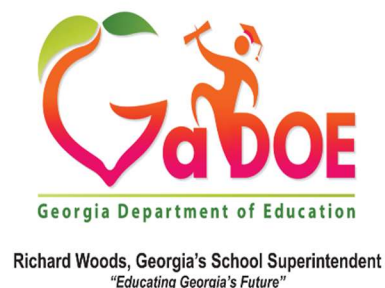


Co-Teaching Training Series

TRAINER RESOURCES

Universal Design for Learning: An Effective Instructional Strategies Mini-Module to Support Co-Teaching for Student Success



Co-Teaching Series

Training Guide – Universal Design for Learning Mini-Module

| Universal Design for Learning Mini-Module | | | |
|---|---|---------------------|---|
| Training Components | Activity | Time | Materials Needed |
| Pre-Training (slides 1-3) <ul style="list-style-type: none"> • Training Module Purpose • Learning Targets | <ul style="list-style-type: none"> • Discuss module purpose • Discuss Learning Targets | 5 minutes for intro | <ul style="list-style-type: none"> • Copy of PPT Handout for Note taking |
| What is UDL? (slides 4-11) <ul style="list-style-type: none"> • UDL • Concept of UDL (graphic) • Where does UDL have it's basis? (6-9) • Definition (10-11) | <ul style="list-style-type: none"> • Discuss with elbow partner (slide 5) • Discuss with elbow partner or small group (slide 9) | 15 minutes | |
| UDL Principles & Guidelines (slides 12-14) <ul style="list-style-type: none"> • UDL Principles • UDL Guidelines • UDL Wheel • UDL Video | <ul style="list-style-type: none"> • Discuss UDL Principles • Provide copies of UDL Guidelines & discuss at length • Provide copies of UDL wheel (they can assemble at later time OR if already cut out, can do now if you provide materials) • Watch the UDL video | 30-40 minutes | <ul style="list-style-type: none"> • Copies of UDL Guidelines Chart • Copy of UDL Wheel (if already cut out, then have them put together – you will need to provide the paper brad) |
| Lesson Planning with UDL (slides 15-24) <ul style="list-style-type: none"> • Lesson planning with UDL • 4 Components of UDL Lesson Planning • Goals • Assessment • Methods • Resources (video should be on own time) • Common EB Methods • Materials & Resources | <ul style="list-style-type: none"> • Watch videos as selected/needed • High Tech/Low Teach discussion • UDL Lesson Planning conversation model & discussion questions | 45 minutes | <ul style="list-style-type: none"> • Various videos (all linked in presentation) – should view those you choose ahead of time, participants can watch them on their own as needed • Copies of UDL Lesson Planning Script (for minimum of 2 volunteers depending on group size) • Copies of “A Co-Teaching Conversation: Using Universal Design for |

April 2019

Universal Design for Learning Mini-Module

| Training Components | Activity | Time | Materials Needed |
|---|--|---|--|
| <ul style="list-style-type: none"> • High Tech/Low Tech • 4 Components of UDL Lesson Planning in Action Activity | | | Learning (UDL) to Plan Lessons Together for the Inclusive Classroom” for everyone |
| Mapping Co-Teaching Models to UDL & the Brain Networks (slide 25) <ul style="list-style-type: none"> • Mapping Slide & Handout | <ul style="list-style-type: none"> • Review the mapping chart on the slide (participants also have a handout) • OPTIONAL – provide participants with a copy of the article “UDL & the Learning Brain” – do a jigsaw activity to review | 15 minutes (without article jigsaw)/ 30 minutes with article | <ul style="list-style-type: none"> • Mapping Co-Teaching Models to UDL & the Brain Networks Chart • OPTIONAL – article “UDL & the Learning Brain” |
| Review of Lesson Plan Template (slides 26-27) <ul style="list-style-type: none"> • Review of Lesson Plan template from Module 2 on Co-planning | <ul style="list-style-type: none"> • Review the co-planning lesson plan template & discuss how UDL is embedded | 10 minutes | |
| Reflection Activity (28) <ul style="list-style-type: none"> • Each participant will choose one of the 4 options to demonstrate what they understand, know and can do as it relates to UDL | <ul style="list-style-type: none"> • Each participant will choose one of the 4 choices | 45 minutes | <ul style="list-style-type: none"> • UDL Guidelines • UDL Wheel • 4 Corners labels • Materials for each reflection activity choice: • ACTIVITY 1: copy of article “UDL: A Blueprint for Learning Success”, 3-2-1 Handout • ACTIVITY 2: copies of lesson plan (early childhood/secondary) and UDL Lesson Plan Analysis Guide • Post-it Paper (large pad), markers, post-it notes & other materials as desired • Graphic Organizer for identifying the UDL used throughout this presentation |
| Closing thoughts (slides 29-33) <ul style="list-style-type: none"> • Review Learning Targets • Resources & References • Disclaimer • Closing | <ul style="list-style-type: none"> • Review learning targets | 15 minutes | |

3 hours of PL

A Co-planning Conversation: “The Fault in Our Stars” Lesson

Earlier, we learned how Ms. Reese and Ms. Kim collaborated to set up their learning environment. On a daily basis, they work together to co-plan, co-instruct, and co-assess. Their shared goal is to ensure that all students in their classrooms are being held to high standards and receiving the supports they need. Ms. Reese and Ms. Kim also strive to engage their students by making lessons relevant and giving students choices as they learn.

Ms. Reese and Ms. Kim are designing a series of lessons that address English language arts standards related to analyzing a story. Their students read the book *The Fault in Our Stars* earlier in the month and watched the movie based on this book in class. Ms. Reese and Ms. Kim decide to plan a series of lessons for students to compare and contrast the book and the movie. In this example of a co-planning conversation, we illustrate how Ms. Reese and Ms. Kim plan the unit using the four-step UDL design cycle and integrate various co-teaching approaches.

Step One: State Clear Goals

Ms. Reese: The standard we are addressing for this unit is “Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.” This standard has several parts. Should we pick a few key skills to address within this standard and develop some clear goal statements?

Ms. Kim: Let’s create some “I can” goal statements that address key skills. One thing that jumps out with this standard is the word “analyze.” Let’s decide what level of analysis we expect from students and then guide students to compare and contrast the movie and book accordingly.

Ms. Reese: We can include two types of analysis in these lessons: (a) reflection on how the film stays true to or diverges from the book and (b) making inferences about why the director made choices to stay true to or diverge from the book. Our first goal statement could be: *I can compare and contrast the movie and text versions of “The Fault in Our Stars.”* Our second goal statement could be *“I can describe my opinions on why the director made choices to adapt the book version of “The Fault in Our Stars.”*

Ms. Kim: Okay, let’s think about how we can assess these two goals. Then, we can come up with our instructional activities in relation to the formative and summative assessments we will use as we teach.

Step Two: Develop Flexible Assessments

Ms. Reese: We also have two “I Can” goal statements, so we should design an assessment for each one.

Ms. Kim: For the first goal, we can assess students’ abilities to compare and contrast by giving them some options to express what they know. The usual assessment method is to let students write a brief constructed response describing similarities and differences. We can add the option of using a visual map to compare and contrast. How about giving students these options: (a) write a constructed response, (b) create a visual map on paper or (c) create a visual map using the digital graphic

organizer on the computer. I know some students love using the online graphic organizer software, and they can access that on the computers in the back of the classroom.

Ms. Reese: I like the idea of providing these three options to all the students. I know some will choose to just write a constructed response but several will enjoy showing us what they know on a visual map. And for the two students who have graphic organizers on their IEPs, this ensures that they receive the needed accommodation while it's a choice for all students.

Ms. Kim: Later, we can ask students to use their visual maps to generate sentences for a constructed response. So, the visual map option not only serves as a formative assessment for this lesson, but can become a scaffold for helping students generate a constructed text for an assignment later.

Ms. Reese: For our second assessment, we need to evaluate whether students are able to state their opinions about why the director made certain choices. Should we incorporate some oral presentation skills for this assessment? We can ask students to select one area where the director made a change and present their opinions of why.

Ms. Kim: I like that idea, but I think that might pose barriers for some students. If the assessment is in an oral presentation format, the students who are less comfortable with public speaking may be at a disadvantage. That can also be intimidating to our two English language learners who feel shy when they are put on the spot to speak. Since the goal of this lesson is not about public speaking, let's make the oral presentation one option. They could do a short oral presentation, create a poster on which they draw a scene and write down why it was different, or work in pairs to do a mock interview where the "director" explains to the "interviewer" why he/she adapted the movie.

Ms. Reese: How are we going to grade these three different formats? I want to be sure that we are assessing the students fairly no matter which format they choose.

Ms. Kim: Let's create a checklist that defines the core information that needs to be there in all three formats. Our core criteria could be something like your presentation includes (a) information about one scene from the movie that is not similar to the book, (b) an explanation of how the director modified this scene, and (c) your opinion of why the director changed this scene. We can encourage students to state which version they liked better to let them make a personal connection and have a context for this sort of analysis.

Ms. Reese: Great, I think we have included some good options to assess whether the students are mastering the goals. Now, let's figure out the activities for the lessons within this unit. I think it will take about five class periods to develop this concept so let's consider how to structure instruction during that time.

Step Three: Design Flexible Methods

Ms. Reese: I'd like to make this whole unit more relevant for them by getting them interested in the idea of comparing movies and book. What's a real life connection we can make in the first class session when we introduce this lesson?

Ms. Kim: Why don't you ask me a question about a movie I have watched and I can share an example of a time that I read a book and then was disappointed after watching the movie version. I can explain the choices the director made, why I was disappointed by the changes, and why I preferred the book.

Ms. Reese: Great idea. I think hearing you describe how you felt about a movie adapted from a book will be a great hook to draw them into this concept of comparing movies and books.

Ms. Kim: After you give an example, let's have them throw out their opinions on what they liked about the book and the movie as a warm up. We'll ask them to quietly write down some ideas on their dry erase boards and then ask volunteers to share ideas. This way, everyone gets the chance to think first and then those who want to share can speak up.

Ms. Reese: For this warm up activity, we can use one teach, one assist approach. I will explain what we want them to do and you can circulate around the room to provide assistance and feedback as they write on their dry-erase boards.

Ms. Kim: After this warm up, we can start working toward our first goal of comparing and contrasting. Let's use a team teaching approach to model this skill. I will read a short passage from the book and show the corresponding scene from the movie. We will ask students to describe how the scene was similar and different in the two formats. You can lead the discussion, and I will create a visual map on the whiteboard, using different colors to write up the similarities and differences. This will provide a model for what a visual map of this information looks like.

Ms. Reese: Good. This approach will help those students who need a refresher on what compare/contrast is and also will provide clear guidance on our expectations for all students. This will also serve as formative assessment for us, to see if we need to reteach any areas related to comparing and contrasting. If students seem ready to compare and contrast on their own after we do one example together, we can read another passage together and show the corresponding scene from the movie. Then we can let them try the activity on their own using the three assessment options we discussed before (constructed response, graphic organizer or digital graphic organizers). If we find that they can use more guidance after we do the first example together, I think we should be prepared to do a second example together as a class.

Ms. Kim: Sounds like a plan.

Ms. Reese: As they do the independent practice, we can both circulate around the room to check in on all students. I'd like to be sure we check in on the students who struggle with these concepts and give them feedback as they work so that they can be successful with the activity too.

Ms. Kim: Okay, we can split up the room. I will check on the students who are making digital graphic organizers and on the students in the tables nearest the computers if you will work with the other side of the room.

Let's plan to do these activities over two periods. To end this part of the lesson, we will ask students to turn in their work by putting it in the colored boxes in the back or emailing their work to us if they used the digital graphic organizer. We should remind students to sign up for a meeting with either of us if they have more questions or to post a question on the Ask Me board.

Ms. Reese: After we are done with the first goal, the lessons for the next three class periods can be focused on the second goal: providing their opinions about why the director made certain decisions in the movie. I think this is a more challenging skill. To develop these skills, should we use a parallel teaching approach where we split the class in half and work with two groups separately? That may make it easier to manage a discussion and ensure that all students understand what we expect in regards to "providing an opinion."

Ms. Kim: Good idea. In the small group format, we can each discuss our own opinions about one scene from the movie and ask students to give their opinions. Once they practice this skill, they can each select another scene and work on formulating an opinion. We can each explain that they will present this opinion in one of three ways we discussed earlier (a short oral presentation, a poster, or a mock interview).

Ms. Reese: Sounds good. For the fourth lesson, we can use a station teaching approach so they can develop their independent work. Let's have a "Create", "Practice" and "Self-Reflect" station. At the Create station, they can work on their presentations. At the Practice station, they can practice their presentation and get feedback from the teacher. At the Self-Reflect station, we can have copies of the checklist available so that students can evaluate whether their presentations meet all criteria. You and I can be at the first two stations and the students can self-evaluate independently at the checklist station.

Step Four: Select Materials and Media

Ms. Reese: What materials and media do we need to gather to ensure this lesson runs smoothly?

Ms. Kim: We need to select the book passages and related video excerpts from the movie that we'll use for the compare/contrast activities. We should pick at least three so that we have a couple to use for guided practice, if needed, and one for independent activity. We should also print out some paper graphic organizers and put a short cut to the digital ones on the computers. We need to have a sign up sheet and timer for the computer use if a lot of students choose the digital option.

Ms. Reese: Let's use the captioned version of the movie when we show excerpts. That will ensure that our student with a hearing impairment has full access and it will actually benefit the whole class to give them an option to read the text that goes along with the movie.

Ms. Kim: Okay, I will pull out excerpts from the captioned version. Could you prepare the computers with the shortcuts to the digital graphic organizer and print out paper copies as well?

Ms. Reese: Yes, I will. It is so helpful to have two of us to think through this lesson and to organize the materials.

Conclusion

The co-teaching conversation between Ms. Reese and Ms. Kim highlights some of the major areas of planning that can be approached together by a co-teaching team. Table 2 illustrates which UDL guidelines are addressed by their choices and denotes the co-teaching approaches they while instructing. Like all collaborations, co-teaching conversations will be shaped by the personalities and working styles of the teachers involved. The UDL guidelines can provide a shared structure and approach for planning together to ensure that both teachers are considering ways to design and deliver flexible and engaging lessons for all the students in their inclusive classrooms.

Table 2

Co-Teaching Conversation: Connections to UDL Guidelines

| Instructional Decisions | Connections to UDL Guidelines |
|---|--|
| <p>State clear goals:</p> <p>Teachers created clear "I Can" goal statements based on the standard</p> | <p>Identifying clear goals is a key premise of UDL based design. Having a clear goals allows teachers to focus on creating activities and assessments that address the goal.</p> |
| <p>Develop flexible assessments:</p> <p>Students had choices to write a constructed response, create a paper graphic organizer or a digital graphic organizer.</p> <p>Students had options to do an oral presentation, create a poster, or do a mock interview in pairs</p> | <p>UDL Guideline 5. Provide options for expression and communication</p> <p>5.1 Use multiple media for communication</p> <p>5.2 Use multiple tools for construction and composition</p> <p>UDL Guideline 7. Provide options for recruiting interest</p> <p>7.1 Optimize individual choice and autonomy</p> |
| <p>Use Flexible Methods:</p> <ul style="list-style-type: none"> Teachers modeled compare/contrast activity with whole class (provided modeling and guided practice through team teaching) Students worked in two smaller groups to discuss their opinions on the scenes that were changed (provided guided practice in parallel teaching) | <p>UDL Guideline 3. Provide options for comprehension</p> <p>3.1 Activate or supply background knowledge</p> <p>3.2 Highlight patterns, critical features, big ideas, and relationships</p> <p>UDL Guideline 6. Provide options for executive functions</p> <p>6.1 Guide appropriate goal-setting</p> <p>6.2 Support planning and strategy development</p> <p>6.3 Facilitate managing information and resources</p> <p>6.4 Enhance capacity for monitoring progress</p> <p>UDL Guideline 7. Provide options for recruiting interest</p> <p>7.1 Optimize individual choice and autonomy</p> <p>7.2 Optimize relevance, value, and authenticity</p> <p>UDL Guideline 8. Provide options for sustaining effort and persistence</p> <p>8.1 Heighten salience of goals and objectives</p> <p>8.2 Vary demands and resources to optimize challenge</p> <p>8.3 Foster collaboration and community</p> <p>8.4 Increase mastery-oriented feedback</p> |
| <p>Use Flexible Materials:</p> <ul style="list-style-type: none"> Captioned version of movie Read aloud/text to speech options for excerpts of the book Options to create graphic organizers and posters | <p>UDL Guideline 1. Provide options for perception</p> <p>1.2 Offer alternatives for auditory information</p> <p>1.3 Offer alternatives for visual information</p> <p>UDL Guideline 4. Provide options for physical action</p> <p>4.1 Vary the methods for response and navigation</p> <p>4.2 Optimize access to tools and assistive technologies</p> <p>UDL Guideline 5. Provide options for expression and communication</p> <p>5.1 Use multiple media for communication</p> <p>5.2 Use multiple tools for construction and composition</p> |

UDL

A Blueprint for Learning Success

Teachers who implement Universal Design for Learning are educational architects, creating learning structures that support all students' success.

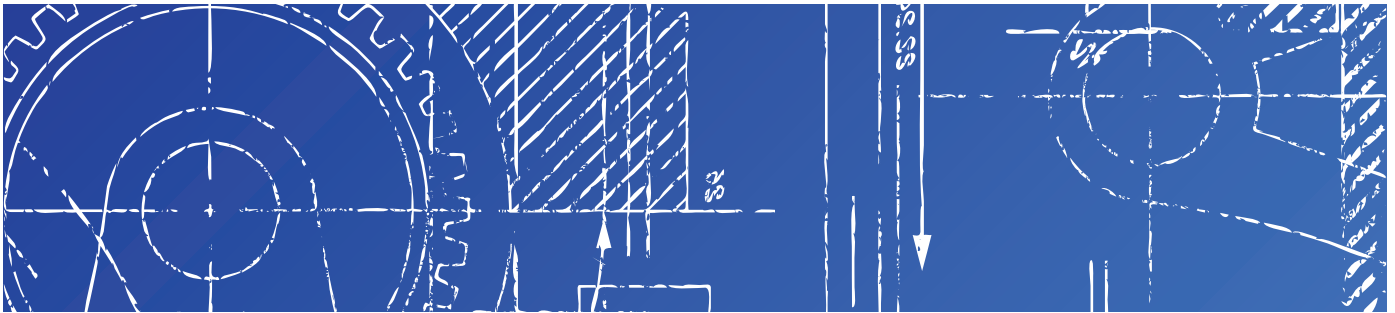
Spencer J. Salend and Catharine R. Whittaker

Dylan is an enthusiastic 3rd grade student who wants to do well in his inclusive classroom. His teachers are concerned about his inconsistent performance, and they note that he's easily distracted and often doesn't follow instructions. When Dylan is able to concentrate, he can compute math facts on grade level, but he finds math word problems challenging. He is polite when interacting with adults, but friendships don't come easily to him.

Like Dylan, all students have learning strengths, challenges, and preferences that affect the way they learn. Recognizing that no two students are alike, effective educators differentiate their practices to accommodate their students' learning differences. One 21st-century framework educators can use to accomplish this goal is Universal Design for Learning (UDL).

UDL is rooted in the architectural concept of universal design, which calls for designing buildings, products, and services so that *all* individuals can use them. For example, a ramp represents a universal design that provides access for a variety of individuals who find stairs to be a barrier—not only people who use wheelchairs, but also people pushing strollers or making deliveries.

classroom activities by seeking to understand each student's academic, behavioral, and social strengths, challenges, preferences, and interests, as well as their cultural, linguistic, and experiential backgrounds. Teachers gather this information through a range of assessment strategies: by observing students' interactions with others; reviewing their academic records; examining their work; surveying



UDL is based on brain research that applies universal design to teaching and learning (CAST, 2011). To differentiate instruction for students with a range of learning differences, UDL provides multiple means of

- *Representation* (presenting content in a variety of ways);
- *Action and expression* (varying the ways in which students are encouraged to respond and show their learning); and
- *Engagement* (using a range of practices to heighten student motivation).

Just as architects create blueprints to design buildings that everyone can use, the UDL framework encourages teachers to be educational architects who build student success (Salend, 2016). Here, we describe a seven-step pedagogical model to guide educational architects in developing UDL instructional blueprints. (For a one-page template of the model, go to www.ascd.org/el0417salend.) Let's see how educators might follow this model to create an instructional blueprint for Dylan.

STEP 1: Understand Students' Learning Differences

Architects begin the design of a building by identifying the various individuals who will use the building. Educational architects start to design their

them (and others who know them) about their interests and activities; noting the learning conditions that affect their engagement and motivation; and analyzing their performance on classroom-based and standardized assessments (Doubet & Hockett, 2016).

Interviews with Dylan and his parents have revealed that he loves to talk about his dog, Legos, trains, boats, planes, being a movie producer, and the funny stories he reads. Dylan's teachers have observed that he performs well with technology, but struggles to pay attention during traditional academic instruction and becomes frustrated when solving word problems or writing extended responses. An analysis of his math assignments and assessments shows that he often makes mistakes because he skips steps or copies numbers incorrectly from one space to another. His teachers note that when the class learns anything related to mechanical vehicles, Dylan is the first to raise his hand. They also observe that when Dylan tries to make friends with peers, he seems to misread facial expressions and actions.

STEP 2: Identify Educational Goals and Learning Objectives

In the initial stages of designing a building, architects also determine *how* individuals will use

the building—what “goals” users must be able to accomplish. Similarly, educational architects begin to design student learning experiences by identifying the academic goals and learning objectives each student needs to master as a result of the instruction he or she receives. The goals for students who have individualized education plans (IEPs) or 504 plans should be consistent with those documents; the goals for students who are English language learners should be individualized based on their proficiency in English and their first language; and the goals for gifted-and-talented students should strengthen their critical thinking, problem solving, and creativity. Learning objectives may vary in the amount of content to be learned, the level of difficulty of that content, the pace at which students are expected to learn, and the ways in which students are expected to demonstrate their learning.

For example, Dylan receives instruction connected to his school’s curriculum for all students, which is based on the Common Core State Standards. But whereas the Common Core stipulates that 3rd graders should be able to represent and solve multistep word problems involving multiplication and division, Dylan is still working on one-step problems—a goal that appears in his IEP. The Common Core standards for speaking and listening require that students “engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts.” Dylan’s challenges related to paying attention and maintaining friendships affect his proficiency on this standard. His IEP contains goals for paying attention when others are speaking and developing friendships with peers. Because there are other students in his class who also struggle with attention, his teachers often focus on these goals when designing group work.

STEP 3: Examine Aspects of the Learning Environment

When designing buildings, architects identify the factors that may influence how a range of individuals will use the various spaces. Likewise, educational architects can perform an ecological assessment of the learning environments they create to examine the factors that may affect student performance. These factors may include their

curricular, social, and behavioral expectations and interventions; technologies; assessment strategies; and classroom layout. An ecological assessment also identifies family involvement, collaboration strategies, available support personnel, and student interaction patterns that educators employ.

Dylan’s inclusive classroom contains 27 students, 7 of whom have IEPs or 504 plans. Students in the class are expected to work both independently and collaboratively, pay attention, respect their peers, comply with the classroom procedures, and make numerous transitions. In addition to Dylan’s general education teacher, available support personnel include a teaching assistant and a special education

In creating UDL instructional blueprints, educational architects identify factors that may hinder student success.

teacher who are in the classroom for half of the day. Because this team has not worked together for long, they’re experimenting with a variety of groupings and instructional approaches, including teacher-directed instruction, co-teaching, cooperative learning, and small-group instruction.

STEP 4: Identify Barriers to Student Success

In formulating blueprints for universal design, architects examine the information they’ve collected about individuals and buildings to identify the barriers that may prevent some people from accessing and using specific aspects of the building. Similarly, in creating UDL instructional blueprints, educational architects identify factors that may hinder student success by reviewing the information they’ve collected related to students’ individual characteristics and learning differences, the educational goals and learning objectives, and the learning environment. They ask themselves what barriers exist in the three components of UDL differentiation:

- (1) how content, learning activities and materials, directions, and academic language are presented;
- (2) how students are allowed to demonstrate what

they know and can do; and (3) how students' attention, involvement, and motivation are fostered and maintained.

Dylan's teachers have identified several factors that seem to hinder his performance. They've noted that although Dylan is very engaged when learning about topics that interest him and using technology, he has difficulty paying attention, following directions, and completing his work during most large-group and small-group instruction. He also has trouble concentrating when he works alone to solve math word problems. During cooperative learning activities, Dylan's performance varies depending on the peers with whom he is working.

Effective professionals in all fields examine the efficacy, acceptability, and fidelity of their practices.

STEP 5: Select UDL Solutions to Address the Barriers

Just as architects use universal design to remove barriers that limit access to buildings, educational architects employ UDL solutions to address the barriers to student success they have identified. UDL solutions are research-based instructional practices, accommodations, technologies, and policies that offer appropriate supports and challenges to students by providing multiple means of representation, action and expression, and engagement. Educational architects consider a range of evidence-based UDL solutions and select those that best address each student's learning differences.

Dylan's teachers have implemented several UDL solutions, which they also employ with some of Dylan's classmates who are in his small group for math. For example, they use color and enlarged type size to highlight important information in the math word problems they create. They make the problems more interesting and relevant to Dylan by incorporating animals and mechanical vehicles into them. They also use explicit instruction to teach word problems in small steps, and they've taught

Dylan and other students to use manipulatives like Legos and graphic organizers like tape diagrams and number bonds (a mental picture of the relationship between a number and the parts that combine to make it). Students use response boards and think-alouds to explain their answers so that the teachers can monitor progress and give immediate and appropriate feedback.

To help Dylan follow directions and pay attention, his teachers present directions orally and visually, limit the number of directions presented at one time, and prompt him to paraphrase the directions. For any written task, they give him support to complete the first part. When improvement of writing is not the primary goal of the lesson, they allow him to respond orally. They have also taught Dylan to use a self-monitoring system to keep track of his on-task behavior. When he meets a goal, he earns time to work on a computer.

To promote positive relationships among students, the teachers provide social skills instruction and periodically implement community-building activities. For Dylan, they supplement their social skills instruction with social stories and role playing. For example, they've worked with Dylan to create and review brief, personal stories that illustrate appropriate behaviors during a range of social situations, such as how to listen without interrupting when others tell a funny story, or how to understand why a peer might be frowning.

STEP 6: Ensure that UDL Solutions Are Well-Implemented

Architects develop detailed blueprints, specifying dimensions and materials to help ensure that buildings are built as they were designed. Educational architects also need to take steps to ensure that their UDL solutions are implemented well (McKenna, Flowers, & Ciullo, 2014). Educational architects make sure everyone understands the specific actions and conditions associated with the UDL solutions, including (a) when solutions will be employed; (b) which individuals will be responsible for implementing them; (c) what materials, resources, technologies, locations, and grouping arrangements will be needed for implementation; and (d) what preparation and education students and educators need.

To ensure fidelity in the implementation of the UDL solutions for Dylan, his teachers created a checklist of the essential features of the strategies. They periodically analyze lesson artifacts and samples of Dylan's work. They help Dylan learn the self-monitoring system by having him role-play how to pay attention and self-record, and they occasionally check his accuracy in using the system. As Dylan's teachers become sure that the UDL solutions are well implemented, they collect fidelity data less frequently.

STEP 7: Evaluate the Efficacy, Acceptability, and Fidelity of UDL Solutions

Effective professionals in all fields examine the efficacy, acceptability, and fidelity of their practices. After UDL solutions have been implemented, educational architects collect and analyze classroom-based data to assess how the solutions are affecting student learning, behavior, and socialization (Salend, 2016). Through observations, self-reflection, and interviews with students, educators examine whether they and their students view the UDL solutions as appropriate and effective (Chorzempa, Maheady, & Salend, 2012). They also gather information to determine the extent to which the UDL solutions are being implemented with fidelity (McKenna, Flowers, & Ciullo, 2014). Effective and acceptable UDL solutions are continued as needed. Ineffective, unacceptable, or difficult-to-implement solutions are revised or replaced by other solutions.


Dylan's teachers use work samples, observations, interviews, and self-reflection to evaluate their UDL solutions. They periodically examine the data that provide evidence of Dylan's improvement in solving word problems, following directions, and paying attention. When they evaluate their efforts to help Dylan's socialization, teachers note that although they observe him socializing with more peers, these interactions tend to be brief and initiated by others, so they need to step up social skills instruction for him.

Dylan has said that he likes using the self-monitoring system and has offered ways to make it better—for example, he suggested that his self-recording sheet include a pictorial depicting him paying attention, and that he be allowed to choose

All students have learning strengths, challenges, and preferences that affect the way they learn.

a classmate to work on the computer with him if he achieves his goal. The teachers agree to try these strategies.

Building Student Success

Educators are challenged to teach students with a range of learning differences. If these differences are not addressed, they can hinder students' learning and educators' instructional effectiveness. By serving as educational architects who use Universal Design for Learning, educators can acknowledge their students' learning differences and build student success. 

Authors' note: Teachers can learn more about UDL at the National Center on Universal Design for Learning (www.udlcenter.org), the Center for Applied Special Education Technology (www.cast.org), and the IRIS Center (www.iris.peabody.vanderbilt.edu).

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3-2-1

UDL: A Blueprint for Learning Success

| |
|--|
| What are 3 things you learned? |
| 1. |
| 2. |
| 3. |
| What are 2 things you found interesting? |
| 1. |
| 2. |
| What is 1 question you still have? |
| 1. |

The Life Cycle of Butterflies, Day 1

Lesson Overview

Title: The Life Cycle of Butterflies, Day 1

Author: CAST

Subject: Science

Grade Level(s): Pre-K–2

Unit Description

This first lesson of two is part of a larger unit that focuses on the life cycle of butterflies, including their habitats, eating habits, and growth cycle. In this particular set of lessons, students will learn about the growth cycle of the butterfly, and will extend that knowledge to understand that the growth cycle of butterflies is different from many other animals. Students will engage in several different activities to support their learning and they will have several different opportunities throughout the two days to share their new knowledge.

Lesson Description for Day

In this first lesson, students will explore and learn about the four stages in the life cycle of a butterfly.

State Standards

- **Minnesota Academic Standards, Strand IV.B: (*Diversity of Organisms*)** The student will recognize that plants and animals have life cycles. The student will describe life cycles of plants and animals.
- **California Science, Standard 2.a, 2.b: (*Life Sciences*)** Plants and animals have predictable life cycles. As a basis for understanding this concept: a. *Students know* that organisms reproduce offspring of their own kind and that the offspring resemble their parents and one another; b. *Students know* the sequential stages of life cycles are different for different animals, such as butterflies, frogs, and mice.

Goals

Unit Goals:

1. Students will identify and describe the life cycle of a butterfly
2. Students will demonstrate that the life cycle of the butterfly is different than other animals
3. Students will demonstrate their understanding that at the beginning of an animal's life cycle, some young animals represent the adult while others do not.

Lesson Goals:

Students will—

1. describe each stage in the life cycle of a butterfly
2. identify the stages of the life cycle of the butterfly, using correct vocabulary

Methods

Anticipatory Set:

Share lesson goals and objectives with students: that they will learn about the life cycle of butterflies, the names of the stages, and what they look like. Ask them why they think it's important to learn about the life cycle of a butterfly, so they can understand and compare the life cycle of different living animals, how they are the same and how they are different.

Using Kidspiration™ with projection, or using a chalk or white board, lead a class brainstorming session on the lesson's topic, ask students to tell you everything they know about the life cycle of butterflies. After a 5-6 minute brainstorming session, engage students in a class discussion to organize and categorize the different ideas raised by the students. Summarize the discussion and highlight the main categories and ideas that emerged during the brainstorming session. Ask students to return to their work areas and draw what they think the life cycle of a butterfly looks like.

When children return to the group circle, ask them to bring their life cycle butterfly pictures. Read *Watch Me Grow, Butterfly* by Lisa Magloff, to your class. As you read, ask your students questions about the book to keep them engaged and focus on the critical features in the life cycle of the butterfly. As you and they discover a new stage, ask one of the children to write name of that stage on the board. As you continue to read, ask students to share what they are discovering about each stage such as egg, little, white, found on a leaf. After you finish reading the book, ask summarizing questions (e.g. What did you learn about butterflies? What part of the book did you like best?). Next, ask students to share their picture of the butterfly life cycle with a partner and discuss whether and how they would change the picture that they drew.

Introduce and Model New Knowledge:

Present students with new information appropriate to the lesson, highlighting the various stages of the butterfly life cycle and the correct vocabulary including metamorphosis and the name of each stage (egg, caterpillar or larva, chrysalis or pupa, and adult butterfly).

- Use images to illustrate life cycle stages (see attached image for your use).
- Show the film *Butterflies* to your class.

Following the lesson's introduction, use a set of life cycle playing cards to reinforce new information. Tell students that each card represents one stage in the life of a butterfly, but the stages are not in order. Provide a think aloud to model the correct way to order the cards so students can accurately represent the life cycle of butterflies.

Provide Guided Practice:

Give students a choice to work alone or with a partner in this activity. Ask each student or pair of students to choose a web site, a book, etc. (see list of materials for details), to find out more about the life cycle of butterflies. (Audio copies of books should be available in the listening center for students who require decoding support or who may have low vision. Or books should be scanned into the computer so these students can access the content using a screen reader. The content of web sites can also be accessed by using a screen reader). Give students time to browse their resources. Ask them to be prepared to share one new or interesting thing about the life cycle of a butterfly with the group. Students will have a choice of how to share their new knowledge. They can dictate what they have learned to the teacher or they can write or draw a picture of the information they want to share on a sticky. If students work with a partner, they only need one sticky between them. When students return to the large group, ask children to share what they have learned and write it on a large sheet of paper to post in the room.

Next, provide each student with their own set of four cards (in a plastic bag). Each card represents one stage in the life cycle of a butterfly. Ask students to correctly sequence their cards. Visit students and provide guidance as needed. (See the end of this lesson for materials and directions to make the

cards). Students will keep these cards and they can take them home to share their new knowledge with family members.

Provide Independent Practice:

Set up 4 learning centers in your classroom, to provide opportunities for students to describe each stage of the butterfly life cycle. Provide students choice to work alone or in pairs. Students will visit either Center 1 or Center 2 and they will visit Center 3 or Center 4. Each student will have a card with a corresponding picture/label for each center and they will check off the two centers they visit.

- **Center 1:** Make A Book Center: Provide materials (paper, markers, crayons, etc.) so students can author their own book about the life cycle of butterflies. Explain that the story can be either fiction or non-fiction. (many younger students will use inventive spelling and may need to have their text transcribed).
- **Center 2:** Writing Center: pencils, paper, word processor with text-to-speech. Students write about the life cycle of butterflies in a format comfortable for them (e.g. poetry, sentences, bulleted points, etc.)
- **Center 3:** Art Center: markers, crayons, pencils, paper, glue, and scissors, computer drawing program. Students create their own representation of the life cycle of butterflies. Provide a template ([Center 3 Chart.doc](#)) with four squares labeled Stages 1-4. For students who need scaffolding to complete this activity provide a picture and a printed vocabulary word for each stage. Students will need to match the correct word and picture to complete their life stage cards. In addition, they need to write or dictate a descriptive sentence about each cycle.
- **Center 4:** Graphic Organizer Center: Students complete one of the two attached life cycle maps ([Center 4 Graphic Organizers.doc](#)), on or off the computer. Students can use either words or pictures to complete their maps. The first template is empty; students are required to fill in all four stages. The Second template provides some pictures and words to support students . Once the template is completed, students need to write or dictate two descriptive words for each stage.

Wrap-Up

Students choose to share their new understandings about the stages of the life cycle of butterflies, with a partner and then they may volunteer to present their center project to the class. They are expected to use correct vocabulary, correctly sequence the stages, and use appropriate language that describes the butterfly in each of the stages.

When students are finished presenting ask the following questions:

How many stages are in the life cycle of a butterfly?

Can we name the stages?

What did you notice about each stage?

Assessment

Formative/Ongoing Assessment:

Provide ongoing assessment throughout the lesson.

- Observe and encourage student participation in class discussion, asking and answering questions, and volunteering comments and ideas.
- Visit students throughout the center activities and provide direction, correct any errors, and affirm successes.
- Did student's responses accurately answer the questions?

Summative/End Of Lesson Assessment:

At the end of the lesson, collect the student center projects depicting and describing the correct sequence of the stages of metamorphosis and use the following questions to evaluate their work.

- Did students accurately sequence the four stages?
- Did use the correct vocabulary words?
- Were graphical representations accurate? If needed, students can use printed vocabulary words and images of the stages of development, rather than worrying about correct spelling and the accuracy of their drawings.
- Could students verbalize or draw a picture describing the changes at each stage?

Materials

This list of materials represents several different media including text, graphics, and video.

Web Sites

- A Dance with the Butterflies
<http://kids-learn.org/butterflies/>
A wonderful site developed by Susan Silverman and Sarah McPherson, this site is another wonderful demonstration of how to embed Universal Design for Learning principals into the curriculum.
- Where do Butterflies Come From?
<http://www.hhmi.org/coolscience/butterfly/>
Use a toilet paper roll and some crayons to simulate the transformation of a butterfly.
- Captain's European Butterfly Guide
<http://www.butterfly-guide.co.uk/life/>
Great pictures and a slide-show of the butterfly emerging for the chrysalis.
- Lepidoptera Gallery
<http://www.wmnh.com/wmiab000.htm>
Nice pictures of butterflies but not life cycle.
- Life Cycle of a Butterfly
<http://projects.edtech.sandi.net/encanto/justwingingit/lifecycle.htm>
The life cycle of a butterfly described at a grade 2 level in words, images, and sounds.
- Exploring Butterflies
<http://www.shrewsbury-ma.gov/schools/beal/curriculum/butterfly/butterflies.html>
A wealth of butterfly life cycle and other information, aimed at ages 5 and up.
- Life Cycle of a butterfly
<http://coe.west.asu.edu/students/rfox/webquest/webquest.html>
Very nice web site for teachers.
- Butterfly Games, from Yukon Butterflies
<http://www.yesnet.yk.ca/schools/jackhulland/projects/butterflies/>
Catch the butterfly, concentration, tic-tac-toe, and others.
- Grade 2 Student Models of Butterflies
<http://estabrook.ci.lexington.ma.us/StudentShowcase/Butterflies/Butterflies.html>
- The Butterfly Web Site
<http://butterflywebsite.com>
Great resource for teachers.
- The Monarch Butterfly
<http://www.units.muohio.edu/dragonfly/cycle/index.htmlx>
For students. Younger students will benefit with teacher guidance.

Books & Articles

- *The Very Hungry Caterpillar*, by Eric Carle (Philomel, 1969)

- *Crinkleroots Guide to Knowing Butterflies & Moths*, Jim Arnosky (Simon & Schuster, 1996) Lots of text, but the pictures are great!
- *Monarch Butterflies*, Emilie U. Lepthien (Children's Press, 1989)
- *The Life Cycle of a Monarch Butterfly*, Julian May (Children's Press, 1973)
- *From Caterpillar to Butterfly* (Let's-Read-and-Find-Out Science, Stage 1) Deborah Heiligman, Bari Weissman [Illustrator] (Harper Trophy, 1996)
An excellent depiction of the life cycle of butterflies in words and illustrations. Told from a classroom perspective.
- *Learning about Tropical Butterflies* (Soft cover, 2004, Dover Publications, Ruth Soffer, ISBN: 048643706x)
An activity book for ages 4–8 that includes information about twelve different butterflies, such as their range, habitat, and distinguishing characteristics
- *Where Butterflies Grow* (Paperback, 1996, Puffin Books, Joanne Ryder, ISBN: 0140558586)
A book for ages 4–8 blending fiction and non-fiction about butterflies and 'butterfly gardening.'

Video & Audio Resources

- <http://cte.jhu.edu/techacademy/fellows/Mass/webquest/monarchvideos/video.html>
- <http://www.amnh.org/exhibitions/butterflies/cams.php>
- <http://www.virtualmuseum.ca/Exhibitions/Butterflies/index.html>
- <http://www.mesquiteisd.org/imovie/monarchbutterfly.htm>
- The Magic School Bus: Butterflies (DVD: 1999/2003; A Vision studios, ASIN: 1568328397)

Other Resources

- [Graphic of the Life Cycle](#)
- [Flash cards of key vocabulary](#). These words can also be put on a classroom word wall.
- [Create one set of life cycle cards for each student in your class.](#)
- Photographs of butterflies
- Markers, crayons, pencils, paper, glue, scissors
- Books
- Films

Identifying & Evaluating Point of View

CAST Admin

2 4  Last Updated: October 31, 2012 | Shared: Public | Individual (3)

About This Lesson

DESCRIPTION

Students will practice questioning and analyzing point of view in text, images, video, and audio recordings through reading Edgar Allan Poe's "The Cask of Amontillado."

PREREQUISITES

Introduction to omniscient, objective, and first person point of view;

Introduction to using UDL Studio supports.

ESTIMATED TIME

1 hour

Potential Use

| | |
|-----------------------|------------------------------|
| PURPOSE: | Classroom Instruction |
| GRADES: | 8 - 10 |
| CONTENT AREAS: | English/Language Arts |
| COMMON CORE: | English Language Arts |

Goals

INSTRUCTIONAL GOALS

Learners will identify point of view and analyze how differences in point of view impact reader reaction and understanding.

OBJECTIVES

- Learners will be able to identify the point of view in text, images and video versions of the story.
- Learners will be able to create examples of omniscient, objective and first-person point of view.
- Learners will be able to identify three ways first person point of view differs from omniscient or objective point of view
- Learners will be able to revise passages of a story to reflect a different point of view and analyze how meaning is altered as a result

VARIABILITY

In any class, there is wide variability in how students learn and express what they know. For this lesson, it is predictable that learners will come with varied levels of engagement with 19th century American literature and Poe's language will be challenging for almost everyone. How can this lesson support learner engagement and understanding as they work through this challenging story?

Engagement

Students consistently approach 19th century American literature with little enthusiasm, and Poe, in particular, is challenging: "It doesn't make sense" "It's boring" "Who cares, it's just a bunch of old dead guys anyway." This lesson will help students make a connection with the text and author through multimedia representations of the story, and encourage thinking about point of view by starting with something more simple and more familiar--like fairy and folk tales--to make the topic more engaging and relevant to learners.

Action and Expression

This lesson will address the variability in how students work with and express what they know by including options for how students can interact with the story and get support when they need it. It will also include opportunities for optional challenges throughout so that individuals can choose to explore different topics in greater depth.

In terms of learning contexts, learners vary in the the social groupings that work best for them. Some learn better when they hear and can build on peer thoughts and ideas, while others work better alone, for example. This lesson will need to include choices of social groupings and ways to express understanding to motivate learners to persist with this challenging text.

Representation

This lesson uses the UDL Studio version of "The Cask of Amontillado" because it is a flexible environment that allows students to read and interact with the text in the ways that work best for them. Students can change text size, hear the story read aloud through embedded recordings or use text-to-speech, and can access learning supports throughout the story. Students can also choose to read the story in traditional printed text if they prefer.

Author's Reflection

As I worked through this section, I realized that the instructional goal I initially set limited student options for achieving them. I found myself repeatedly revising and refining both the goals and objectives as I considered the variability that I can anticipate while teaching this lesson. I know that taking variability into account now will impact the methods, materials and assessments that I will include in the lesson and how I will teach.

Assessments

FORMATIVE ASSESSMENTS

Learners will be able to identify the point of view in text, images and video versions of the story.

1. Provide multiple and varied opportunities to respond to questions or interact with point of view:
2. Embed Multiple Choice Questions with instructional feedback and strategy tips for identifying point of view will give learners practice and guidance on identifying point of view and will provide feedback to me on how learners are progressing in identifying point of view
3. Embed Maze assessment questions with strategy tips and feedback will guidance will give me another way to assess student understanding
4. Embed open response questions about point of view (Put yourself in the picture: what do you see?; How would you feel if you were the Narrator? Why? etc.) with options to respond in text, recording, drawing or uploading an image or quick video

Learners will be able to create examples of omniscient, objective and first-person point of view.

1. Embed open response questions about point of view (Put yourself in the picture: what do you see?; How would you feel if you were the Narrator? Why? etc.) with options to respond in text, recording, drawing or uploading an image or quick video

Learners will be able to identify three ways first person point of view differs from omniscient or objective point of view

Multiple opportunities to respond to questions embedded in the text:

1. Embed multiple choice assessments with instructional feedback and strategy tips
2. Embed maze assessments with immediate feedback and strategy tips
3. Embed open response with multiple response options

Learners will be able to revise passages of a story to reflect a different point of view and analyze how meaning is altered as a result.

1. Embed maze Assessments with immediate feedback and strategy tips
2. Embed open response with multiple response options

SUMMATIVE ASSESSMENTS

None at this time.

Author's Reflection

I chose/designed these options for assessment so that the learners and I would get ongoing feedback on their progress. While some formats for assessments may be easier for me to correct, I know that not all learners demonstrate their understanding and skills in the same way, so I wanted to include a great deal of varied options for how students could show what they know. I also wanted to make sure to include some forms of assessment that provide students with immediate feedback and strategies as they move forward. I don't want students to have to wait until the end, when it's too late, to get feedback on strategies that can help them work toward the goal.

Instructional Methods

OPENING

Introduction (2 minutes)

Start the session by explaining the instructional goal for the day. Write it on the board, say it and explain it to students, and then have students restate the goal in their own words. This is to ensure all students understand and can articulate the learning goal.

Anticipatory Set (5 minutes)

Activate prior knowledge of point of view by reading the opening of "The Wolf's Side of the Story," an alternate telling of "The Three Little Pigs." Discuss as a whole group how point of view alters reader understanding and cover distinguishing elements of omniscient, objective and first-person points of view.

DURING

Model New Skills and Knowledge (10 minutes)

Introduce the UDL Studio version of the Poe short story. Start with the first page and as a group make predictions about what the story will be about. Go onto next page and play the video to the group. Discuss lyrics and the story overview. Open prompt question and compose a summary of the video as a group activity to reinforce basic plot action and allow students to focus on point of view as they read, listen and watch during the rest of the book.

Go onto page 3; model thinking about point of view through the image in the text. Access the media coach and highlight key ideas.

Guided and Independent Practice (30 minutes)

Students login to UDL Studio and begin to work through "Cask." Circulate around the room and check in with each student as they work. After a few pages, prompt individual students to show responses and do a mini-evaluation of the strengths of the response, strategies to build a stronger response, and prompt to revise.

CLOSING

Review (10 minutes)

First class session will end with about 10 minutes left in the first session. Discuss activities; prompt students to make connections between point of view in revised fairy tales and "Cask." Check learner engagement with 'thumbs up' 'thumbs down' quick assessment, follow up with fact finding questions. Base revisions for next session on formative and 'quick assessment' feedback.

Next Steps

Sessions 2 and 3: After making adjustments as needed based on monitoring learner progress and 'thumbs up' assessment, session 2 will continue with "Cask" with a focus on comparing video representations of the story with text. Focus on point of view of each medium and encourage students to evaluate how this influences reader reaction to each character. Students will brainstorm ideas for their final project which will be to retell a story or event from a point of view different from the original source.

Author's Reflection

Something I learned while thinking about methods and variability is that I need to think about how, at every stage of the lesson, my instructional methods need to include varied and open ways to engage learners and motivate them to want to work through challenges and difficulties.

Some learners like to work alone; others thrive in small groups but find it difficult to participate in whole class discussion, and others love whole class activities. Finding a balance that provides options for all students while not privileging one type of work group over another will be an ongoing challenge. To address this challenge, ongoing check ins and feedback with students will help. I will also consider creating a class blog as another environment for whole class participation; I've read that class blogs that are monitored can be a less hectic environment for shared expression, and it is effective in supporting those learners who are reluctant to talk in the whole group to share their ideas with the class.

Materials

MATERIALS AND SUPPLIES

Materials:

Post it notes

Print versions of



- "The Wolf's Side of the Story"
- "The Cask of Amontillado"

RESOURCES INCLUDED

[The Cask of Amontillado: UDL Studio Edition](#) Web Page

Why it's included:



This version of the story is a flexible multimedia environment that has built in self-monitoring and assessment features that will support the variability of classrooms.

1  2  | Last Updated: January 10, 2013 | Shared: Public

[The Wolf's Side of the Story](#) Web Page

Why it's included:

To activate prior knowledge and provide background information on strategies for thinking about point of view and its impact on understanding.

0  1  | Last Updated: January 10, 2013 | Shared: Public

Author's Reflection

I chose these options for materials to provide the most flexible options for how learners to get information, act on it, and show what they understand and can do. I actually changed one of my resources in favor of a digital "alternative" version of the Wolf and the three little pigs story, because it could be printed and was also available digitally, giving learners greater options.

As I worked through this section, I learned that I need to be always thinking about the options for materials that I make available, and I need to constantly monitor what materials are working for learners and what are not, and adjust accordingly.

Collections that use this Lesson

University of Kansas- SPED 861 Monica Simonsen

This collection will house all the of the lessons by graduate students taking SPED 861 in Spring 2015 at the University of Kansas.

0   | Last Updated: March 26, 2015 | Shared: Public


Model Lessons CAST Admin

This is a collection of model lessons in UDL Exchange. While the lessons themselves can be used for classroom instruction, the goal of this collection is to demonstrate use of UDL Exchange to develop lessons that apply the principles of UDL.

0   | Last Updated: October 31, 2012 | Shared: Public

Dialogue, Debate, & Discussion: Instructional Resources Patti Ralabate

These resources relate to student use of dialogue, debate and discussion strategies

0   | Last Updated: August 22, 2012 | Shared: Public

Comments

**John Tarr**

Instructional Components

Read,
Images,
Video
Lecture
Discussion

Barriers

Reading - Boring, decoding, comprehension, vocabulary
Images - not a visual learner,
Video - attention deficit, poor listening skills, classroom distractions
Lecture - boring, attention deficits,
Discussion - non verbal learner, inarticulate, vocabulary issues

Enablers

Text, video and images all support each other
Variable lessons to capture all types of diverse learners
Lectures allow teacher to emphasize important details
Discussion allow kids to ask questions in small groups without embarrassment or to express confusion or clear up difficulties

November 6, 2014

**lessie jabari**

Lessie Jabari

Video- students view You Tube excerpt of The Cast of Amontillado.
Discussion-students identify point of view and cite evidence from video to support their findings.
Activity-students re-enact a scene from The Cast of Amontillado in 3rd person point of view.

April 20, 2015

Title of Lesson: _____

| Component of Lesson | UDL Feature |
|---|--|
| <p><i>Example:</i> Students will have multiple opportunities to respond to questions embedded in the text in this lesson, including multiple choice assessments with instructional feedback and strategy tips, maze assessments with immediate feedback and strategy tips, and open-ended responses with multiple response options.</p> | <p><i>Example:</i> This is an example of the UDL principle of Multiple Means of Action and Expression. Giving several options in assessment allows students to demonstrate their knowledge of the topic in flexible ways.</p> |
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Elements of Universal Design for Learning IDENTIFIED

Using the Universal Design for Learning Guidelines chart, identify the guidelines that you recognized being utilized throughout this presentation to address each of the UDL Principles. When you identify the guideline, write a brief explanation of the activity from the presentation that aligns to that guideline.

Try to identify at least 2-3 of the guidelines utilized under each of the UDL Principles.

| Multiple Means of Engagement | Multiple Means of Representation | Multiple Means of Action & Expression |
|------------------------------|---|---------------------------------------|
| | <p><i>1.3 Offer alternatives for visual information; 2.5 Illustrate through multiple media – there are several videos offered throughout the presentation that provide for more than just a verbal explanation of concepts.</i></p> | |
| | | |
| | | |
| | | |
| | | |

Elements of Universal Design for Learning **SUGGESTED**

Using the Universal Design for Learning Guidelines chart, identify the guidelines that you feel could have easily been incorporated into this presentation to address each of the UDL Principles. When you identify the guideline, write a brief explanation of what the activity might look like

Try to identify at least 2-3 of the guidelines utilized under each of the UDL Principles.

| Multiple Means of Engagement | Multiple Means of Representation | Multiple Means of Action & Expression |
|--|---|--|
| <p><i>2.1 – Clarify vocabulary & symbols – could have provided participants with a graphic organizer where they could record key vocabulary/terminology from the presentation, the definition & a pictorial reminder of the term</i></p> | | |
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