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JFK Center
Poetry in Motion: A Poetry Dance Play for the Middle School
Special Education Classroom
March 8, 2016

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>> Good afternoon and welcome to the March installment of our VSA Webinar Series. I'm Sarah Mitchell, your webinar moderator. Today's webinar is called "Poetry in Motion" a poetry dance play for the middle school special education classroom as part of a monthly series at the John F. Kennedy Center for the Performing Arts. This series addresses topics related to education, disability, and the arts.

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

Before we get started, let's make sure you're familiar with the GoToWebinar control panel. This can be hidden by clicking on the orange arrow on the top left corner. A recording will be available for you to catch up on any parts you've missed.

Make sure you've selected telephone or mic and speakers to correspond with how you're connecting to the webinar. If you're calling from your telephone, please make sure you mute your computer speakers. You have the ability to submit or answer questions using the chat pane located near the bottom of the control panel. If you prefer to say the question aloud instead of typing it, please click on the raise your hand icon and I'll unmute your microphone during the questions portion towards the end of the webinar.

Otherwise, your questions will come directly to me during the designated question-and-answer time at the end of the presentation, I'll relay them to the presenter.

Within the week, we will send out an e-mail with a link to the recording of today's presentation, a copy of the PowerPoint presentation, a handout for your reference, and a copy of the webinar transcript. This means you do not need to scribble down notes during the presentation. Instead, you can go back to watch the recording and view the supplemental materials at a later date. I invite you to join us next month for "Promote Dignity Retain Integrity." If you haven't already, you can register for it right now by clicking on the link in the chat pane.

If you're active on social media, I invite you to connect with us using #VSAwebinar. My colleague Courtney will be live tweeting during this webinar. If you are active on Twitter, please say hi to her over there. She'd love to engage with you.

And with that, I'll turn it over to today's presenters. Jenny and Nawal, take it away.

>> Hi, everyone, this is Jenny. Many years ago I was invited to teach several children in a rural village in South America. A school teacher came into the class holding his 8 and 10-year-old daughters by the hand. We don't like to dance, he announced and led them and all of the rest of the children out of the room. I had always relied on the power of dance and my teaching to engage resistant students and skeptical communities and successfully won them over in the past, but I had met my match and scrambled to figure out what to do.

Poetry was part of the answer. But the greater part was collaboration and the discovery of a completely different way of reaching these children that I will reveal later in the webinar. Now...it's my great pleasure to introduce and welcome Nawal Muradwij, a young poet and Master's Degree candidate. Nawal will be the voice of many poets in today's webinar.

>> Did you hear about the rose that grew from a crack in the concrete? Proving nature's law is wrong, it learned to walk without having feet. Funny, it seems, but by keeping its dreams, it learned to breathe fresh air. Long live the rose that grew from concrete when no one else ever cared.

>> During the 1960s, educational reform movements changed how we view different stages of adolescent learning. Junior high school began to be called middle school. Middle school educators understood that the biological event of puberty alters the cognitive, social and emotional lives of young teens. They saw the need for special accommodations in middle school, including mentor relationships between teacher and student, small communities of learners and a flexible interdisciplinary curriculum that encourages active and personal lives learning, these are our roses.

Middle school students, by definition, already present great diversity in learning and teaching strategies in the form of poetry and dance lessons.

So, how do you teach an art form that's not my discipline? That's not your discipline? And specifically, how do we integrate poetry and dance? How do they complement each other? What are some strategies, instructions and ideas for putting together a dance play? What poems to use, what are some poems to write? And how to introduce this. And what are some dance strategies for the Special Education classroom? At the end of this webinar, we'll ask you to consider your own next steps for expanding your practice using multiple arts. Every Special Education class and each individual student presents perceived or real barriers to learning. So, I want this to be a little interactive right now and for you to take a few seconds to think

about barriers. Think about a perceived barrier. Think specifically about a wall, a wall is a barrier. If you're given a class and given a wall, what do you do? Do you write on a wall? Sing and act a wall? Paint a wall? Or dance a wall? Or...a combination of several or all of those?

These students danced the great wall of China, creating individual body poses and connecting hands to form a larger class sculpture. The best ideas and this was a central theme to this webinar, the best ideas come from your students.

But only if you provide the structure for multiple arts learning and discovery. And how do we do this? Collaborate. Use multiple arts and let each student realize his or her full potential by engaging in the art form or forms in which they excel, can communicate and learn.

Here's a member of the dance company performed Minutia. Cunningham, Rauschenburg and John Cage collaborate to create works of art. What if you don't have one of these geniuses? How do you teach an art form that's not in your discipline? One very important way is to collaborate with other artists and teachers. Perhaps you don't have somebody that is a poet, expressible, but maybe there's a teacher who teaches poetry.

The other important way is to provide material support structure and a safe encouraging learning environment and let your students respond. Back in South America, when I couldn't teach dance and was presented with that barrier, that obstacle, that wall, I introduced a poetry workshop, not something I'd ever done before, so I had worked side-by-side with a colleague as she delivered poetry lessons and I delivered dance lessons.

So...I introduced it by handing, just handing out paper and pens and asking the students to write about their village. Vladimir, a 13-year-old who never wrote a poem wrote first in his language and then in the English translation. Mira a los caballos. [Speaking in foreign language].

Look at the horses. How they run towards the morning. Look at the horses every day. They run across the meadow, they're the wind set against the blue sky. Riding, feels like being in the clouds. Being with horses is to be as two men side-by-side, waiting for the morning. Well, I discovered not only Vladimir, but all of my students had a real connection to horseback riding. They felt free, powerful, and connected to their community as most of them had grown up riding or going to work with their parents in the field.

For my part, I could barely stay on the horse. But an equestrian from a nearby Hacienda was thrilled to teach the local children and collaborate with me. I contributed a little horse choreography and the children rode onto the grounds of the Hacienda in a culminating event that brought aristocracy, farmers and villagers together.

In stepping outside of my arts discipline and connecting to what was really important to the students, we were able to create a powerful and sustaining educational experience.

Find partners. Find partners in professional colleagues. Find partners in your students. Find partners who can enhance, support and illuminate your teaching. Find teachers and professionals and volunteers to facilitate the attention your students need to excel. Here, Maddie, on the left, works with Noah on a T-shirt design for the dance poetry play. Maddie is blind and Noah draws her ideas.

I want people to hear the sounds of pages flipping. Noah drew an open book of poetry. Maddie consistently reminds us that the audience may be blind and she insists that we include audio descriptions and other ways to make the performance accessible. Here's her drawing.

Integrate times for your students to work with a partner and present their work to the group. So, make sure there is this working time, but also let each dyad or group or individual perform what they've done. Whatever shape that takes. Here, the students are working, again on a T-shirt design, but they do the same when they're writing poetry.

For Logan, here he is with his mother and another volunteer. We substituted dance practice because Logan found that drawing activities very distressing and he began making, began shouting and it was upsetting for him. He loves rhythm in music and he happily practices the dance steps, while other students have time to finish poetry and drawing projects.

>> Hi, everyone, this is Nawal. I'm excited to be with you today. I'm the writer and I discovered the power of poetry in my life when I was in middle school. Poetry breaks down barriers. The system can come in many shapes. Students continuously struggle with this, with finding ways to transmit their messages to their environment, the people around them. Poetry, like dance, is part of a universal language. It can create a medium of honest and free expression. Often you will find your students will connect to an existing poem. Or even better, create their own verse of poetry in ways that illuminate their experience to those around them in an incomparable way.

As an educator, little is more satisfying than experiencing that moment of amazement and today, I'm very grateful to be able to represent the voice of poetry in this webinar.

>> James Berry is a Jamaican writer. His evocative poem Taking Action allowed the students to create their own choreography. As well as respond to the choreography of the lead teacher.

>> I dream I'm high flying duck eyes over an ocean. I dream we cross an open field and face a lion in our track. Making one group body, oddly, we come together.

>> The flying movement was created by students in dyads or groups of three or four. Most of their ideas had them staying on the ground, more or less, to do their flying, but running across the floor, leaping across the floor, but one student figured out how to be airborne and directed his volunteers to, to lift him up and had a great time. And wants to keep doing that step in everything we do.

The circle movement, part of it you're seeing on this slide, was also created by the students. And when, as you can well imagine, having an entire class of students with various needs and distractibilities, this took quite some time to bring together. One of the students brought in her belt to show how the dancers could form a quail or one group body. She wrapped the belt into a circle and had everybody passed it around for everyone to feel, those of them who couldn't see.

Poets who write about discrimination, courage, and resilience speak to students with disabilities. Using Maya Angelou's And Still I Rise, students are given steps and structure, but then asked to interpret the poem using their own way of moving. In Special Education, with various barriers to movement and understanding, it's always important within the structure of an exercise to have freedom to access and express feelings in individual ways.

>> You may write me down in history with your bitter, twisted lies, you may tread me in the very dirt, but still, like dust I'll rise. You may shoot me with your words, you may cut me with your eyes. You may kill me with your hatefulness, but still, like air, I'll rise.

>> There are many ways to initiate a poetry-writing session. Asking the children, themselves, the students, themselves, to provide the poetry. We included resources with poetry prompts and a handout you'll receive after the webinar. Not all of your students will have the verbal or writing ability to complete a poem or even start a poem, but most can contribute in some way to a group poem or make their dance and movement their poetry. Some will merge as leaders, encouraging others to

write or to contribute. Here is 14-year-old Ryan's poem.

>> People you trust appear in your dreams, things are not what they seem. You don't know where to turn and all your thoughts are going to burn. Whether or not you choose to turn, darkness surrounds. A dream? Was it a dream? Or just a distant memory?

>> Stay present and in the moment. If it's raining, you can use rain as a prompt for poetry and movement. How does it feel? What does it taste like? Look like? Feel like? How does make you feel? What can you do in the rain? Do you move fast or slow? What about jumping in puddles or dodging rain drops? When our accompanist introduced himself by saying "I've been playing piano since the dawn of time" the curiosity of the students about what that meant, led to this poem by Samantha.

>> Since the dawn of time, people have danced. They've jumped, done ballet, run and pranced. When I dance, I'm filled with joy. Anyone can dance, girl or boy. It feels nice to perform. I take the stage by storm. People are excited when they watch me, when I dance, I feel free.

>> Some students have significant cognitive processing delay. Rehearsal and writing may be painstakingly slow. Extra rehearsal time gives them equal footing. Our next poet always needs time to understand and execute each assignment but she lights up the room with her performance.

>> Sometimes I can be a mime, but I don't have the time to rhyme, but I look like Optimus Prime. Snapped, whapped...stop, bop, hip-hop, trop. Good morning, daddy. Ain't you heard the boogie-woogie rumble of a dream deferred? Listen closely. You'll hear their feet beating out and beating in. You think it's a happy beat? Listen to it closely: ain't you heard something underneath like a - what did I say? Sure, I'm happy! Take it away! Hey, pop! Re-bobp! Mop! Y-e-a-h!

>> The work is hard, our students lives are hard, make no mistake. Finding poems and movements that speak to their struggle makes a connection. Using poetry and dance together allows for expansion of teaching and learning discoveries. Some of these students are quite advanced in their understanding and able to really easily grapple with abstract ideas. So...the italicized, you think it's a happy beat? Led to discussion and also a lot of contribution in terms of movement and ideas for how they can convey this poem.

Love the Look of Words by Maya Angelou. A joyful poem with concrete imagery. Students can dance popcorn popping movement and move towards metaphor and abstract ideas. We can take popcorn leaps popping from the floor of a hot black skillet into my mouth and continue to work with the students to understand

the metaphor that Angelou creates with words. I love the book and look of words, the weight of ideas that popped into my mind. I love the tracks of me thinking in my mind. Working with students on the autism spectrum, we know that abstract concepts are difficult to grasp. When we combine words and movement, students can incrementally embody learning.

Make each class and the performance, if you have one. Very structured and planned. Begin with an ice breaker, or a name game that includes movement. Sometimes you're teaching one class, sometimes you're doing residency and teaching two, three, four, or five classes. Sometimes you have an entire year. Create, regardless of whether it's one time or you need to have the opportunity to be with your students throughout a year, start with an ice breaker. And...then continue with a routine that is familiar. Have a physical warm-up with repetitive movements that anchor the class and provide a clear beginning. Have a routine.

Introduce a poetry idea and write the poetry in pairs or as a group. As a group, you can have each student contribute a word, a thought, a sentence, or a movement if they, if words and sentences are not accessible to them. Observe the student writing when you do give them the opportunity to work in small groups. See if somebody is restless, struggling, maybe allot ten to fifteen minutes for this period, but adjust to your population.

Read the poems or have the partners read the poems. Don't ever hesitate to give time to each individual to express and have the rest of the students in the class listen to them. Work on choreography based on the poem imagery. Again, that can come from the lead teacher or from the students themselves. I find them to be brilliant and more imaginative than I could ever be. Bring in a magic poetry box. Many of you have probably used this device, tactile objects, verbal, written or kinesthetic response in a magic box they can go to as part of the routine or as a reward for focusing on the learning of the day.

As we near the end of the dance poetry webinar, consider our outline for today and what might be your next steps in using poetry and dance in your classroom. How will you expand your practice? Thank you for joining us, we are ready for your questions and to delve more deeply into some of the curiosities of combining dance and movement into a wonderful, artistic and educational experience.

>> Thank you, Jenny and Nawal. Now...as I mentioned, we've reached the question-and-answer portion of our webinar. If you haven't already, now is the time to write your question into the

question box or raise your hand and we'll get started. The first question I have for you two, you have some great examples of using different poems in your presentation, but do either of you have a favorite poem to work with?

>> This is Jenny. Yes, I have a few songs I work with. When I teach swing dancing, something I adore, I always try to find something new, but come back time and time again to a song called Sing Sing Sing because it is so magnificent. Similarly, I come back to Langston Hughes, as a poet in general. Many of his works, depending on the population, Langston Hughes is a poet that I was introduced to as a child, by my parents and so, I come back to Dream Boogie is one. Certainly the Maya Angelou that we presented in the webinar today. Still I Rise is another poem that is an absolute favorite for working with kids.

Then...some of these were new, for example, the taking action poem by James Berry, that's a poet I'd never known before, and just doing this poetry with the kids was a great opportunity to discover somebody new and just find something that was really going to inspire movement. So...definitely Langston Hughes, Maya Angelou, I'm going to let Nawal speak -- I may think of some others. Nawal, favorite poets?

>> I don't really have a favorite poet, I think that'd be unfair, but I do like a lot of contemporary spoken word artists out there who have done some beautiful work that I think can be put to dance in very powerful ways. I'm a big fan of Sara Kay, there are a lot of poems that you can find on YouTube that address issues like bullying and some things that I think, I don't know if it's been agreed, we have a really hard time with, so, I would need to work those and I personally watched [indiscernible] work with Still I Rise and I thought the kids response to that was so inspiring. That would definitely be one of my favorites.

>> Great. The next question is coming from Talleri McRea [phonetic]. What's your favorite poetry for students who need more structure? For example, structure that would allow a nonverbal student to choose between adjectives, nouns, et cetera?

>> Thank you, that's a great question. In diverse learning, of course, we want to present with, in as many possible ways as we can. So...I love bringing, I love bringing words in on cards with pictures on them, so people can -- so kids who are nonverbal can point and choose a word and we can take off from there. I will say I had an experience of working with an entirely nonverbal, well, mostly nonverbal class and brought in some pictures, some cards with pictures on them, because that had been very effective, previously and I found that as I wanted to introduce poetry to them, they were so

responsive to the movement. I put the pictures aside, it was distracting and used my own body to evoke some responses and movement from them. As responding verbally wasn't accessible and not joyful in that moment. That's an example where if you have a limited amount of time. I did with them, we only had three classes. Had I had the whole year, I would have brought the pictures back. But I was really bringing in too many things. Here are some pictures, here are some words. So, I think it's wonderful to play with having words written, but also having pictures of words, writing a group poem, so that people can contribute by, with a word or a gesture, that a teacher or other kids in the class can interpret. And then, come away from those prompts and have other students who may be able to create sentences, create the sentence, so that there's really a group process involved.

>> Great, great. Now...is there anyone else who has a question for Jenny or Nawal? Who hasn't asked one yet? Talleri says thank you, by the way.

>> Thank you.

>> Maybe some people are thinking of questions, I want to say a word about spoken word poetry, because...Nawal is a wonderful spoken word poet and I love -- I just want to highlight what she said about that. I think it's a very powerful format. We're talking specifically about middle school students. It's definitely -- I've done that more in collaboration with other poets in terms of teaching the format and yet, those students are very, very responsive to rhythm and the rhythm and beat of spoken word format. So, I do recommend that. I think that's a fantastic device and also highly relatable because it's very present and current and they may bring in their own favorite artist. That being said, some of the classic poetry is, is as accessible now as it was when it was written many, many years ago.

>> That's a great point. Sounds like there's a plethora of things that could be very relevant and used in this --

>> I have a question for the people who are there. If you don't have a question pending.

>> Sure.

>> So, two questions, one...is when we asked you to think about a wall and what you might do with a wall, what did you think about? And what would you have done? Or what's the first thing you would have done? And two...what are your next steps? How might you think about poetry or think about dance if you are a poet or if you're a writer or if you're an educator who hasn't incorporated movement, because we'd love to help you or draft here what you're going to do next and how you might expand what you've already been doing.

>> That's a great question. Now, if anyone wants to jump in, please just raise your hands in the box and I will unmute you so you are able to speak. In the meantime, we do have a new question. And...that is coming from Barry Cornhouser, the activities you suggest seem great for all age groups. What is it that distinguishes this work for middle school students? Is this specific concept of the poem or something else?

>> Hi, Barry, thank you. Absolutely right. They are, it is appropriate for all age groups. I put up at the beginning, some distinctions with middle school as opposed to elementary school and high school and of course, in working with a broad category, talking about Special Education, that's, that's a big, big category. We can talk about children with autism or middle school students. We're talking about that with autism, with various disabilities, various cognitive and emotional disabilities. So...what I wanted to emphasize is that middle school, in and of itself, complicates the, the different abilities and different challenges that our students are coping with and to highlight that. So...I think that all of these exercises are accessible to all students. And I wanted to raise awareness about the middle school students. I love this age. I think this age is sometimes ignored and falls through the cracks, so I wanted to emphasize it. I love the age because they are so responsive to creativity in general, of course, but very responsive to being given the opportunity to express their own individuality. All the kids are. But...they are at a point where it's a little diffuse and confusing and just even more so, are responsive to us helping them and guiding them. I don't know that, certainly, the content of the poems is, is, in your judgment, as middle school educators, in terms of the appropriateness, but...it's, it's enjoyable for me, for example, I think maybe the high flying poem was more, more elementary school level, whereas all of the poetry is, is appropriate for middle school. They are grappling with love and sex and relationships and intimacy, but also with bullying and differences on a more sophisticated, but also diffuse level.

I think they're appropriate for all people. I wanted to raise awareness and give a special place to the middle school student, because I think they are sometimes not given the attention that is due.

>> Barry says thanks and bravo. In reference to the question that you asked the webinar participants, Deb Workman had an answer of paint the wall and next step would be looking into how we can adapt the concepts to a group of students who all have been diagnosed with a profound disability.

>> Who was that? Who answered that?

>> Deb Workman.

>> Deb, and Deb, what's your, I'd love to know Deb's discipline or is she an administrator or teacher?

>> Sure...just a second. Deb, would you be comfortable coming online and speaking with Jenny at all?

>> Sure, there's actually two of us here.

>> Oh, great.

>> Hello.

>> Hi. So...

[talking simultaneously]

>> Who is with you? And who are you?

>> I'm Deb Workman. I run a theater company that works with Jamie Richardson who is here next to me who works at Life Scape and I run an art program for kids and adults with disabilities. Most of them are profound.

>> Great.

>> So, what are your thoughts?

>> You know, initially, we loved the concept, but how to break it down even more simple for the students that I support, because like we were talking about with a lot of those processing delays, you know, by the time our kids are processing some of the words, they're so far behind with their motion. So how we can make it even more simple and looking maybe just at words, rather than a whole, whole poem, but still using the same concept.

>> Yeah, beautiful. That's fantastic. I think what I got excited about or, or got excited about many things, but I think I was helping somebody who was bringing poetry to doing, doing poetry work with a very severe, a population with quite severe disabilities. She's a poet and very frustrated with, but...not really worked in Special Education very much and hasn't worked with profound disabilities. And...found you know, she, all the enthusiasm and energy of an artist and a teacher, eager to share her knowledge and I think the, the hardest thing for her was to really see triumph and success and artistry in a word, in a step, and, and just find that, find the light in that one jump. So pop is a poem and jump is a movement. I love this question, I, I've done this work with very severe and I'm presenting more sophisticated, certainly in the poetry or saying they're grasping all the ideas, but yeah...chicken is a word and a poem that, rain, for example, I think is one of the exercises that I did that might be really great for your population and why you know, breaking it down, being present and being in the moment and really speaking to an experience. We have just walked through the rain, so we could access and touch their own bodies to feel what that might feel like and really relate and then, have very real life movements, such as jumping in a puddle or stepping to get out of the puddle. So...something like that. I

think rain, stop, that's a beautiful poem. Rain, go. Fantastic poem. So...you know, it is, it's hard to give the whole lesson, but that's why I think the questions are the most valuable thing. What I mean by being present and in the moment and addressing your students needs is, here's where they are. Can we talk about rain or can we talk about walls or can we talk about...shirt? My shirt. My blue shirt, but yeah, rain was one I did and I had a different prompt in mind, but it, because we had just gone through it, it was very, very, very present and current for them and they all reacted to it. So...I hope that's helpful, but I think that really, what you're bringing up is how we see, I think the hardest thing for teachers who, who have not work with profoundly disabled is really seeing the artistry that I certainly do. Rain, stop, in what they have created and how they see things. So...I taught a population where, where the poetry was dance, they, they were not able to get to the verbal expression at all. And, rather than that being a disappointment, frankly the staff around them said, wow, they're mirroring each other, they're stretching their arms, they are laughing and jubilant about it, so, yeah, hard to grapple with words.

I also, talking about that, I also, this, this question, and this is the -- your population is one I work with quite a lot, and...this year, frankly, and maybe why I'm emphasizing this or showing these examples, I said I really want to make sure that the students who are on the higher end of functioning get at tension that they deserve as well. So, sometimes, I know this has been, for me, I want to make -- I'm so concerned with making sure that somebody who has a severe disability is unlocked or is, is assisted in ways that they can best participate. And sometimes, who gets left out are the ones on the other end and I made a very concentrated effort in the last few years to say, I, I need to make sure that the ones who can function on their own, but can function to the best of their ability, if they are supported and have attention of a partner, of myself, of an assistant teacher. So thank you, that's a great question, love to, you know, talk more about that offline.

>> Okay, well thank you.

>> Great, thank you all. Now we do have a couple more questions. Talleri has a practical question. How do you navigate the physical space needed for movement? What do you, as a visiting artist ask for in terms of type of space to be successful?

>> Great question. And this is a whole another 12 webinars on working with systems. You know, you, you definitely want the art and the class, whether you're a teacher in the school or you're a visiting artist which tends to be what I am, I'm

usually a visiting artist or teaching artist. You want to ask for you know, preferably, you're asking for a stage or an auditorium and very often, we don't get that. And actually sometimes I prefer to be in a classroom. Was I in a school and we were offered the stage and because that wasn't going to be consistent, because it might have been interrupted, as the schools do, was shared by more than one school. So, we were working in the classroom and I asked that the chairs be, and the tables, be moved to the periphery so that we could start the class in a circle with students at their desks. Then...it's even part of the movement, so, that really allows for their it be movement for kids who ask stand or adults, if that's who you're working with. For participants to stand, to participate from their desks but see each other, see the teacher and for myself to be able to see each one of them. So, ideally, we pulled those desks and those chairs out to the periphery, again, you know, you want to keep in mind what the timeframe is and what the, and if that's impossible, but I was able to you know, I generally am able to push desks somewhere, sometimes, an alternative, when standing or you know, is really not an option, is to push the desks aside but just pull the chairs into the center. That way, you can really smoosh the desks into a corner. But I really like to create a circle, if it's a large class, so I can see everyone and they can see me and they can see each other and respond to each other.

>> Great. I have one more question from Barry. He says that you talked about poetry evoking dance, do you ever work the other way around with movement evoking poetry?

>> That's a great question. I, I'm...hmm...I haven't, Barry, but I'm going to do that next week. That's very interesting. I've not, I've not gone the other way. No.
[laughter]

But I'm going to try and do that. Very, very interesting. The kids, I mean, they, they certainly create movement. I do ask for movement, but generally I have used -- this is really a good one. Generally there is a prompt, whether it's music or so -- I'm, I'm going to do that. Thanks, Barry.

>> I love when that happens.
[laughter]

>> You know, they say in the webinar and I believe it with all my heart, my greatest inspiration is my students. I learn from other new movements. I learn new ways of writing poetry. I learn new ways of drawing. I learn new ways of accessibility and I most-certainly learn from webinar participants and from my colleagues, so...I, I love those moments as well. I live for those moments.

>> Absolutely. All right, well, it looks like we have reached the end of our question-and-answer session. So...I hope that you all can just bear with us for a couple more minutes. I would like to ask you, our webinar participants to remain on the webinar just for a few more moments to complete a short evaluation survey that will open when you close this window. Your feedback is always appreciated, both by us at the Kennedy Center and by our lovely panelists or presenters on the wall, but...otherwise, thank you so much for joining us. If you have questions or comments about the webinar as a whole, feel free to contact me either by e-mail or by phone and I hope you have a great day.

[Webinar concluded at 3:48 p.m. ET].

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