describes responses instead of good job.

>> Jen, is there a question there?

>> I think it's just more of a comment, her experience she's had.

>> Okay.

>> How can we support teachers?

>> In terms of understanding what you're trying to do in the need for more reflective discussion or in general?

>> To allow for varied responses?

>> Okay. Well, I mean, one of the things that happened in the beginning of this workshop was you know, not talking about,

but just simply putting everybody in the land that was far beyond single right or wrong and if you're a teacher and you're watching kids respond and being creative, there'll be a lot of surprises for you. Not the least of which will be that some kids will be off and running and never participate. And you'll see it's fun.

So, as a teacher, you'll be understanding at some levels, the value of this, the value of being able to, to you know, not be driven by that. I don't know, Jen, how it works for you, in terms of what happens before residency begins. If you actually have a viable pre-residency planning time. That would be the time to be talking to your teacher about some of the things that are important to you and most importantly, don't assume that the teacher understands the values of those things. Even if they're actually, especially if they're nodding their head when you're saying this. Take some of those things, you'll get them from your unconscious awareness into your conscious awareness and make them explicit to the teacher. Because, you know, a teacher may need to hear that ordering those pictures in ways that make sense to them, which might seem like wait a minute, there's more than one answer here, that's not right, is really about sequence and learning about beginning, middle and end. Maybe those words, sequence, beginning and end have more resonance for the teacher, then they see the value of it. Please ring in if that doesn't answer the question you were trying to raise.

>> I've had another two-part question that's come in from Mary. She says "I've spent the last five years working with young people on the autism spectrum. And I love doing theater with them. I did tons of social skills building and improv with them, is this UDL?"

>> You know, I can't answer the question, because I don't know how you've done it. If you could talk a little bit, and if you need us to open your mic on this, Lisa, we'll do that, if you could talk a little about how you've done that in relation to what options you've offered them, for participation, we can see, you know, if it's UDL.

>> So, Mary's going to clarify for you. I'm unmuting you. There you go.

>> Hi, Mary.

>> I can't hear anything.

>> Mary, you might have to unmute yourself.

>> We might come back to Mary.

>> Okay. Is there another question while we're waiting?

>> The other part of Mary's was question, now I work in population of students who were told they had a dance teacher and I'm a drama teacher. We do Yoga and some movement, but I'm primarily a drama teacher. I have students not on the autism

spectrum, but a lot are resistant to theater. Especially in older grades three and four. How do I access those who resist it so much?

>> So, how old are these kids?

>> I think it's third and fourth grade.

>> And you can do drama with them or you have to do dance with them?

>> Correct me if I'm wrong, Mary, but had the impression she's trained as a drama teacher, so she's trying to find a happy medium between the two.

>> Mm-hmm. Well, I mean, my first thing would be to go to that whole you thing. I'm going to have to answer the question two ways. It's not clear if we're doing drama or dance or both of them. But...I'm answering this part as it occurs to me. It's not necessarily in that order. As simple a thing as you know, I'm assuming here, perhaps incorrectly you're in an urban area, looking at the window. We're simply visualizing the next block in a building, in an apartment house. The different apartments in it and what's going on. In these different apartments, as we're sitting in class, let some of these kids begin to talk about that. Building off their own experiences, and maybe having seen a discussion. Also, again, if this is a dance thing, finding music that would have a beat or whatever, that they would like, that they would relate to, letting it have enough spin for them to begin to respond to it, either through music -- I'm sorry, through words, or through pantomime so that you can begin to find two ways to enter into story and that would be verbally or physically.

>> Actually, I have a little feedback. She says, yes, very urban, inner-city and wow, I love that. One day we talked about mice and rat problems -- it was the best conversation. We could improv that.

>> Absolutely. It's their play and their apartment house. It'll be filled with their hopes and dreams. You don't mention that, you just know it.

>> Our next question comes from Charles. I hear the "is this UDL" question enough all the time. It's like they think there's a checklist there to answer this question, yes or no? How do you approach this question?

>> So, here's a checklist, okay? And you'll find this in your thing. The thing about this is, like, you know, making the joke before about aspirin. This is like aspirin on steroids. If you look at this thing as a checklist, as the way to make sure something is UDL enough, you're never going to want to be UDL or do UDL again in your life. If you look at this thing, it'll be like I said in your handouts and is also accessible on the website, something that can help you ask yourself the right

question. Not can I get every single one of these points in everything I do? If you do that, you'll drain the life out of every lesson and curriculum. If you can use this as a tool and think of this as a tool, fine. The main question is, again, what are your learning objectives? What do you want the kids to know, understand and be able to do within the context of that and within the context of the barriers which includes who are your kids? What are their learning capacities? What options are you offering them so they can engage in the work. Those are the big things. If you know, you happen to look at this thing and it says 5.3 on the expression and communication, build influences with graduated levels for support of practice and performance and it goes "oh yeah" I didn't think enough about the need to review at the beginning of every class, then you've learned something. Then it's made to work better. But if you go, oh my God, build influences with graduated levels of support. You start playing pin the tail on the donkey, forget it, that's not helpful. That's a really good question and also nice to know I'm not the only guy on the webinar.

I'm going to bring us back one. This will really make everybody -- whoops, I went forward. Yes, that's the credit for slide 15.

>> Charles sent you a smiley face.

>> Okay, Charles. If I could send you one back, I would, but I don't think I can right now. I'm going to keep going back. Charles, this is relevant to what we just said. What's the next question? Mary, did you ever get a chance to turn your mic on?

>> Mary doesn't have a mic, but you did answer her question.

>> I hope so, if not, send me an e-mail, please. No more questions?

>> Not right now, people are welcome to type them in.

>> While you're thinking, I'd like to know, if anybody out there had questions they wanted to get answered when they came on the webinar. And definitely didn't get them answered. This would be a good time to raise them. Well, I guess nothing's coming in, is that right?

>> Not that I can tell.

>> I'm going to throw out a couple more thoughts, then, maybe someone else will key something in. I'm kind of surprised that nobody raised the issue of, we had this UDL workshop and had no visuals, we couldn't see the scenes that were done before. And of course, that's the nature of the technology. We didn't have video or webcams. We decided not to.

But, in the interest of sort of trying to turn a negative into a positive, I would include people who might have been you know, registered as "passives." Didn't have their mics on, but wished they had, think about what that was like. Not being able

to see those scenes or not being able to speak when you wanted to and remember that, because...I mean, remember it well, because that sort of disconnectedness will serve you well when you're being, when you're planning, when you're using UDL. Think about what that's like and what you can do to make access for other people.

I was in a workshop a couple weeks before, I'm in a wheelchair and it turned into a movement thing which was okay, but I, I couldn't participate with those guys, because if I moved too quickly, I was going to run somebody over. If I did something creative, I was definitely going to run somebody over. That taught me a lot about things to consider in my own work. No more questions, huh?

>> Sandra said, very good point, thank you.

>> You're welcome. All right, listen, I'm going to leave you with one more thought, then. Somebody, I think it was Jody, when she was talking about, I was initially nervous about this whole thing, but then you know, I just trusted that I would know what was to say next and what was to say next. It just reminded me, I'm making the assumption that most, if not all of you were drama people. So, with that in mind, yeah, you are drama people. You know how to be present, you know how to be in the moment and you know about playing inside. You know about empathy. You know about coming at a problem from multiple points of view. You probably have so many legs up already, regarding UDL. You can really fly with this. I thank you all for being on this webinar.

>> Thank you, Stephen. And I'm going to take control back over. Thank you for participating. I'd like to ask you to remain on the webinar a few minutes longer and complete an evaluation survey that will open when you close the window. I'm especially interested in your feedback as this was something new and different. And I hope you enjoyed it. And that you will join us again next month. Thank you. Good-bye.

>> Thank you.

[Meeting concluded at 3:52 p.m. ET].

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