

ROUGHLY EDITED COPY

JFK Center
Individualized Education Plans and 21st Century Learning Skills
OCTOBER 29, 2013, 3:00 P.M.

REMOTE CART PROVIDED BY:
ALTERNATIVE COMMUNICATION SERVICES, LLC
P.O. BOX 278
LOMBARD, IL 60148

This is being provided in a rough-draft format. Remote CART, Communication Access Realtime Translation, is provided in order to facilitate communication accessibility and may not be a totally verbatim record of the proceedings.

>> MODERATOR: Hello, everyone, and welcome to Individualized Education Plans and 21st Century Learning Skills. This is the second of a two-part series that the folks at Idaho Parents Unlimited have put together for us.

I'm Lisa Damico, your moderator and Webinar organizer, and today's Webinar is part of a monthly series that comes out of the Office of VSA Accessibility here at the John F. Kennedy Center for the Performing Arts, and this series addresses topics relates to arts, disability, and education. If you would like to view live stream captioning of the 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 the screen.

Before we get started, let's take a moment to ensure that everyone is ready and familiar with the Go to Webinar panel that 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 that you have selected telephone or mic and speakers to correspond with how you're connected to the Webinar. And you have the ability to submit questions using the chat pane located near the bottom of the control panel. Or if you prefer to say the message instead of typing it, you can click on the "raise your hand" icon on the control panel, and I will unmute your microphone.

Your questions will come directly to me, and then during the designated question-and-answer time at the end of the presentation, I will relay them to our presenters. So feel free as we go along during the presentation, if you think of a question, type it to me and I'll save those up for the question-and-answer time.

I want to emphasize that following the presentation, I will sent out a follow-up email with link with the recording to today's information, so if you joined us late or if you have to leave early, you will still see all of the Webinar and you will receive a copy of the PowerPoint slides, any handouts and a copy of the transcript. So that means you don't have to worry about frantically taking notes during the presentation.

I'd like to let you know about next month's Webinar that's scheduled for Tuesday, November 19th, from 3:00 to 4:00 Washington, D.C. time. And this Webinar, "Understanding Differences: An Exploration of Prevalent IEP Identifications for the Teaching Artist," will focus on working with students who are blind or low-vision. And we will discuss ways we can make art experiences accessible and enjoyable to students who are blind or low-vision by offering examples of tools, materials, and strategies for facilitating meaningful art experiences. So from the California School for the Blind, we have their art

teacher, Minda Tayem, and the superintendent, Dr. Stuart Wittenstein, who will be presenting. So I would encourage you all to register for that and join us next month.

I have a lot to share with you today, but one last piece of information before I turn it over to our presenters, is that as the Webinar service is fairly new, we're always looking for ways to improve it, so for the 2014 to 2015 Webinar Series, we launched a request for proposals.

So I've received some really great proposals in, but I'd like to really have a large pool to choose from, so we have extended the deadline until Friday, November 15th. And following this Webinar I'll send out the guidelines and submission form, so I would encourage you all to send in a proposal. Or if you know a really fantastic presenter, someone you think would be interesting in submitting a proposal, I would ask that you share this information with them.

So with that, I will present you today's presenters. We have Angela Lindig, the Executive Director of Idaho Parents Unlimited, and Heather Kirk Skinner, Idaho Parents Unlimited, the Arts Coordinator and Parent Educator. So with that, I'll turn it over to you, Angela and Heather.

>> ANGELA LINDIG: Great. Make sure you can hear me. Can you hear me out there?

>> MODERATOR: We can hear you. I'll give you control of the screen.

>> ANGELA LINDIG: Okay, great.

>> MODERATOR: There we go.

>> ANGELA LINDIG: And I'll show my screen.

>> MODERATOR: I see your screen. I see the Go to Webinar.

>> ANGELA LINDIG: So we'll start the presentation from here.

>> MODERATOR: Perfect.

>> ANGELA LINDIG: There you go. Well, thank you for having us. I'm Angela Lindig, the Executive Director of Idaho Parents Unlimited, and I'm joined by Heather Kirk Skinner, Arts Coordinator. And we'll go over the 21st Century Skills and IEPs Webinar. And this is a very large topic. We have a lot of ground to cover. But I want to start with who we are as an organization, for those who don't know.

Idaho Parents Unlimited is VSA Idaho and we are also the statewide parent training and information center. So much of the information that we present is actually geared towards training parents and professionals in Idaho around special education, IDEA, and families with children with disabilities. So the purpose of this webinar is to make sure our children who are receiving special education services are held to the same high standards for learning as all children.

We believe as an organization that when parents, educators -- that is general educators, special educators, related service providers -- and the students themselves have high expectations that learning the skills necessary for our children to be college or career ready by the time they exit high school can be achieved.

This webinar is going to explore what those skills are. We'll take a peek at the Common Core State Standards, how IEP goals can support 21st century learning skills, and what activities can take place to ensure results. And in particular we're going to look at some art residencies that have occurred through the VSA Idaho that tie into the 21st Century Skills.

For those that weren't on our last series, in order to lead into this, we want to give a brief overview of special education. We're not going to go into great detail here, but we do want to give a quick recap about Special Ed.

So first and foremost, special education is specially designed instruction to meet the unique needs of a student with a disability. It can include transition services, and it can include assistive technology and vocational training, among other things. Students are entitled to a free appropriate public education, at public expense, at no cost to parents, meeting the state standards, at all levels of schooling, from age 3 to 21, as appropriate.

So the IEP is the heart of the Individuals with Disabilities Education Act, and it should be a commitment on the part of the students and parents to do everything they can to make it a successful endeavor.

The purpose of an IEP is to set reasonable learning goals for a child and to state the services that the school district will provide for the child. It's going to create opportunities. It's going to reflect the student and the family vision. It's a communication vehicle. It focuses on improving results for that student, and it is reference to the general education curriculum and standards, and it is the specific services for commitment.

So we're going to talk about several of the things that are typically included in the IEP. The first and for most is the present levels of academic achievement and functional performance or PLOP, and this will include measurable annual goals. It must be measurable.

The IEP will include how progress will be measured and what services will be provided. It will include any program modification and support and an explanation of the extent, if any, to which the child will not participate with nondisabled children.

When we're talking about accommodations, we're talking about modifications or adaptations, and I don't have a slide on this,

but accommodations are anything that a student might need to access their education, adaptations, or modifications or any changes to the actual curriculum and that is something that both educators and parents need to be very much aware of so that they know whether or not their child is going to meet graduation standards. Because that can affect whether or not they are graduating with their peers.

So let's go into detail a little bit more on the PLOP, as I explained, the present level of performance. The PLOP is typically written in a narrative fashion, and it includes the student's clear performance in clear, objective, and measurable terms, and includes how this is different from other children. It serves as a baseline to writing goals.

So I'm going to give you an example PLOP. One of the things I didn't mention in the beginning is that we are a parent-led organization, and myself and most of my staff, certainly my parent education coordinators, are parents of kids with disabilities, and we vary in age and range of disability, so for the example PLOP that I'm going to give you, I've used my own daughter's IEP to serve here and then later in the Webinar in goal setting.

So my daughter's name is Amber, she's 17, in the tenth grade, and she is -- she has something called Rhett's syndrome. So for her, her PLOP is actually a very lengthy PLOP. It goes into much greater detail, but to just get the basic sense of this Webinar, I pulled this out. So in the functional reading and writing, her first lesson was what the other kids were doing.

So 10th graders read and comprehend text at a 10th grade reading level. They can research information and communicate an argument in a multi-paragraph essay. Amber is happy most of the time and learns well when music is linked to her learning. She is able to express what she wants on most occasions and can access computers, iPads, and talking pens with ease. Here she is accessing the iPad, and we had her enrolled in an adaptive program this year and Amber does not share wearing helmets or goggles, so by using the iPad, which is something she has a strength in, she was willing to wear her helmet and goggles and participate in programs when the iPad was no longer there.

Now we're looking at what she struggled with. So when presented with 100 picture symbols, Amber was able to identify 51 pictures from the field of three. So she looked and scanned a number of pictures, at her age range, compared to her kids, and we have her strengths and where she is needing some help.

So that's what a PLOP may look like. They can be very lengthy. They can be much shorter on that, depending on the needs of the child. In this picture, over here, I've actually included picture exchange symbols in an iPad that she would be

able to access and know what those are and identify those. I want to talk a little bit more to transition to adulthood, because we were just talking about what was included in the IEP.

So when a child turns 16, transition services need to be included in their IEP, and they're going to include the following. So you're going to have post-secondary goals. These are different than the goals that are in their actual education plan. Post-secondary goals are going to include one goal related to employment, one goal related to training and education or education, those can be combined, and I'll give an example. And then one goal related to independent living when appropriate and that's when the IEP team.

We talk about transition goals, because we're talking about - and I brought this in, in particular, because we're talking about 21st century skills and the goal of being college and career ready, so while that learning and those skills need to be taught from a very young age, we're talking about being college and career ready, then we need to talk about transition to adulthood.

So in writing measurable post-secondary goals, we would write ourselves the following things, and this comes from the National Secondary Transition Technical Assistance Center, NSTTAC, and there is a resource at the end of the Webinar to that website, which is full of wonderful transition goals and including what is in the next couple of slides.

So is there a measurable post-secondary goal or goals for the students? Can the goals be counted? Does the goal occur after the student graduates from school? And are they based on an age-appropriate transition assessment?

So let's look quick at some examples. Education and training. So these, again, come from that, I pulled them directly from the site.

So here would be a good example of a good post-secondary goal. So after leaving high school, Bob is going to enroll in the culinary arts program at the local community college. So this is boast education and training. He'll receive training while he is also receiving his education.

An employment goal. After graduation, Christy will work as a mechanic at a local car dealership. Here, we have a young lady being assisted under the car, working on the wheel. And you can see that after graduation, it shows where she is going to work. She has that lined up, and that is based on her interest.

Then this would be an example of an independent living goal. After exiting high school, Angela takes the bus to and from work. And you can see a young lady using the accessible lift on a public city bus. And you may have goals within the IEP in mobility training, I mentioned that a teacher teaches her to use

the bus, but the post-secondary goal was for her to take the bus to and from work.

These would be nonexamples. Beth is considering a career in photography. She thinks she might want to work as a photographer's assistant and will continue to work in the school store to improve her math skills. The first two, that she's considering a photography and working as a photographer's assistant are not her goals, but they're her interests and may help define was a post-secondary goal would be.

Now, if she had a goal that she would go on to work in a store in her community, that would be a great post-secondary goal. It would not necessarily improve her math skills at that point, however.

So the next thing we want to talk about are the 21st century skills, and I have italicized and put in purple 21st century readiness because I'm going to tie this into the common core, but let's go on to what those 21st century goals are. So the 21st century skills provided for the partnership for the 21st century skills boil down to learning skills, literacy skills, and life skills.

Jumping to the Common Core State Standards that most states are implementing, you'll notice I italicized and put in purple that they're to have college and career ready students that demonstrate independence, our students build strong content knowledge, they respond to varying demands of the audience, task, purpose, and discipline.

Additionally, our students are to comprehend as well as critique. They will value evidence. They will use digital media strategically and capably, and then our students will come to understand other perspectives and cultures.

I want to point out, too, just information as I mentioned in the very first slide, that we could hold our students who have disabilities and including students with significant cognitive disabilities to the same high standards, the standards need to be extended.

We're going to go into a little more detail and it's also in your handouts, and there's a resource that I included, our extension, each state that is implementing the core standard may have core standards, may have extension to those standards. Not every state does. Those standards are extended only after students receiving learning and demonstrate knowledge and must align with and maintain the high rigor of the Common Score State Standards and align the IEP to the Common Core State Standards.

There's a book at the end and I'll show that in your resources, and it's about aligning IEPs for students with severe -- moderate to severe disabilities to their IEPs to the common core. One of the things that are pointed out in there that I

truly appreciate, it does make mention that not all IEP goals are academic. Some are nonacademic. And not every goal must align to the common core. There are some goals that aren't going to align. But in ensuring that when you are developing an IEP that you are looking at your state standards and that those IEP goals are referenced to the general ed curriculum.

So the 21st century themes include core subjects, your three R's, but they now include the following. These are global awareness, the global awareness would be understanding global nations, other cultures, financial, economic, and business. That would include knowing how to make economic choices, understanding the role of the economy in society.

Civic literacy would be learning how to participate effectively in civic life. Exercising the rights and obligations of citizenship.

Health literacy would be obtaining, interpreting, and understanding basic health information and services and understanding preventative physical and mental health measures. Just a quick point out in some of the trainings we do for families, we have very specific training for transition to adulthood regarding children and youth taking on their own health issues. When we're working with people with children with special healthcare needs, it's good to provide that information to them.

And then environmental literacy includes learning about the environment and taking individual and collective action towards the challenges in the environment.

So we're going to spotlight the arts and 21st Century learning skills at this point, and what we've done is taken, as I said in the beginning, taken of the several residents that we've had through Idaho and taking the 21st century skills map for the arts, which I have a picture of the cover. It's kind of a blurry picture there, but there is a link and a handout in the end, in the resources section.

We're going to go back and forth using that map to kind of go over how our arts residency has helped in teaching the 21st century learning skills for all students. And as I mentioned in the beginning, we talked about those three broad categories -- the learning skills, literacy skills, and life skills, and what we're going to do is break this down now into each of those.

We'll start with the first one, which is the learning and innovation skills. Then we'll go to the map and Heather will take us through the residencies at this point.

We're not going to follow each of these. We have creativity and innovation, critical thinking and problem solving, and communication and collaboration. We plucked a few of these to use as examples.

So with that, let me have Heather go ahead and go from this point.

>> HEATHER KIRK SKINNER: So the first thing we're going to discuss is critical thinking and problem solving, the students will use various types of reasoning to think and reflect critically and solve problems in innovative and creative ways. Fourth grade examples using music: Students individually articulate different ways to interpret the same musical passage. Students then compare the various interpretations and determine which one is most effective, taking into account age-appropriate considerations such as the style and genre of music.

So this is Djemba African drum making. Students learned patience, to follow directions, facts about Africa, and teaming skills. Students learned new vocabulary terms, and how to problem solve.

So in this residency, a native of Africa taught students learned to make a traditional drum, called a Djemba. Students created these drums by molding clay around coffee cans and included an arrangement of holes in the clay in order to string in rawhide drumhead. Students learned that drums are used in Africa as forms of communication and that the various symbols used on the drum convey different messages.

Students incorporated African symbols into their clay and glazing designs. One student even used his own rabbit skin as a drumhead. Once the drums were completed, the teacher taught the students a variety of rhythms and their significance in African culture and dance.

>> ANGELA LINDIG: So hearing all of that, we'll look at the examples. So the students were able to compare the various interpretations. These students actually took the drums outside and then explored with the other kids that were not in part of the residency, the different sounds that the drums made outside, so that was one way that they were also taking -- comparing the different music styles.

And then the critical thinking and problem solving outcomes, students solved the problems, yes. I like the fact that the one boy brought the rabbit fur to do something there. So what we're doing is giving these artist residencies of how things can be achieved and how we're not specifically looking at IEP goals.

The goals of the residency should work towards aligning with the general core curriculum and align with the standards and align to achieve the 21st century skills in all students, whether or not the art educator is going to have access to the individual IEP goal, maybe, maybe not. Likely, though, the teacher, the Special Ed teacher and whoever is working in collaborating on that residency is going to have that

information and will know how a student can achieve those skills that are written to their IEP.

So going to the next one, collaboration.

>> HEATHER KIRK SKINNER: So the second is collaboration, and the outcome is the students will work together effectively to share and accept responsibility, compromise respectfully to reconcile diverse ideas, and accomplish a common goal. We worked that 12th grade example using theater. They worked together. Students shared the different responsibilities needed to produce a one-act play. They collaboratively assigned specific roles as costumer, set designer, actor, and so forth. And in these roles, they analyzed a script and agreed on an interpretation and brought the play to life.

>> ANGELA LINDIG: So here we have the production of "Robin Hood," and while the example given on this from the 21st century skill uses the map for 12th graders and can be used with a variety of other students, and middle school students collaborated on a production of "Robin Hood."

Most of the students we're dealing with from emotional disorders, they did bring in gen ed and they were able to perform the play, it was an adaptation of Robin Hood, there was a lot of humor, each of the students were given responsibilities and roles, the artist was amazing and quite adept at picking up on where a child may otherwise have some behaviors, she was able to reduce those behaviors by giving them the appropriate role that she could see was needed at that moment. I know one student in particular had needed a position of control and power and by giving him that, his behaviors were completely reduced. In fact, I don't think there were any.

The other things that occurred in this, we found that the general education students who were brought into this weren't really aware previously that the program existed and then asked when they were going to be able to work with these kids again, so the inclusion factor that took place was determined and that they were able to see each other as just each other's friends as opposed to kids with disabilities and kids without disabilities.

So they did design their own set, did design their own costumes, worked with the script, and collaborated together, so did they work together to share and accept responsibility? Absolutely. Are they all collaborative skills of the 21st century? Yes, of course.

So we'll move on to the next one.

>> HEATHER KIRK SKINNER: So here we're going to move on to the next set of broad categories, shifting from the skills to the literacy skills and the outcome we're looking for here is the students will use technology effectively to research,

access, create and communicate creative ideas and information with an understanding of ethical and legal issues.

We have a 4th grade example. Use ceramics and students create a multimedia presentation that illustrates Native American learning. And they studied Native American tribes and their culture as part of Idaho's heritage and participated in the residency.

The students formed clay pots with their hands, that they work on a potter's wheel, that they learn from an artistic perspective, that they gained better understanding of Native American culture, life-style, and art, and learned additional facts and the importance of clay and pottery to their daily lives and how to make artistic choices, and one created a fin, but it was too short and it shattered. They were able to help her to select the clay to attach to the fish. Anyone who has been around pottery knows not to make it too thin or it will shatter. We have a photo of that fish, much larger, quite a fat fish at this point, a nice, thick fin there. This is ceramic.

But did they achieve the outcome using technology? They did. Through the outcome, they were still using technology to access, created the ideas, so they learned about Native American culture and presented a PowerPoint presentation. So win-win on that one.

So let's move on. I know we need to pick up the pace just a little bit. I see we're getting slightly behind, so like I said, a lot of information to cover, so we'll try to pick it up just a little. So the three broad categories, life and career tools, talk about flexibility and adaptability, initiative and self-direction, social and cross cultural skills, productivity and accountability and leadership and responsibility.

So under this category, we're going to discuss the importance of productivity and accountability. The students will set goals, accept responsibility, refine their work to meet high standards of excellence and accountable.

Our 8th grade example is individual art. Students will develop a digital or web-based process portfolio of personal work to show the application of creative problem solving processes, fact finding, idea finding, solution finding and acceptance, media, and personal voice. So we did a self-expression collage making and students were given a camera and material to make a collage to express themselves.

The importance of this was to create a collage about themselves, each artist selected something unique to describe themselves to other people. Each student was given a camera to photograph his or her world and also given various forms of other materials, such as magazines, paints, letters, and

patterns, and then the pieces were mounted on a foam board with sayings.

And one student reported, I took pictures of made me happy, like my friends, my grandma, and my video games. Some were harder to decide to photograph. I also liked using the paper and magazines and I even used my own drawings. I learned I was more creative than I thought I was and let others see a side of me they don't normally see.

>> ANGELA LINDIG: In this picture, I want to point out, this was a young person whose interests were their pet and car and this is also, again, another student who was dealing with some emotional disorders. I don't know the significance of the piece coming out of the ground, but that was important for them and meaningful to them, and I loved the fact that the kids were able to see themselves, that they are more creative and they were able to express themselves in new ways.

So did they set goals and accept responsibility? Absolutely. You can see also this involves technology and so you could show where you could achieve additional 21st century skills for learning through this beyond just the productivity and accountability.

So moving on to leadership.

>> HEATHER KIRK SKINNER: So last example of 21st century life and career skills is leadership and responsibility. Our outcome here is that students will use the arts to inspire others, optimizing the skills of team members through their interpersonal awareness, integrity, and ethical leadership to solve problems that benefit the larger community.

Our 8th grade example using visual arts was for students work as a team to plan, design, and make a work of public art, for example, a mural, that depicts leadership and services in the communities in which they live. Known community leaders are depicted as the center of interest.

It's a two-part project of photo journalism mural project that involved photography, interviewing, leadership, and public art, with two residency at two different schools. The first was an eighth grade photo journalism class, landmarks, why they are important to our community, and we'll talk about the importance of the murals in our communities.

>> ANGELA LINDIG: Heather said it was a two-part residency, involving two different classes. So you had your first group of students that did the research and the kids living with and without disabilities. They researched Boise's north end, they participated in taking the photos of the historical landmarks of the area. They were invited to city council meetings to see the whole public process of determining public art took place. They were a voice at the table. I believe they were eighth graders.

And the second part of the process involved high school students that actually created the mural, and it was their job to go through and interpret the photography and the research, the narratives that were created by the other students and then create the actual mural and what they came up with was really beautiful mural that includes postcards to showcase those historical markers. And so the students definitely worked as a team. They worked as two teams. This is the perfect example using the 21st century map because it is exactly what our students did.

Students worked as a team to plan, absolutely, and did they use the arts to inspire others? Yes. They had interpersonal awareness, integrity -- uh-oh. Something happened there. Sorry about that.

So that was a perfect example of how that art helped achieve those skills.

I did want to point out one quick thing from the teaching artist who made a note about one student, and I just -- this came from their final evaluation and I think this is really important. One student who usually sits quietly to herself and usually doesn't interact with anyone began painting. And as a result of the art experience, the student now has an IEP which includes painting on her schedule. We developed a part of her transition plan. The IEP goals give her access to art within her community as well as the opportunity to interact with other artists and access art opportunities.

The teacher went on to say that she produced wonderful paintings. We actually developed a checklist for her and she's memorized them during the mural prospect and could do things on her own as she memorized them and it became a part of her IEP as a result of the residency, which is fantastic.

I want to go back real fast, because I know some folks had asked for specific 21st century goals in IEP learning, and it's difficult, because IEPs are individuals and every student has a different level of performance, meeting their IEP goals and what they're going to be in. So rather than trying to pull out some generic and random IEP goals, I did give -- I'll go through where you have some resources that you can use to find those. But I wanted to give you a real world example.

So if you go back to my own daughter's clock, I don't know why we're beeping. I hope my screen isn't doing that to everybody else, but it is over here. I want to give you my own daughter's level of performance and how that transfers to an actual goal. So this on her IEP, April, 2014, and given a song and prompts, she learns well and music is linked to her learning, and Amber will read three or more symbol cards and finding the symbol card for the noun or verb shown and/or stated

with 80% accuracy on 2/3 problem. I've also made notes that we're using Augmentative and Alternative Communication picture-based systems to achieve this goal.

I'm going to show how to align this to the core standards. Students apply their knowledge of identifying words and use of context to determine the meaning of new words encountered in reading and to use those words. Students use vocabulary gained from literature, content area text and environmentally based media. Directly linked to the standard.

And I've pulled out communication on this one. There are a number of skills that we could also state that she could achieve through that goal, but in this case, I used communication in that she will articulate in thought ideas and specifically in reading and writing and this is a gratuitous picture of my daughter and me. I want to say that it's important that I bring this up, because when we talk about the kids that have the most significant disabilities, we want to make sure that they are included, that these skills are expected of them, and she is.

My daughter is considered the 1% who does take -- has taken the alternative assessment each year. But we have very high expectations for her. I have the same high expectations for her as I do for her brother, who is in AP and gifted and talented classes. What that's going to look like for her may be different, but I still have those expectations and she continues to rise to the occasion, and we have to believe in that for all of our students.

So what the IEP team looks like in all of this, number one, the IEP team, just so everybody knows who that might be, that is going to include your general education teachers. It's going to include your special education teacher. It's could include other people who have a knowledge or interest in that child's learning, so related service providers, speech therapists or OCCP. Somebody like that might be at the table. You might have a school psychologist or the school nurse at the table. Most, though, your parents are definitely a part of that team, and the students themselves whenever appropriate.

So that IEP team should know where to access the 21st century skills for learning. They're going to need to know how to align IEP skills to the Common Core State Standards and where to find those state standards, what activities can support the student in achieving their goals and that through the arts and having high expectations for every child.

Now we're going to talk about resources and handouts for you. I wanted to mention privacy. I mentioned this last time. I bring it up again. Most of the information you're dealing with in students' education falls under the FERPA. I have HIPAA and FERPA. That's the FERPA, the Family Educational Rights and

Privacy Act of 1974. The handout that I've included here, this link is through the Department of Health and Human Services, and it's a wonderful document that explains each section of HIPAA and FERPA, and this is good for everybody to know.

As I mentioned earlier in the Webinar, not every person will have access to a child's IEP. You may have information and you certainly want information if you're doing an artist residency, for example, about some of the needs for the individual students, but you might not necessarily have access to the IEP. That privacy is important there.

Additional resources. Number one, applying the core standards to students with disabilities, the state core standards, or the P 21 Arts Map, and we pulled out a sampling. We would be here all day if we tried to hit every skill, but this is a fantastic document that you can use in looking at the 21st century skills and how to apply the arts to them for all students.

And as I mentioned earlier, when we talk about transition services, we have the national Secondary Transition Technical Assistance Center where I pulled out the examples and nonexample goals and there's a lot of information in there about transition to adulthood.

There is a resource from the National Association of State Directors Of Special Education Directors Seven Step Process and when you go to the NASDSE.org website, you'll find the full document if you want to access that.

And finally, the book, "Aligning IEPs to the Common Core State Standards For Students with Moderate and Severe Disabilities," I believe it uses Colorado as an example with permission and how their standards were extended and gives scenarios of a broad range of kids and what their IEP goals might look like, so that's a good resource as well.

And finally, this is our contact information. As I mentioned in the very beginning, we are the Parent and Training Information Center, we are parents ourselves and we train parents on these issues. We are VSA Idaho and we happen to be the family resources for healthcare needs and other issues. And that concludes our Webinar.

>> MODERATOR: Excellent. Thank you all so much. I'm going to take control again and we will open up our question and answer time. So feel free to start typing in your questions for Angela and Heather.

So I've had a few questions that have come in. Mary Ann says, because art teachers are state certified teachers, they do have access to files but must use their own time planning periods after school, et cetera, to learn about their students with disabilities. Actually it's more of a statement.

Typically our teachers are only given an accommodation sheet without the disability specifically identified. Mary Ann's comment.

>> ANGELA LINDIG: Read the last part again, Lisa.

>> MODERATOR: Typically our students are only given an accommodation sheet without the disability specifically identified.

>> ANGELA LINDIG: That could be lengthy, but as part of the IEP they're just given accommodations, this is in trying to develop the student's IEP?

>> MODERATOR: We'll let Mary Ann type a response. So we'll come back. Here's a question from Gail. What method do you use to do your assessments?

>> ANGELA LINDIG: Our assessments for -- which assessments? For our residencies or -- because, remember, we're a Parent Training Center.

>> MODERATOR: Student assessments.

>> ANGELA LINDIG: We don't do assessments. So that's up to, you know, each state has their assessments set up differently. I couldn't answer that question of how Idaho -- how we do it, because we don't do it.

>> MODERATOR: She means in the residencies.

>> ANGELA LINDIG: Oh, in the residency, our evaluation and our assessment process? We've had an individual who has done our evaluation for several years. And we ensure that as part of the application that the -- that, number one, that the art -- the teaching artist and the teachers themselves are connecting the residency to the core standards to the general education curriculum and then they write a general report on how that was achieved.

>> HEATHER KIRK SKINNER: Includes site visits and a lot of communication between the teacher and the teaching artist and with me, the art coordinator, to make sure all the needs of the student population are met and that the kids can be fully included in the artist residency. We look for specific outcomes, depending whether it's in visual arts or performing arts. It's really a lot about communication and writing up our comprehensive program to make sure that those bullet points are met in the residency. And generally, I'm sure this is the case in other places as well, usually, it's very successful and they want to do it year after year, once they realize how valuable that residency is to our student population.

>> MODERATOR: Okay. Our next question comes from Linda. How do you encourage more of a complete picture of students in their current level of performance? I really like how you have a strong strengths section. I'd like to encourage IEP to work on this versus the weakness, challenges, deficits area.

>> ANGELA LINDIG: That's a really good question, because that is going to be -- that really falls into the IEP team and how strong of a team you have, how strong of a parent-teacher relationship you have. My own child, I can see that I'm fortunate. And it's not even just the current teacher. We've just been fortunate throughout my daughter's schooling, that she's always had teachers that looked towards her strengths and based on home surveys, she and her teacher and I communicate through e-mail. There's -- and I know these teachers have so many kids and so much to do, I'm thoroughly impressed with how extensive her present level of performance has been written.

It also really depends on the parent and the student themselves, and I believe in a collaborative approach. I believe in a team approach, completely, so I'm incredibly involved with my daughter's education, and I think that makes a difference, when you have a true team approach, you're going to have those stronger PLOPs than if the teacher is the only one trying to come at it. You want to know what they are from the family perspective at home.

>> HEATHER KIRK SKINNER: I think what we hear from parents, when they're trying to determine the best placement for their child, they go with the teacher who wants that child. If there's more than one teacher and they have a conversation with the school, every time the teacher said, I understand your child has these problems, needs these accommodations, but I would love to have your child in our class, those are the teachers the parents want, appreciating the child and what they bring to the classroom.

>> MODERATOR: Okay. A lot of people are sharing comments and their reflections and some of their frustrations. Beth says, thank you very much for such hopeful information. I teach art to many children who have special needs. It's so nice to know the information about the IEPs and how I can better accommodate my students.

>> ANGELA LINDIG: Lisa, we know how enormous and is, 21st century skills, the common core, the new standards. Findings all of this information and putting it together in a meaningful way to develop even one's IEP is challenging, and we recognize how much work our teachers have in front of them. I hope -- I hope the resources included in the end in the handout are some things that will help answer some of the questions that we might not be able to get to today as well.

>> MODERATOR: Sure. Ydira says great work, Heather and Angela. We appreciate your hard work. My question is, do you have a form that would give the teaching artist an overview of the skill level and possible behaviors that will be encountered? In addition, if a child is an introvert that has nothing to do

with their condition, the artist needs to know ahead of time. A couple of comments there.

>> HEATHER KIRK SKINNER: I think it's an excellent point. I think it's always important to take into account who they are in terms of their personality profile and not automatically assume that it's linked to their disability. We don't typically have a sheet for them to fill out. We facilitate a conversation about the needs and accommodations and strengths of each of the students. We have a small school and a relatively small population in Idaho.

We have that in the school in Idaho, but if you are dealing with big schools, I think it would be a great idea to go ahead and write up a sheet like that to give some clarity and direction for the teaching artist when they go in and deal with their kids, because each classroom is different and each IEP is different.

And 504 plans, since we're talking about accommodations, some students who aren't on an IEP might have a 504 which not getting too far into the weeds here, but 504 plans are for students who do not need specialized instruction but might need accommodations in order to access their education. And again, that's something that a teaching artist and the general education or special educator should be having a conversation about, and sure, those accommodations -- the students is going to need those accommodations so that should be shared in one way or another so the student has access to the activity.

>> MODERATOR: Our executive director from the affiliate in Indiana has said that she has a form that they use to collect this info and she would be happy to share it.

>> ANGELA LINDIG: That's great. Wonderful.

>> MODERATOR: Let's see. We're getting some very lengthy ones here. What -- Linda what like to know, what advice would you give to preservice music teachers as they become a part of the program?

>> ANGELA LINDIG: I --

>> HEATHER KIRK SKINNER: Just what we talked about before, don't be afraid to ask questions about what this person's professional is. Sometimes people feel afraid to ask. They don't want to be impolite or politically incorrect, but I think the best thing you can do is be curious and be willing and available to hear what the student's strengths and needs are and to see them as people, using People First language is something we talk about and Angela can talk about a little more.

>> ANGELA LINDIG: It's the child first and disability second. A child with a disability and not my child is a disabled child or I personally am not a fan of the term "autistic." If I have an autistic child, I have a child, and

they happen to have autism. If you may have noticed, music in particular is something that's very important to me, for my child's learning, and a music teacher may want to know, if you're going to be a part of the IEP process, is that going to be applicable to your student's learning, and in my daughter's case, her education has come through music and we need to think outside of the box.

What are those activities that are going to support each child's learning, and music education is one thing, but music, sustained for the arts as well. There's arts education and then there's arts integrated to our other learning skills. I don't know if that answers the questions, but hopefully.

>> MODERATOR: Beth says, great communication with the Special Ed teacher, the regular teacher, the parent, and the artist specialist are key. Do you have any other examples about how this collaboration can be successful?

>> ANGELA LINDIG: Well, you know, we deal with parents in these issues every single day. We have some training on parent involvement and the research behind the importance of parent involvement, also, on parent professional collaboration, and I'd be happy to send out some of the handouts that we have on that, if you'll let me know, Lisa, or where I could send those to.

>> MODERATOR: Sure.

>> ANGELA LINDIG: It's really critical to the success of that child to have a team approach. It doesn't always happen. We see breakdowns frequently. But when a parent and the professionals have the tools, they will work better on behalf of the students.

And we also find that when we can do trainings to bring the parents and educators together to the same training -- for instance our "Demystifying the IEP" Webinar that we did last month -- we do that as adapted very specifically for parents and professionals in Idaho who have had success with the IEP. When they're willing to come together to that presentation, it's a very non-confrontational, open, it opens the dialogue type an arena where they can communicate back and forth where it might not have anything to do with their own child and their own child's issues.

And a good example of this, we have a little town north of Boise, almost it's like a one-room schoolhouse for all grades up there, and they were having constant conflict with the parents and the teachers and IEPs and they also came to our training. There was no finger pointing. It wasn't specific about any particular child's IEP, but they all got the same information, got to ask questions in the same room of each other, and I'll tell you, that -- they were communicating beautifully at the end of the meeting, and I have not had any call from that district

since we gave that training. I think it's been two years now. So whatever it is, it's working. Getting folks together is probably the key to that.

>> HEATHER KIRK SKINNER: I believe on the PACER website they have tips on ways to frame questions so people don't feel defensive so that it open up the lines of communication and you can have the lowest level of conflict if you have an issue you do need to resolve.

>> ANGELA LINDIG: The PACER was the National Parent Technical Assistance Center for Parent Training and Information Center, and they held that grant up until this year. Their website, I think it's pacer.org, and incredibly valuable information, even handouts and some of the curriculum that we train parents on.

>> MODERATOR: Linda, who had the question about preservice music teachers, said, yes, thanks so much for your insights.

>> HEATHER KIRK SKINNER: Thank you.

>> MODERATOR: Looking forward to seeing your handouts and sharing it with her undergraduate music students in Nebraska. Well, it looks like we are at the end of our questions. It's a little bit past 4:00. So we -- I'll go to my next slide.

So right after I end the Webinar, an automatic survey will come up that I would like to ask you all to complete. It's really quick, eight questions, but we definitely pay attention to your answers and try to incorporate those suggestions, the comments into improving the Webinar Series.

And with that, I would like to thank you all for attending today's Webinar. It was great to have you and your comments and questions, and I hope that you will join us again next month and thank you, especially, to you, Angela and Heather.

>> HEATHER KIRK SKINNER: Thank you so much.

>> ANGELA LINDIG: Thank you, everyone.

>> MODERATOR: All right. Good-bye. Have a great afternoon.

>> ANGELA LINDIG: Bye-bye.

>> MODERATOR: Bye.

(End of session at 4:04 p.m.)