

## Bibliography of Arts Education and Disabilities

*Compiled September- November 2012*

### The John F. Kennedy Center for the Performing Arts Office of VSA/Accessibility Education Department

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#### Journal Articles: ERIC Sources

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Alberts, R. (2010). Discovering science through art-based activities. *Learning Disabilities: A Multidisciplinary Journal*, 16 (2), 79-80.

Art and science are intrinsically linked; the essence of art and science is discovery. Both artists and scientists work in a systematic but creative way—knowledge and understanding are built up through pieces of art or a series of labs. In the classroom, integrating science and visual art can provide students with the latitude to think, discover, and make connections. Located in Washington, DC, The Lab School of Washington is a school for grades 1-12 who have students with language-based learning disabilities. In the reading, writing and math classes of the junior high school, students are grouped by their skill levels. In the science classes, the students represent many different skill levels. There are many ways to employ visual art in the science classroom. Art-based activities can help students comprehend abstract scientific theories and improve their critical thinking skills. This article offers examples of art-based projects which can be done in science classes.

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Ashworth, M., Bloxham, S., & Pearce, L. (2010). Examining the tension between academic standards and inclusion for disabled students: The impact on marking of individual academics' frameworks for assessment. *Studies in Higher Education*, 35 (2), 209-223.

This article draws on developing theory regarding assessment and marking to explore the impact of staff values regarding widening participation on grading decisions. It reports on an innovative creative arts module delivered for students with complex disabilities. Data collection included observation of teaching, interviews with staff, students and learning support staff, recordings of two academic team discussions and a questionnaire on moderation issues completed by staff. Whilst the students were very positive about the experience, the data identified pace of learning, the role of

support workers and issues in authenticating student learning as aspects for future development. In particular, the research suggests that staff tackled the tension between valuing academic standards and inclusion by recasting student achievement as different rather than inferior, interpreting assessment rubrics in the light of their individual "frameworks" for assessment. The article considers whether this recasting of standards illuminates the problematic nature of standards and assessment criteria in higher education.

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Bain, C. (2009). Untangling legal issues that affect teachers and student teachers. *Art Education*, 62 (5), 47-53.

The number of lawsuits pertaining to educationally related issues is on the rise in the US (Mounts, 1999). Garner (2000) reports that teachers consider legal issues the third most important area of teacher preparation. However, few universities offer undergraduate courses in educational law and few programs offer comprehensive training concerning the types of legal issues that new teachers are expected to know. The purpose of this article is to raise awareness about important legal issues focusing on child abuse, safety in the art room, freedom of expression and religion, and special education that could affect both art teachers and their student teachers.

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Bicknell, N. (2010). The academic clubs: theory to practice. *Learning Disabilities: A Multidisciplinary Journal*, 16 (2), 85-89.

The Lab School of Washington (LSW) uses a unique approach to teaching social studies and humanities content. As part of its arts-driven lower school program, each child spends 40 minutes a day in dedicated rooms that simulate a specific historical time and place. Called "academic clubs," teachers use these spaces to teach thematic, arts-based, interdisciplinary social studies, and humanities curriculum to a population of students with specific learning disabilities. The academic clubs were born out of the need to provide the Lab School of Washington's student population an environment that continues to build their storehouse of content knowledge, vocabularies, language fluency and critical thinking skills while their specific learning disorders are being addressed with individualized educational programs. Academic clubs were designed for the non-reader, the non-writer, and the unpredictable, often motor-impaired student. The overarching goal is to build on students' strengths. The student with learning disabilities, ADHD, and those who are at risk of academic failure are often disorganized yet also creative, visual thinkers with the ability to make fluid connections between divergent concepts and ideas. The academic club provides order and structure, from the way the room is entered, to the seating arrangement, to the ritualistic opening ceremony, to the multiple activities presented within the 40 minutes of academic club time, to the formal dismissal. Through this total environmental approach, the academic club envelops a child in a number of topics and promotes the amassing of a storehouse of information by using all of the senses. This article describes the school's current academic club model that includes seven themed rooms with a chronological progression for students from 6-13 and discusses the design of each academic club.

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Burrill, R. (2010). The primacy of movement in art making. *Teaching Artist Journal*, 8 (4), 216-228.

The author is naturally a kinesthetic learner. As a child she was steeped in the wilds of seashore, fields, and woods in which she was free to roam, explore, and imagine in a deeply sensual, movement-oriented world. Because of these first experiences of freedom of movement and spontaneity in the highly intense natural world, she found the restrictions of school learning and ballet class exhausting, confusing, and emotionally de-centering. As an undergraduate, she shifted her major from dance to education. Her decision was motivated by a need to understand why intelligent, creative children can fail in school. As a graduate student, her personal history led her to approach the nature of learning from a creative, movement-based perspective. She studied brain evolution and development, motor-sensory integration, dance and the language of movement, creative process, and child therapies. Through this study she came to formulate an interdisciplinary understanding of learning. Her understanding is the thesis of this article--(1) movement is the foundation for learning and development; (2) learning is a natural life process of which art making (aesthetic perception and intelligence) is part and parcel, and (3) movement is primary in art making. This article defends this three-part thesis within the context of a discussion of natural freedom versus external control of movement and self-expression.

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Carter, E.W., Sisco, L.G., Melekoglu, M.A. (2007). Peer supports as an alternative to individually assigned paraprofessionals in inclusive high school classrooms. *Research and Practice for Persons with Severe Disabilities*, 32 (4), 213-227.

Promoting access to the general curriculum has emerged as a central theme of the standards-based reform movement, challenging educators to identify effective strategies for supporting students with disabilities to access the numerous social and learning opportunities within general education. We examined peer support interventions as an alternative to one-to-one, adult-delivered support in high school science and art classrooms. All four participants with severe disabilities engaged in substantially more peer interactions when working with a peer support relative to when receiving direct support from a paraprofessional or special educator. Students' levels of academic engagement were not diminished because of participation in peer support arrangements. We discuss the contributions of these strategies to promoting peer interaction within inclusive classrooms, as well as offer recommendations for further refinement of this intervention approach.

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Causton-Theoharis, J., & Burdick, C. (2008). Paraprofessionals: Gatekeepers of authentic art production. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 49 (3), 167-182.

Paraprofessionals are increasingly utilized in inclusive art classrooms to support the art production of students with disabilities. For this descriptive qualitative study, we observed 18 paraprofessionals across elementary, middle, and high school inclusive art classrooms in Central New York. The findings suggest that these support staff act as gatekeepers, either denying or allowing access to authentic art production by facilitating or impeding access to the art curriculum. Implications for practicing art teachers and art teacher preparation programs are included.

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Comte, M. (2009). Don't hang your dreams in a closet: sing them, paint them, dance them, act them. *Australian Journal of Music Education*, (2) 58-66.

The paper challenges some of the social and cultural attitudes to disability today and ways in which The Arts can be used to express and bring our dreams to life. It highlights issues relating to children who need special education, children who attend special schools, children who, for whatever reason, do not attend mainstream schools. It questions whether governments regard each special needs child as "a valued member of our community". Questions explored in the paper include: Do governments ensure that special needs children are extended "every courtesy and assistance"? Does the community in general regard these young people as valued members of our society? What is the attitude of government to such children when they reach adulthood? And how does government show that it values them then? Does government in fact extend every courtesy and assistance to special needs children when they reach adulthood?

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Derby, J. (2011). Disability studies and art education. *Studies in Art Education. A Journal of Issues and Research in Art Education*, 52 (2), 94-111.

This article promotes the field of disability studies as a valuable resource for expanding art education's concept of disability and as a promising venue for interdisciplinary dialogue. While art education has persistently supported special education since its inception, disability advocacy has advanced in the past two decades toward self-awareness, self-reliance, and self-expression. The article demonstrates how disability studies, as the academic manifestation of this trend, can critically elaborate disability discourses in art education, such as those which espouse special education and the uncritical use of pejorative disability metaphors. The article concludes by exploring possibilities for art education researchers to contribute to disability studies and to collaborate on research as an interdisciplinary project to advance both fields.

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Durham, J. (2010). Sally Smith's arts-based and integrated curricular approach to educating students with learning disabilities. *Learning Disabilities: A Multidisciplinary Journal*, 16 (2), 59-61.

Founded in 1967, The Lab School of Washington (LSW) has been educating students with learning disabilities using an arts-based curriculum for over 50 years. Sally Smith originally started the school out of frustration with the inability of traditional educational environments to reach her intelligent, but learning disabled, young son and others like him; children who were bright but seemingly could not learn to read, calculate, and were disorganized in their thinking. Today, Sally Smith's LSW is an internationally recognized model for teaching students with moderate to severe learning disabilities with campuses in Washington, DC, Baltimore, Maryland, and a replication in Philadelphia, Pennsylvania. The Lab School infuses the arts into all aspects of the curriculum. The theoretical framework of the school is built on the belief that when taught in specific ways, the arts can assist students in developing "the neutral organizations they lack and need" to succeed within an educational setting.

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Eisenhauer, J. (2007). Just looking and staring back: Challenging ableism through disability performance art. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 49 (1), 7-22.

This article advocates for art curriculum to be guided by the goal of challenging the discrimination, stigmatization, marginalization, and medicalization of disabled people. The Disability Arts Movement provides an important site through which to engage students in exploring the sociopolitical issue of ableism in art curriculum. The pedagogical strategies of disability performance artists Carrie Sandahl, Mary Duffy, and Petra Kuppers are examined for the purposes of establishing an affirmative model that focuses upon the cultural contributions of disabled people rather than an orientation that focuses upon individual functional limitations. It is suggested that the strategies of critical appropriation and autobiography used by these artists offer ways through which to conceptualize disability as a sociopolitical issue in art curriculum. In its conclusions, this article suggests that an integration of the sociopolitical orientation and affirmative model of disability in the classroom be employed guided by the important work of the Disability Arts Movement in order to challenge ableist ideologies.

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Furniss, G.J. (2007). Practical considerations for teaching artists with autism. *Schoolarts: The Art Education Magazine for Teachers*, 106 (9), 6.

In the United States, the likelihood that an art teacher may teach a child with autism in an inclusive classroom is high, since one out of every 166 children in the country is diagnosed with autism. Federal law mandates that every child has the right to a free and appropriate education. Some children with autism have exceptional artistic abilities and are mainstreamed into art classrooms with typically developing children. The challenge for the art teacher is how to design a universal

curriculum that accommodates the learning abilities of all students and to assess them accordingly. In this article, the author discusses some practical considerations for teaching artists with autism.

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Furniss, G.J. (2008). Designing art lessons for children with asperger syndrome. *SchoolArts: The Art Education Magazine for Teachers*, 107 (8), 20.

Asperger Syndrome (AS) and autism are two pervasive developmental disorders of Autism Spectrum Disorder (ASD). Individuals with AS may have exceptional speech and language abilities and difficulty establishing friendships with peers. The federal Individuals with Disabilities Education Act (IDEA) states that all American children have the right to receive a free and appropriate education. Children with a pervasive developmental disorder who can demonstrate a high level of competency in the visual arts should be able to enroll in an inclusive art class. A visual arts program enables young artists with AS to improve skills and talents in their preferred activity and areas of interest. These students may be able to create equality art when the lesson plans are designed so that the objective is appropriate for their type of learning. In this article, the author discusses how to design art lessons for children with AS. (NOT FULL TEXT)

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Gardner, R.D. (2010). Should I stay or should I go? Factors that influence the retention, turnover, and attrition of K-12 music teachers in the United States. *Arts Education Policy Review*, 111 (3), 112-121.

The purpose of this study was to construct a profile of K-12 music teachers in the United States and develop a model to predict their retention, turnover, and attrition. Responses to the "Schools and Staffing Survey" from 47,857 K-12 public and private school teachers, including 1,903 music teachers, were analyzed using comparative statistics, factor analysis, logistic regression, and structural equation modeling. Results indicated that music teachers were far more likely than other types of teachers to hold itinerant or part-time positions, and were less likely to receive support for working with special needs students. Music teachers changed teaching positions because of dissatisfaction with workplace conditions and for better teaching assignments. Music teachers left the teaching profession for better salary or benefits, and were generally more satisfied in their new field. Music teachers' perceived level of administrative support had the most prominent influence on both music teacher satisfaction and retention.

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Gregoire, M.A., & Lupinetti, J. (2005). Support diversity through the arts. *Kappa Delta Pi Record*, 41 (4), 159-163.

The arts are the great equalizer in education. Regardless of native language, ability, or disability, music, art, and drama are accessible to all. Because the arts are largely nonverbal and focus on creativity, students in any classroom can participate in various satisfying ways. Further, this participation can lead to better understanding and ultimately higher levels of performance in other academic subjects that may demand well-developed abilities with language. Consequently, success in school for many students can be supported and facilitated through an arts program that is infused throughout the curriculum by elementary, secondary, English for Speakers of Other Languages (ESOL), and special-education teachers. This paper describes a project at Biloxi High School (Mississippi) in which art and English as a Second Language (ESL) teachers cooperated to use the making of handmade paper as a sheltered English project. The key idea behind the Biloxi project was to demonstrate, through the making of handmade paper, how art is created from found materials or from materials available to any culture at a given time or place. The art teachers developed the content objectives that included, for example, exploring nature to learn how found objects and recycled materials could be turned into works of art. Objectives included extending those observations to learn how various cultures, particularly those represented by the students in the class, viewed such objects of art. The job of the ESL teacher was to take the art objectives and craft language objectives that matched and supported them. The authors have found this project to be a springboard for other projects that combine the teaching of the arts and English as a second language. From this experience, students may create culturally specific art forms that enhance their understanding and appreciation of the diversity in American school settings. This article includes a page of detailed instructions for making handmade paper.

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Hammel, A., & Hourigan, R. (2011). The fundamentals of special education policy: Implications for music teachers and music teacher education. *Policy Review, 112* (4), 174-179.

The purpose of this article is to examine the fundamentals of the Individuals with Disabilities Education Act and its impact on music educators. Topics include: (a) zero reject, (b) non-discriminatory evaluations, (c) free appropriate public education, (d) least restrictive environment, (e) procedural due process, (f) parental involvement, and (g) response to intervention (RTI). Detailed explanations of policy are provided along with strategies for implication in the music classroom.

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Heydon, R. M. (2005). The de-pathologization of childhood, disability and aging in an intergenerational art class: Implications for educators. *Journal of Early Childhood Research, 3* (3), 243-268.

Based on a naturalistic study of an intergenerational art program at a co-located child and long-term care facility, the purpose of this article is to discuss the implications of the program's learning opportunities, primarily for young children, in light of current conceptualizations of childhood, aging and disability. Through a critical, postmodern framework which sees childhood, aging and disability as situated phenomena which are produced as objects in relation to power, I argue that programs such as this one are radical in their de-pathologization of these three social groups.

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Holley, L. (2010). Embracing the "D". *Learning Disabilities: A Multidisciplinary Journal*, 16 (2), 81.

To most people in the author's profession of Special Education, the "D" means "disabilities." At The Lab School of Washington, the "D" means "different"--learning "differently" and teaching "differently." Sally Smith, the founder of the school, had this uncanny ability to see things in her staff that they could not. The year the author graduated from her graduate program at American University, Smith offered her a fulltime position in the elementary science department. She was disinterested in the subject, after all, she held a Bachelor's in Fine Art and a Master's in Special Education: Learning Disabilities, "not" science. The challenge posed to her was how she was going to make science exciting and engaging for herself much less her students. The 10-year work experience of developing science and history-based exhibits for museums, combined with the techniques she learned in graduate school, formed the basis for her career as an elementary school science teacher. Today, as she was embarking on her fourth year teaching science, she had the opportunity to teach art again. Now, she enjoys teaching science.

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Isis, P.D., Bush, J., & Siegel, C.A. (2010). Empowering students through creativity: Art therapy in Miami-Dade county public schools. *Journal of the American Art Therapy Association*, 27 (2), 56-61.

Miami-Dade County Public Schools (M-DCPS) has been at the forefront of integrating art therapy in schools since 1979, helping children with emotional/behavioral disabilities become more receptive to academic involvement while maximizing their social and emotional potential. This article describes the history, development, current configuration, and future outlook for school art therapy services provided by the M-DCPS Clinical Art Therapy Department.

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MacLean, J. (2008). The art of inclusion. *Canadian Review of Art Education: Research and Issues*, (35) 75-98.

In this article, the author focuses on secondary students with cognitive or intellectual disabilities. She discusses that these students can be successfully included into the classroom community if schools can provide the appropriate tools such literacy in the arts. Here, she cites the number of reasons why arts can meet the varied needs and abilities of students with disabilities. She also presents a study she initiated titled "The Story Project." This project involved twelve adolescents with a variety of

disabilities, including Down syndrome, autism, and Asperger's syndrome. The purpose of this study was to make these teenagers convey and interpret themselves through art making.

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Maginess, T. (2010). Medium as message: making an "emancipating" film on mental health and distress. *Educational Action Research*, 18 (4), 497-515.

This article will be a reflective report, made by participants, facilitators and tutors, on the first stage of a project entitled "Mentalentity", which had as its brief the promotion of positive attitudes to mental health among men in rural areas. The arts "product" is a 25-minute film made by a group of men in South Armagh using an action learning and action research approach. The project is a paradigm of "action research" using arts-based methods also, in that none of the men had ever been involved in filmmaking and had to learn a wide range of skills to convert the knowledge they were reflecting on into an arts product; avoiding the sensationalising of a very complex subject and, equally, the earnestness sometimes associated with "awareness raising" projects. The project is funded by a statutory agency, the Southern Investing for Health Partnership, and is being implemented by two voluntary groups, Men Aware (South Armagh) and the pan-disability group Out and About, working with Queen's University, School of Education, Open Learning Programme, which facilitated and accredited the project, and the Nerve Centre, an internationally renowned independent arts organisation that specialises in music, multimedia, and the moving image. The article will relate the project to a range of arts-based projects undertaken by the contributors and will contextualise this work within the research in such fields as inclusive participative and emancipatory research, qualitative research methodologies, active learning pedagogy, arts-based pedagogy, social/relational model disability and cutting-edge "psychosocial" models in mental health.

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Mason, C.Y., & Steedly, K.M. (2006). Rubrics and an arts integration community of practice. *Teaching Exceptional Children*, 39 (1), 36-43.

This article describes a project in which researchers at VSA arts, an international nonprofit organization, attempted to determine the value of embedded arts education (sometimes called "arts integration") for students with disabilities. As part of the mandate of VSA arts to encourage the use of the arts in teaching students with disabilities, the authors investigated the impact of arts integration. Because teachers often use rubrics as tools for organizing criteria for judging or scoring students' work, the authors decided to investigate the potential of rubrics as measures of the results of an integrated arts approach. They developed a model for using rubrics that measure the quality of artistic products or performance and measure the effects of art activities on learning. After developing a prototype, their research on using rubrics to measure gains in the arts occurred in two phases. The first phase involved informal dissemination and feedback over several months with various state member affiliates of VSA arts, as well as a telephone conference with a subset of seven teachers who agreed to review the guide that they were developing and provide informal feedback. The second phase involved the implementation of a rubrics program with another sample of seven

teachers located in three states. The lesson plans and rubrics that the researchers collected throughout the project show much creativity and substance reflective of arts-based learning.

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Mason, C.Y., & Steedly, K. S. (2006). Lessons and rubrics for arts integration. *Teaching Exceptional Children Plus*, 3 (1).

Seven teachers, part of an Arts Integration Community of Practice, used rubrics to measure student learning and artistic skills. Examples from five sites, across a variety of academic content areas and age levels, and with students of varying disabilities, are included in this article. Results suggest that rubrics may be a useful tool for measuring the impact of arts integration, facilitating teacher planning, supporting collaboration between artists and educators, and helping students conduct self-assessments.

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Mason, C.Y., Steedly, K. M., & Thormann, M.S. (2008). Impact of arts integration on voice, choice, and access. *Teacher Education and Special Education*, 31 (1), 36-46.

The relationship between substantive arts involvement and social, cognitive, and artistic development is positive. Little is known about arts integrated within special education services to improve academic, cognitive, and social skills. We examined arts-based work and its impact on education of students with disabilities. During Study I, we conducted 34 focus groups and interviews in 16 states over two years. We then implemented a pilot project (Study II) to examine the efficacy of rubrics in measuring academic, cognitive, social, and artistic skill development. Results suggest that arts may assist students in demonstrating knowledge of academic areas. Moreover, teachers and artists cited examples of how the arts provided both access to learning and opportunities for students to express preferences and interests.

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Matthew, N. (2010). Anxiety and niceness: Drawing disability studies into the art and design curriculum through a live brief. *Studies in the Cultural Politics of Education*, 31 (4), 527-541.

This article considers the way that affect shaped the unfolding of a curriculum initiative which aimed to expose undergraduate art and design students to the insights of critical disability studies. This initiative, funded by the Big Lottery and managed by disability charity Scope, asked students in art, design and multimedia programs in four UK higher education institutions to engage with a live brief: to develop inclusive illustrated children's books and digital media. By focusing on the affective dimensions to this project and especially what Sianne Ngai refers to as the "minor emotions"--not fear or passion or hatred, but, for example, anxiety--this article traces the way such feelings and

associated "taste concepts" influenced the engagements, disengagements and judgments of students, staff and the project's management.

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Metcalf, S., Gervais, J., & Dase, M. (2005). Dis/Ability through artists' eyes. *Art Education*, 58 (4), 25-32.

An individual's concept of disability depends upon one's experience, based on personal, physical, mental, and emotional knowledge (Linton, 1998; Wendell, 1996). The United Nations (United Nations, 2005) defines disability as any restriction or deficiency of ability to perform within the range of what is considered normal for an individual. A handicap, on the other hand, is a disadvantage for a person that is a result of an impairment or disability. Therefore, a person with a handicap is viewed as being unable to interact on an equal level with other community members. The four artists' works gathered for this Instructional Resource are designed to provide perspective on art that deals with different special needs within the concept of dis/ability. The objectives of this activity are to allow students to: (1) describe a work of art in terms that reflect the artist's perspective on a specific disability; (2) create a work of art that interprets the concept of dis/ability through the lens of stereotypes, social prejudice, social justice, and personal experiences; (3) write a short interpretive essay on a fellow student's work of art; and (4) write a short interpretive essay characterizing an exhibition of work focusing on disabilities.

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Michalski, P., Hodges, Dodi, & Banister, S. (2005). Digital storytelling in the middle childhood special education classroom: A teacher's story of adaptations. *Teaching Exceptional Children Plus*, 1 (4), 3.

This article chronicles one special educator's process of implementing adaptive instructional strategies in her middle school language arts classroom. Paige Michalski crafted adaptations for her students with disabilities in the curricular area of digital storytelling (Banaszewski, 2002; Dunn, 2000). Digital storytelling involves telling stories using multimedia technologies, providing a format for students to put their thoughts together, visually, aurally, and kinesthetically. Ms. Michalski has found that incorporating the process of digital storytelling into her special education language arts classroom produced numerous benefits. Students appeared to be excited about their projects and committed increased effort in writing and verbal communication. They proved they were able to generate projects, using multimedia software and computer technology.

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Orr, P.P. (2007). Digital video intervention with special populations: Looking for inherent qualities. *International Journal of Special Education*, 22 (1), 118-124.

How do art educators and special educators working with special needs students know what qualities exist in each medium that could set off a student or help them to control their own behavior? How does the educator determine what medium will be the most beneficial for each of their students? Many art educators would state that they know these things through experience in working with the materials and students, through trial and error, and by seeing how different populations respond to and work with these materials. Many art educators work on an intuitive level to make their choices, and some make choices based on what is available to them for use. This study explores a specific art media, digital video, to better inform special educators and art educators who are working with special needs students the beneficial aspects, drawbacks and educational strengths of digital video production for students with emotional, behavioral and learning disabilities. Through a preliminary survey to determine the inherent qualities of this media and a case study to provide an in-depth look at this media, this study explores how art educators/special educators make decisions about when, why and how to use digital video with special populations.

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Paulsen, K.J. (2008). School-based collaboration: An introduction to the collaboration column. *Intervention in School and Clinic*, 43 (5), 313-315.

The need for school-based collaboration has increased over the past decade, and with mandates from the 2004 Individuals with Disabilities Education Improvement Act (IDEIA) and the No Child Left Behind Act (NCLB) of 2001, this need will continue. The IDEIA requires that students with disabilities have access to the general education curriculum and be educated in the least-restrictive environment. The IDEIA also requires general education teachers to attend individualized education program meetings and provide input. In addition to IDEIA, NCLB requires that students with disabilities be included in state and district assessments and be held to the same standards as their typically developing peers. Moreover, many students with disabilities are included in the general education classroom. The "26th Annual Report to Congress" indicated that 33% of students with disabilities in Grades 1 through 3 received their primary language arts instruction in the general education setting. For Grades 4 and 5, 35% of students with disabilities received their language arts instruction in the general education classroom. The percentage for Grades 6 through 8 was approximately 39%. On the basis of these data and mandates from current laws, it is extremely important for general educators and special educators to collaborate to ensure that students will be successful in elementary and secondary general education classrooms. This column will strive to provide effective ideas for successful collaborations that focus on both academic and behavioral situations.

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Payne, B. (2010). Your art is gay and retarded: Eliminating discriminating speech against homosexual and intellectually disabled students in the secondary arts education classroom. *Art Education*, 63 (5), 52-55.

Issues of gender, race, sexual orientation, and intellectual disability are taboo among teens, as they are consumed with their own struggle for identity and often unable to view the struggles of those around them who may not fit into the social majority in the overwhelming ecosystem of high school peer groups. Some may argue that "gay" and "retarded" are just words, and nothing to take offense to

by anyone who is affected personally. However, for someone who is affected by an intellectual disability or viewed as a minority due to their sexual orientation, this perception can be drastically different. Especially, when those affected are in their most fragile years of development. In this article, the author describes how he eliminated discriminating speech against homosexual and intellectually disabled students in his secondary arts education classroom.

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Penketh, C. (2011). Narrative analysis: Exploring experiences of observational drawing and dyspraxia. *International Journal of Research & Method in Education*, 34 (2), 161-174.

Narrative analysis offers a powerful and accessible means of understanding the ways in which individuals experience learning across a range of educational sites. Drawing on a recent study that explored "dyspraxic" pupils' experiences of drawing from observation, this paper offers an insight into the potential that narrative analysis has for enhancing our understanding of the ways in which individuals experience complex contexts for learning, where the fields of art education, "special" education and inclusion intersect. I argue here that a narrative approach can enhance our understanding of pupils' experiences of learning by a capacity to resist the compartmentalization of experience. The "natural" drive to use narrative as an interpretive procedure for explaining departures from the "norm" is also discussed, with the concepts of "breach and exception" offering a useful frame for exploring the spaces between centers of practice in art education and the potentially "de-centered" "dyspraxic" learner.

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Ponder, C., & Kissinger, L. (2009). Shaken and stirred: A pilot project in arts and special education. *Teaching Artist Journal*, 7 (1), 40-46.

In this article, the authors describe VSA arts Tennessee's pilot arts in education project and the many good questions that have arisen from it. From VSA's inception in 2002, Lori Kissinger, Executive Director of VSA Tennessee, planned to find a way to partner with the Tennessee Department of Education based on other state models. VSA arts International, founded in 1974 by Jean Kennedy Smith with a focus on arts education for children with disabilities, is funded by the U.S. Department of Education. In its first four years, VSA arts Tennessee offered a variety of educational programs including artist residencies in schools, festivals, camps, workshops, and professional development for teachers. Through this work, the organization built a record of successful arts education programming while making connections in the field.

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Rozsics, S.M. (2010). Sally smith's art methods applied: Music education for adolescents with learning disabilities & ADHD. *Learning Disabilities: A Multidisciplinary Journal*, 16 (2), 73-77.

In recent years, Arts Education in America's secondary schools has been underfunded, undervalued, and underdeveloped. Music, in particular, has been under siege in the "No Child Left Behind" era as teachers increasingly teach students to pass specific written tests, and administrators focus on improving these test scores and struggle with related funding issues. Luckily for this author, in his 21 years as the High School Music Teacher at The Lab School of Washington, his experiences have been the complete opposite of these troubling trends as he has been continually supported, encouraged and inspired in all of his efforts to develop the minds and enrich the lives of his young student musicians. In this article, the author discusses some unusual approaches developed and adopted by The Lab School at Washington that have proved effective in helping learning disabled students learn music. Many of these methods and ideas are elastic and can be employed in various ways in a variety of settings. The author hopes that music teachers who are working with students with learning disabilities and ADHD may find some of these ideas useful and helpful.

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Rubin, M. (2009). Fundred dollar bill project. *SchoolArts: The Art Education Magazine for Teachers*, 109 (1), 24-25.

This article describes the Fundred Dollar Bill Project which is an innovative artwork made of millions of drawings. This creative collective action is intended to support Operation Paydirt, an extraordinary art/science project uniting three million children with educators, scientists, healthcare professionals, designers, urban planners, engineers, and artists. Together they are working to make safe the lead-polluted soil of New Orleans, which places thousands of children at risk for severe learning disabilities and behavioral problems. The Fundred Dollar Bill Project and "Safehouse," an eye-catching, iconic sculpture located in the middle of a New Orleans neighborhood, are the brainchild of artist Mel Chin. He transformed an entire house into a sculpture with a ten-foot diameter vault door that swings open. Inside, more than 6,000 fundred dollar bills, (hand-drawn, original interpretations of U.S. one hundred dollar bills), cover the walls of "Safehouse." "Safehouse" frames each child's artwork as a precious object that represents the value of the individual creative voice. One of the lessons of "Safehouse" is that everybody can contribute collectively and make a difference. The art is about the environment, and the goal of the Fundred Dollar Bill project is the creation and collection of three million artworks by children across the United States to raise awareness and funding to heal the environmental impact of years of pollution compromising environmental health in New Orleans and other cities. The art currency will be delivered to Washington, DC, where Congress will be requested to exchange three million dollars in funds and services to support Operation Paydirt for three million fundred dollar bills.

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Sanders, J.H., & Buenger, A. (2010). Interstitial spaces: Visual culture, domesticity, and metaphor detail. *Journal of LGBT Youth*, 7 (3), 181-185.

Allison Buenger graduated from the Ohio State University with a bachelor of fine arts degree in ceramics in December 2009. Her works morph domestic objects into vessels of meaning, sculptures displayed in larger installations of textiles and found objects. Originally from Northeast Ohio, Allison resides in Columbus, Ohio, and works at Open Door Art Studio, a nonprofit studio providing art education services to adults with developmental disabilities. Allison actively exhibits her work and plans to pursue graduate studies in the future. She can be contacted at allisonbuenger@gmail.com.

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Schlichte, J., Stroud, J., & Girdley, D. (2006). Relationship-driven teaching style: The impact of teacher-student relationships on academic performance. *AILACTE Journal*, 3, 61-79.

Numbers of At-risk students are rising in the public classrooms of our day. Standardized testing is a reality that is clearly defining the great chasm that stands between the performance of these children and what is expected of their age mates. Public junior and senior high schools face the quandary: How are At-risk students to be aided in their effort to meet academic standards now required for graduation? Theory is substantial that offers strategies that work for some At-risk students. Within that body of literature is the inherent foundational strategy that is critical to the success of this strategy implementation. Understanding of relationship, as well as the affective and academic results determined by its role, is the X factor in the redefinition of the child currently labeled "At-risk reader."

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Seidler, C. (2011). Fighting stereotypes with comics: "I cannot see you, but I know you are staring at me". *Art Education*, 64 (6), 20-23.

In spring 2010, the author invited sixth-grade students to examine stereotypes about people living with disabilities and then challenge these generalized perceptions through the creation of comic strips. She chose exploring disability stereotypes because of her personal interest in the work of artists with disabilities. She wanted to share with students the methods that many of these artists have used to respond to common depictions of the disability community in the media. This article discusses how the innovative exploration of diversity issues by using comic strips yields striking results by the students--in respecting the experiential realities of self and others even more than the actual art they create.

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Storbeck, C., & Martin, D. (2010). South African deaf education and the deaf community. *American Annals of the Deaf*, 155 (4), 488-518.

In a special section of the "American Annals of the Deaf", Deaf education and the Deaf community in South Africa are discussed. The special section is organized into 7 segments: a historical overview to establish context, the educational context, educators and learners, postgraduate education and employment, perspectives of Deaf children and their parents, sport and the arts, and spiritual lives and mental health. Throughout the entire section, however, the central focus is on the overall foundation (or lack thereof) of education for Deaf learners in South Africa.

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Taylor, M. (2005). Access and support in the development of a visual language: Arts education and disabled students. *International Journal of Art & Design Education*, 24 (3), 325-333.

Overall, little is known about the ways in which disabled children and young people produce artwork or how they are enabled to access the visual arts curriculum particularly when they have high level and complex support requirements. This article focuses on the Information Communication Technology (ICT) and practical assistance that enables disabled students to create art and design work. The article is based on my recent doctoral research which has analyzed the arts education of a group of disabled young people post 16 and investigated the ways in which the arts curriculum can be made accessible [1]. ICT, in conjunction with effective practical assistance, can be refined and merged to create seamless access to the visual arts for disabled students and can play a key role not only in equipping them with the skills and competencies to gain qualifications and potential employment, but also as a "voice" with which they can express their particular experiences of the human condition.

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Walter, B. (2005). Winning with art. *SchoolArts: The Art Education Magazine for Teachers*, 104 (9), 48.

Developing learning experiences around real-world scenarios engages students in hands-on, authentic learning that promotes skills such as: research methods, collaboration, workplace skills, persistence, information organization and application, and self-reflection practice. The final work, new skills, and knowledge may then be demonstrated to an authentic audience. This type of process also allows for alternative approaches, variations in learning styles, intelligences, abilities, and disabilities. Students may be creatively different, yet participate in the same steps required for project-based learning. Art provides one of the best situations to develop a project-based learning experience. Bethany Walter teaches in a small rural school with a student population of 120, K to 12. Due to long distances between large towns, the school is isolated in the southeast corner of Arizona. To provide an opportunity for her students to connect to the bigger world, Bethany used a state poster contest as the basis for this project. Sending the finished work into a selection committee sponsoring the event helped increase student motivation and awareness. The posters would also help raise awareness and impact others by communicating an important health issue. This article describes how Bethany approached this project and carried it out with her students.

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Ware, L. (2008). Worlds remade: inclusion through engagement with disability art. *International Journal of Inclusive Education*, 12 (5-6), 563-583.

This paper revisits the 2007 Disability Studies in Education Conference plenary session, "Using Disability Art in Teaching About Disability: Riva Lehrer, David Mitchell, Sharon Snyder and Linda Ware". The plenary coincided with a group show at The Arts Club of Chicago that featured multimedia works by artists who figure disability experiences into their art. The interdisciplinary panel presentation began with Lehrer's overview of recent paintings and drawings and a screening of "Disability Takes on the Arts", a film by Sharon Snyder and David Mitchell in 2004. The panel concluded with examples that linked these works to enhance teaching about disability in teacher education by Ware, a professor and practitioner.

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Wexler, A. (2005). Grace notes: A grass roots art and community. *Studies in Art Education: A Journal of Issues and Research in Art Education*, 46 (3), 255-269.

In this article, I use data collected from research conducted in the summer of 2001 at the Grass Roots Arts and Community Effort (GRACE) in the Northeast Kingdom of Vermont. I present case studies of artists with developmental disabilities, who along with other isolated groups, are considered to be Outsider Artists. I begin the article by defining this term as it is understood and defined by the art world. While this label is expedient and the participants of GRACE fall within this label, I suggest that the socialization found in the GRACE workshops is atypical of Outsider Art, and thus requires that we think more deeply about this label. Later, I discuss how the interaction between the staff and participants raise questions about teaching and learning, and suggest that public education has something to learn from this interaction.

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Wexler, A. (2011). Studies in art education. *A Journal of Issues and Research in Art Education*, 53 (1), 53-70.

As art educators are asked to broaden their scope to include children with a variety of abilities, they are beginning to seek answers from sources that might traditionally be outside their field. In an era of hybridization, appropriation, and bricolage, the divide among fields has become anachronistic and unfruitful. A new form of scholarship in art education might be derived from lessons learned in disability studies. This essay shows how this relatively new field has given way to first-person narratives. A pilot program called Arts-2-gether for preservice teachers puts theory into practice that illuminated and transformed learning. Through trial and error art educators encouraged non-verbal adolescents with developmental disabilities to communicate their own stories.

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Wolfberg, P., LePage, P., & Cook, E. (2009). International innovations in inclusive education: Two teacher preparation programs at the San Francisco State University. *Journal of Whole Schooling*, 5 (2), 6-36.

This article introduces two innovative teacher preparation programs that emphasize inclusive education at San Francisco State University. The Combined Elementary and Special Education program has as its main goal to provide specialized cross training for special and general educators who work in highly diverse inclusive public school settings. The training allows teachers to earn credentials in (a) elementary education, (b) special education, and (c) bilingual education. By combining and redesigning three existing programs at SFSU, the students now earn credentials in each of these three areas faster, while benefiting from the strengths of these multiple disciplines. The Autism Spectrum graduate program is designed to prepare highly qualified educators and related professionals to meet the unique needs of learners with Autism Spectrum Disorders (ASD) in diverse settings. This interdisciplinary program is offered at an advanced level for students pursuing any area of special education or a related field. The program enables candidates to earn a (a) Master of Arts (b) Clear Education Specialist Credential Autism and (c) Autism Spectrum Certificate. Through participation in this program, students demonstrate working knowledge of state-of-the-art training models, strategies and philosophies to guide them in implementing appropriate educational programs for learners with ASD in inclusive settings.

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## Journal Articles: Academic Search Elite

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Baron-Cohen, S., Wheelwright, S., Burtenshaw, A., & Hobson, E. (2007). Mathematical talent is linked to autism. *Human Nature*, 18, (2) 125-131.

A total of 378 mathematics undergraduates (selected for being strong at “systemizing”) and 414 students in other (control) disciplines at Cambridge University were surveyed with two questions: (1) Do you have a diagnosed autism spectrum condition? (2) How many relatives in your immediate family have a diagnosed autism spectrum condition? Results showed seven cases of autism in the math group (or 1.85%) vs one case of autism in the control group (or 0.24%), a ninefold difference that is significant. Controlling for sex and general population sampling, this represents a three- to sevenfold increase for autism spectrum conditions among the mathematicians. There were 7 of 1,405 (or 0.5%) cases of autism in the immediate families of the math group vs 2 of 1,669 (or 0.1%) cases in the immediate families of the control group, which again is a significant difference. These results confirm a link between autism and systemizing, and they suggest this link is genetic given the association between autism and first-degree relatives of mathematicians.

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Calvert, D. (2009). Re-claiming authority: the past and future of theatre and learning disability. *Research in Drama Education*, 14, (1) 75-78.

The article discusses the usefulness of the disability arts, and how theater education has been used to change the perception of learning disabled people. The author considers the film set of the motion picture "Walter," about a mentally-challenged boy that features actor Ian McKellen, and discusses the relationship between non-disabled and learning-disabled persons in the creation of professional performances. The article discusses the necessity that non-disabled and disabled persons communicate and get to know each other, and the forming and mutability of the identity of disabled persons.

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Diamant-Cohen, B., Prendergast, T., Estrovitz, C., Banks, C., & Van der Veen, K. (2012). We Play Here! *Children & Libraries: The Journal of the Association for Library Service to Children*, 10 (1), 3-52.

The article discusses ways in which children's librarians can promote play experiences for children and benefit development. According to the article, benefits that children receive through playing include social skills, cognitive development, and prevention of future violent behavior. Suggestions for librarians looking to promote play include playing with musical instruments, participating in arts and crafts activities, and using puppets during storytelling activities. The article also discusses children with disabilities, society's view of playing, and parental involvement. Examples of children's library programs are included from locations such as Michigan, Wyoming, and Ohio.

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Harwood, V. (2010). The place of imagination in inclusive pedagogy: thinking with Maxine Greene and Hannah Arendt. *International Journal of Inclusive Education*, 14 (4), 357-369.

Conceptualizing difference is a key task for inclusive pedagogy, and vital to the politics of inclusion. My purpose in this paper is to consider the place that imagination has in helping us to conceptualize difference, and to argue that imagination has a key part to play in inclusive pedagogy. To do this I draw closely on the work of Maxine Greene and Hannah Arendt. Arendt's work provides a means to conceptualize difference whereby difference is itself at the very heart of what constitutes our humanity. Greene's work on the arts has outlined the value of the imagination, and has argued for the place of the arts in education and pedagogy. What is needed, however, is a careful account of how the imagination is connected to politics. In this paper I take up Greene's call to 'release the imagination'

and, drawing on Arendt, develop an account of the relationship between the imagination, thinking, and politics and how this can be used to argue the place of imagination in inclusive pedagogy.

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Keglon, J. (2011). Taking flight with dance and physical education. *JOPERD: The Journal of Physical Education, Recreation & Dance*, 82 (2), 32-38.

The article focuses on the enrichment program of Camp Thunderbird School in Dallas, Texas, stressing the inclusion of students with various disabilities in a summer education of physical activity and arts. It states that assessment on the program's outcome reveal developed social skills, maintained relevant information, and did tasks which they thought they are unable to do. It adds that the Camp exposed the students to various special courses including dance, music, and creative movement.

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Simpson, J. (2007). Connections to the world: Visual art in urban schools. *Journal of Education*, 188 (1), 41-53.

The article discusses the necessity for visual arts education in urban schools in the U.S. The intellectual benefits of studying art are discussed in terms of how it can help students to achieve in other subjects and it makes them happy. It is argued that failing urban schools could be improved if schools would develop and implement a curriculum that better met students' needs. Art education can be particularly beneficial to students who are categorized as limited English proficient or have a disability (such as hearing impairment) because it can help them to communicate through their art. The article discusses an alternative school in Boston, Massachusetts that used art education in such a way.

<http://web.ebscohost.com/ehost/detail?vid=17&hid=8&sid=8981ca4b-7775-419e-a41a-a1bb9b3918de%40sessionmgr13&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#d b=afh&AN=37332953>

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Whitehurst, T., & Howells, A. (2006). 'When something is different people fear it': children's perceptions of an arts-based inclusion project. *Support for Learning*, 21 (1), 40-44.

In this article Teresa Whitehurst and Amy Howells describe how pupils and staff from mainstream and special settings worked together on a project, resulting in a musical performance. They demonstrate at the outset that, even after several decades of 'integration' and then inclusion, there remains an attitudinal hurdle to overcome. Mainstream pupils in this study report feelings of fear, lack of preparation and alienation with regard to pupils with severe and complex learning difficulties. The project in question prompted these pupils to significantly change their perceptions of their peers with learning difficulties, a process substantially assisted by the involvement of all children in the production of a school performance.

<http://web.ebscohost.com/ehost/detail?vid=19&hid=8&sid=8981ca4b-7775-419e-a41a-a1bb9b3918de%40sessionmgr13&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#d b=afh&AN=19398248>

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What's in TECPlus? (2007). *Teaching Exceptional Children*, 39 (6), 5-5.

The article presents abstracts about issues in special education. They include "Autism and the Artistic Imagination: The Link Between Visual Thinking and Intelligence," "Student-Led IEP Meetings: Planning and Implementation Strategies," and "Intensifying Reading Instruction for Students Within a Three-Tier Model: Standard-Protocol and Problem Solving Approaches Within a Response to Intervention (RTI) System."

<http://web.ebscohost.com/ehost/detail?vid=19&hid=8&sid=8981ca4b-7775-419e-a41a-a1bb9b3918de%40sessionmgr13&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#d b=afh&AN=25928524>

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## **Research within Music Education Pertaining to Students with Autism**

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Allen, R., Heaton, P. & Hill, E. (2009). "Hath charms to soothe...": An exploratory study of how high functioning adults with ASD experience music. *The International Journal of Research and Practice*, 13(1), 21-41.

Allen, R. & Heaton, P. (2010). Autism, music, and the therapeutic potential of music in alexithymia. *Music Perception: An Interdisciplinary Journal*, 27(4), 251-261.

Allgood, N. (2005). Parents' perceptions of family-based group music therapy for children with autism spectrum disorders. *Music Therapy Perspectives*, 23(2), 92-99.

Bakan, M.B., Koen, B.D., Bakan, M., Kobylarz, F., Morgan, L., Goff, R., & Kahn, S.

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- Greher, G. R., Hillier, A., Dougherty, M., & Nataliya, P. (2010). SoundScape: An interdisciplinary music intervention for adolescents and young adults on the autism spectrum. *International Journal of Education & the Arts*, 11(9).
- Heaton, P., Allen, R., Williams, K., Cummins, O., Happe, F. (2008). Do social and cognitive deficits curtail musical understanding? Evidence from autism and down syndrome. *British Journal of Developmental Psychology*, 26(2), 171-182.
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- Kern, P. (2007). Improving the performance of a young child with autism during self-care tasks using embedded song interventions: A case study. *Music Therapy Perspectives*, 25(1), 43-51.
- Lanovaz, M. J., Sladeczek, I. E., Rapp, J. T. (2011). Effects of music on stereotypy in children with autism. *Journal of Applied Behavior Analysis*, 44(3), 647-651.
- McCord, K. (2009). Improvisation as communication: Students with communication disabilities and autism using call and responses on instruments. *Australian Journal of Music Education*, 2, 17-26.
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- environment to promote social skills acquisition by children with autism: Three case studies. *Music Therapy Perspectives*, 22(1), 11–20.
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### **Practitioner Articles within Music Education**

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- Iseminger, S. H. (2009). Keys to success with autistic children. *Teaching Music*, 16(6), 28–31.
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- Katagiri, J. (2009). The effect of background music and song texts on the emotional understandings of children with autism. *Journal of Music Therapy*, 46(1), 15-31.
- Kern, P. (2006). Using embedded music therapy interventions to support outdoor play of young children with autism in an inclusive community-based child care program. *Journal of Music Therapy*, 43(4), 270-294.
- Kern, P. (2007). Improving the performance of a young child with autism during self-care tasks using embedded song interventions: A case study. *Music Therapy Perspectives*, 25(1), 43-51
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## Books

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- Adamek M. S. & Darrow, A. A. (2010). *Music in special education*, Silver Spring, MD: American Music Therapy Association.

Dorff, J. (2006). *Teaching art to students with autism*. National Art Education Association. Newsletter. (48) 5.

Gerber, B.L. & Guay, D.M. (2006). *Reaching and Teaching Students with Special Needs through Art*. Virginia: National Art Education Association.

Gerber, B.L. & Kellman, J. (2010). *Understanding students with autism through art*. Virginia: National Art Education Association.

Glass, D. (Ed.) (2010). *The Contours of inclusion: Inclusive arts teaching and learning*. Washington, DC: VSA.

The purpose of this publication is to share models and case examples of the process of inclusive arts curriculum design and evaluation. The first section explains the conceptual and curriculum frameworks that were used in the analysis and generation of the featured case studies (i.e. Understanding by Design, Differentiated Instruction, and Universal Design for Learning). Data for the cases studies was collected from three urban sites (i.e. Los Angeles, San Francisco, and Boston) and included participant observations, student and teacher interviews, curriculum documentation, digital documentation of student learning, and transcripts from discussion forum and teleconference discussions from a professional learning community. The initial case studies by Glass and Barnum use the curricular frameworks to analyze and understand what inclusive practices look like in two case studies of arts-in-education programs that included students with disabilities. The second set of precedent case studies by Kronenberg and Blair, and Jenkins and Agois Hurel uses the frameworks to explain their process of including students by providing flexible arts learning options to support student learning of content standards. Both sets of case studies illuminate curricular design decisions and instructional strategies that supported the active engagement and learning of students with disabilities in educational settings shared with their peers. The second set of cases also illustrate the reflective process of using frameworks like Universal Design for Learning (UDL) to guide curricular design, responsive instructional differentiation, and the use of the arts as a rich, meaningful, and engaging option to support learning. Appended are curriculum design and evaluation tools. (Individual chapters contain references.) ERIC: ED522677

Glass, D. (2008). *Contours of inclusion: Frameworks and tools for evaluating arts in education*. Proceedings from the 2007 VSA Research Symposium, Baltimore, MD.

This collection of essays explores various arts education-specific evaluation tools, as well as considers Universal Design for Learning (UDL) and the inclusion of people with disabilities in the design of evaluation instruments and strategies. Prominent evaluators Donna M. Mertens, Robert Horowitz, Dennie Palmer Wolf, and Gail Burnaford are contributors to this volume. The appendix includes the AEA Standards for Evaluation. (Contains 10 tables, 2 figures, 30 footnotes, and resources for additional reading.) [This is a proceedings document from the 2007 VSA arts

Research Symposium that preceded the American Evaluation Association's (AEA) annual meeting in Baltimore, MD.]

Hall, T. E. (Ed.), Meyer, A. (Ed.) & Rose, D. H. (Ed.). (2012). *Universal design for learning and technology in the classroom, what works for special-needs learners series*. Guilford Press.

Clearly written and well organized, this book shows how to apply the principles of universal design for learning (UDL) across all subject areas and grade levels. The editors and contributors describe practical ways to develop classroom goals, assessments, materials, and methods that use UDL to meet the needs of all learners. Specific teaching ideas are presented for reading, writing, science, mathematics, history, and the arts, including detailed examples and troubleshooting tips. Particular attention is given to how UDL can inform effective, innovative uses of technology in the inclusive classroom.

Hammel, A.M. & Hourigan, R. (2011). *Teaching music to students with special needs: A label-free approach*. Oxford University Press.

Hornstein, S. (2011). *After the school bus stops coming...it's not as scary as you fear*. Pathfinders for Autism.

Thompson, L. K. (Ed.) & Campbell, M.R. (Ed.). (2009). *Research perspectives: Thought and practice in music education*. SUNY at Potsdam.

Research Perspectives: Thought and Practice in Music Education calls attention to various theoretical and methodological aspects within the expanding field of research in music education. Perspectives presented in this volume offer readers a host of ideas and practices that range from international and historical to empirical and philosophical. Of special interest is a set of invited essays. Collectively, these essays illuminate our understanding of the peer review process, the importance of artistic vision in research and education, and the notion of complementarity – a recognition of the validity of diversity of thought and practice in music education research.

The studies in Part 1 of Research Perspectives include early childhood musical development, an international comparison of early childhood preservice teacher knowledge and skills, and a psychohistoric examination of developmentally appropriate practice. Part II is comprised of studies focused on psychometrics of motivation, and professional development of practicing music educators. This volume is a significant addition to the libraries of Colleges of Education and Schools of Music, as well as an important reference for music scholars and educators, researchers, and graduate students who are concerned with advancing both the scope and quality of research in the study of music teaching and learning.

Thompson, L. K. (Ed.) & Campbell, M.R. (Ed.). (2008). *Diverse methodologies in the study of music teaching*. SUNY at Potsdam.

As a set of studies, *Diverse Methodologies* represents and reflects the music education research community at a truly unique moment. The collection demonstrates the profession's increased motivation, willingness, and desire to expand and enhance the research base and traditions in the study and practice of music education. This volume is an important addition to the libraries of Colleges of Education and Schools of Music, as well as music scholars and educators, researchers, and graduate students who are concerned with advancing both the scope and quality of research in the study of music teaching and learning.

## Websites

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### Activities for Students with Severe, Profound and Multiple Disabilities

Our program consists of six separate units of instruction for the school year - (a) Cause and Effect, (b) Balls, (c) Group Activities, (d) Music, (e) Movement Activities, and (f) Recreational Activities. Often there is overlap with some activities, as they may fit within more than one unit. If they are exciting activities this is welcomed, as learning is made easier through repetition and fun as effective re-enforcers. Finally, although these ideas are ideal for self-contained classes, most should work well in inclusive settings, as well.

<http://www.palaestra.com/node/12>

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### American Music Therapy Association

Meeting the needs of children with disabilities through evidence based music intervention.

[www.musictherapy.org/assets/1/7/MT\\_Music\\_Ed\\_2006.pdf](http://www.musictherapy.org/assets/1/7/MT_Music_Ed_2006.pdf)

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### Art Beyond Sight

A project of Art Education for the Blind's Art Beyond Sight Museum Education Institute- This multi-site museum programmatic accessibility study will define, document and evaluate museum "best practices" for making their collections accessible to visitors with disabilities. Includes studies for students in early education.

<http://www.artbeyondsight.org/new/multi-site-museum-study.shtml>

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### Art for Children and Adults with Disabilities

KinderArt® features many activities and lesson plans which have proven successful with children and adults with disabilities. In order to help those who work with special children and adults, we have listed a few appropriate activities here in one place. In addition, at the bottom of this page, we have provided you with links to resources specifically designed for children and adults with special needs

<http://www.kinderart.com/special/>

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### Arts on the Move- Drama and Students with Special Needs

Drama is often about collaboration and negotiation, and when it is used in mixed-ability groups it can act as a bridge between children with special needs and others in their peer group. It can enable students with particular difficulties, and provides an ideal environment to encourage students to work together and to develop trust and friendships.

<http://www.artsonthemove.co.uk/education/secondary/specialneeds.php>

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### Autism Movement Therapy

Autism Movement Therapy (AMT) provides children with Autism a world of fun and exciting sensory/motor experiences. Importantly, AMT may preclude the development of behavior challenges, often associated with Autism, and/or may minimize the frequency and intensity of such behavior. AMT as a relaxation technique holds the promise of assisting children with Autism with emotional regulation -- while they are engaged in a typical, age-appropriate and social activity -- dance.

<http://www.autismmovementtherapy.org/site/>

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### AXIS Dance Company

Dance Access/KIDS! is a unique program that introduces youth of all abilities to the joy of dance -- through education about dance, disability, and creative collaboration.

<http://axisdance.org/education/dance-accesskids/>

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### Breaking down Barriers to Formal Music Education

Oct 2011 - The charity Drake Music has launched a consultation to investigate the barriers faced by disabled people in relation to formal music education. Site has a multitude of disability resources.

<http://specialchildren-magazine.com/news/breaking-down-barriers-formal-music-education>

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### Bright Hub Education

Teaching Dance at School to Students with Special Needs

<http://www.brightubeducation.com/special-ed-physical-disabilities/48254-lesson-plan-creative-dance-for-special-needs-children/>

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### Center for Music Learning

The purpose of the Center for Music Learning is to investigate the processes of human skill development, integrating the results of systematic research from multiple disciplines with effective practices in music performance and pedagogy. By bringing together expert teachers, performers, composers, psychologists, neuroscientists, and physiologists, the work of the Center encompasses the fundamental dimensions of human learning. Our goal is to inform the design of curricula, the implementation of instruction, and the assessment of learning, all premised on a deep understanding of cognitive-, perceptual-, and motor-skill development, and the shaping of attitudes and emotions that are a part of every meaningful learning experience. Includes disability resources in education.

<http://cml.music.utexas.edu/online-resources/disabilities-information/introduction/>

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### Coalition for Disabled Musicians

Introduce disabled musicians to each other who have an understanding of disability-related problems.  
Promote public awareness of the disabled community as a great reservoir of talent and ability.  
Long distance networking and links to related sites

<http://www.disabled-musicians.org/>

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### Curriculum Design for Inclusive Arts Teaching and Learning. (2011).

Online PD modules that integrate UbD, DI, and UDL. VSA, Lesley University, and CAST.

[OER Commons](#)

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### Dance for Special Education Students

Strategies for integrating everyone into your classroom-

<http://www.dance-teacher.com/content/dance-special-education-students>

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### Disabilities Studies Quarterly

*Disability Studies Quarterly* (DSQ) is the journal of the Society for Disability Studies (SDS). It is a multidisciplinary and international journal of interest to social scientists, scholars in the humanities, disability rights advocates, creative writers, and others concerned with the issues of people with disabilities. It represents the full range of methods, epistemologies, perspectives, and content that the multidisciplinary field of disability studies embraces. DSQ is committed to developing theoretical and

practical knowledge about disability and to promoting the full and equal participation of persons with disabilities in society. (ISSN: 1041-5718; eISSN: 2159-8371)

<http://dsq-sds.org/article/view/3027/3054>

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## EdResourcesOhio.org

Office for Exceptional Children  
Site that provides insight for arts education in the inclusive classroom

<http://www.edresourcesohio.org/>

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## EducationWorld- The Educator's Best Friend

An arts base helps special-needs students access learning.

[http://www.educationworld.com/a\\_curr/innovative-special-education-model.shtml](http://www.educationworld.com/a_curr/innovative-special-education-model.shtml)

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## The ERIC Clearinghouse for Disabilities and Gifted Education (ERICEC)

All children can be helped to learn to enjoy and to become involved in music to some extent. Music can be of inestimable value for children who have difficulties in hearing, seeing, moving, thinking or responding. A single instrument can possess qualities of sound and tone irresistible enough to reach a child in a direct, uncomplicated manner. Children who experience severe obstacles in forming relationships with other children, adults and their environment can achieve security and joy in making music. By means of music, we can assist these children to come to maturity in many ways. "Music confers non-musical benefits that have particular consequences for pupils with special needs.

The ERIC Clearinghouse for Disabilities and Gifted Education (ERICEC) was disbanded by the US Government on December 19, 2003. This is an archive of the ERICEC material created by Hoagies' Gifted Education Page.

<http://www.hoagiesgifted.org/eric/index.html>

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## Don Glass

[donglass@gmail.com](mailto:donglass@gmail.com) c.347.628.4271

Welcome to the Evaluating Arts and Culture Topical Interest Group! Arts and culture programs occur across a variety of contexts like theaters, museums, community centers, libraries, and schools. The primary goal of the AEA Evaluating Arts and Culture TIG is to support and strengthen the evaluation of arts and culture programs, practices, and audiences.

*Arts and Culture Evaluation* *Arts and Universal Design for Learning*  
UDL Connect

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## Explore Music Therapy

The Suzuki Method and Adaptive Music Lessons for the Child with Disabilities

<http://exploremusictherapy.wordpress.com/2011/08/10/the-suzuki-method-and-adaptive-music-lessons-for-the-child-with-disabilities/>

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## Helium- Where knowledge Rules (Special Education)

The importance of art and messy play for children · Classroom management techniques for teaching students with physical disabilities and other health impairments

<http://www.helium.com/channels/9-Education>

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## Human Kinetics

*Physical Activities for Young People With Severe Disabilities* will help you provide high-quality physical education for students with cerebral palsy, spina bifida, and other orthopedic impairments that inhibit their ability to function physically. The resource contains 50 activities that offer a range of options in working with students of varying abilities, evidence-based research that shows the benefits of activity for people with disabilities, and safety tips and teaching strategies.

<http://www.humankinetics.com/products/all-products/physical-activities-for-young-people-with-severe-disabilities>

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## I live here, I give here

Pollyanna Theatre Company is a group of adult, professional theatre artists who create and perform theatre for children and family audiences. Founded in the fall of 2000, Pollyanna produces the majority of our plays at Austin's The Long Center for the Performing Arts. We currently serve over 22,000 children through our productions in the theatre and in school settings. The majority of our audiences are high at-risk elementary school children who depend upon Pollyanna as their first experience with the live performing arts. Working with some of the best professional actors, playwrights, and designers in Central Texas, Pollyanna commissions and produces original plays with the developmental and educational needs of our audience in mind.

[http://www.ilivehereigivehere.org/non\\_profits/category/arts-culture](http://www.ilivehereigivehere.org/non_profits/category/arts-culture)

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## Journal of Physical Recreation and Dance

Self-Advocacy in Physical Education for Students with Physical Disabilities.

<http://www.aahperd.org/publications/journals/joperd/Self-Advocacy-in-Physical-Education-for-Students-with-Physical-Disabilities.cfm>

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## The Kennedy Center for the Performing Arts

The Kennedy Center is committed to supporting Pre-K to grade 12 students learning in, through, and about the arts through partnerships with District of Columbia public schools and community groups, and by providing opportunities to individual students.

<http://www.kennedy-center.org/education/home.html?detailheader=Schools>

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## Learning Disabilities and the Arts

The arts are more than a fun, superficial way to keep kids occupied. Art activities can help children with learning disabilities begin to overcome the challenges they face in learning in many different ways. Of course, having a learning disability does not necessarily mean that a person has an exceptional artistic talent. However, music, art, crafts and dance can give students with learning disabilities a chance to express themselves through different media and gain confidence along the way.

[http://www.education.com/reference/article/Ref\\_Disabilities\\_Arts/](http://www.education.com/reference/article/Ref_Disabilities_Arts/)

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## Music Education Centers

Music therapy is a wonderful tool for use with individuals who are developmentally disabled and is an aide in the development of overall emotional well-being. It involves the use of music and the qualities of music to teach and enhance a variety of skills. Many children learn to speak and communicate with the help of song. The power of music as a therapeutic medium is well documented.

[http://www.musicedcenters.com/lessons.html#anchor\\_117](http://www.musicedcenters.com/lessons.html#anchor_117)

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## Musical Learning Styles

The musical learning style is one of eight types of intelligence defined in Howard Gardner's theory of Multiple Intelligences. Musical learning style refers to a person's ability to understand and process sound, rhythm, patterns in sound, relationships between sounds, and ability to process rhymes and other auditory information.

[http://learningdisabilities.about.com/od/resourcesresearch/qt/musical\\_learner.htm](http://learningdisabilities.about.com/od/resourcesresearch/qt/musical_learner.htm)

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## Music Therapy- Autism Research Foundation

Music Therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program. It is a well-established allied health profession that uses music therapeutically to address behavioral, social, psychological, communicative, physical, sensory-motor, and/or cognitive functioning. Because music therapy is a powerful and non-threatening medium, unique outcomes are possible. For individuals with diagnoses on the autism spectrum, music therapy provides a unique variety of music experiences in an intentional and developmentally appropriate manner to effect changes in behavior and facilitate development of skills.

[www.autismresourcefoundation.org/info/info.music.html](http://www.autismresourcefoundation.org/info/info.music.html)

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### NAEA- National Art Education Association

Purpose: To promote art education for learners with special needs through professional development, educational collaboration, advancement of knowledge, and leadership.

<http://www.arteducators.org/community/committees-issues-groups/snae>

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### NASET- National Association of Special Education Teachers

Research regarding IDEA and art/music therapy

[http://www.naset.org/search.0.html?&no\\_cache=1](http://www.naset.org/search.0.html?&no_cache=1)

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### NAEA-National Arts Education Association

This dynamic community of practice is where visual arts teachers, scholars, researchers and professors, students, administrators, and art museum educators, and artists come together around a shared belief in the power of the arts in developing human potential.

<http://www.arteducators.org/>

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### National Arts and Humanities Youth Program Awards- TOOLKITS

Get Schooled in Arts Education Policy and 21st Century Skills and Keepartsinschools.org created this new tool kit, which helps parents, educators, business leaders, and community members learn about new legislation and issues important to arts education. This resource also offers advice on how anyone can be an active advocate for student arts participation and learning.

Americans for the Arts developed a tool kit designed to help organizations in need of detailed information on how to plan, run, provide training, and evaluate arts programs for at-risk youth. This tool kit contains the many lessons learned about establishing, maintaining, and evaluating such programs, drawn from the results of a collaborative research effort in Portland, San Antonio, and Atlanta. VSA convened evaluators and practitioners for a research symposium in Baltimore, Maryland, on November 7, 2007. The symposium presentations highlighted the growing body of evaluation and research from the general arts education field. They also featured specific work that relates to students with disabilities.

<http://www.nahyp.org/resources/research/>

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### National Dissemination Center for Children with Disabilities - NICHCY

Provides information on "disabilities in children and youth; programs and services for infants, children, and youth with disabilities; IDEA, the nation's special education law; and research-based

information on effective practices for children with disabilities." The website provides information on "specific disabilities, early intervention services for infants and toddlers, special education and related services for children in school, research on effective educational practices, resources and connections in every state, IEPs (individualized education programs), parent materials, disability organizations, professional associations, education rights and what the law requires, transition to adult life," and more. Has art, music and theatre educational activities.

<http://recommendedwebsites.weebly.com/education.html>  
<http://nichcy.org/>

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### A New Kind of Listening- Kenny Dalsheimer

Inclusive Arts Campaign with high school students and teachers- The story of a visionary director, a one-of-a-kind theater group, and a young man who could not speak, yet found the voice he had been looking for all his life. *A New Kind of Listening* was awarded the 2010 TASH Positive Images in the Media Award. The award honors films which promote positive images of people with disabilities and contributes to the elimination of stereotypes by portraying people with disabilities and their lives accurately and in respect of the complexities of being human.

<http://www.bullcityarts.org/BCACGroove.html>

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### Reading Rockets- Revisiting Reading-Aloud Teaching kids to read and helping those who struggle-

This site has examples of how teachers use art to help students with reading. There are articles relating to music as well.

<http://www.readingrockets.org>

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### Ken Robinson- Video on TED.com

Creativity expert Sir Ken Robinson challenges the way we're educating our children. Why don't we get the best out of people? Sir Ken Robinson argues that it's because we've been educated to become good workers, rather than creative thinkers. Students with restless minds and bodies -- far from being cultivated for their energy and curiosity -- are ignored or even stigmatized, with terrible consequences. Ways to get optimal performance from all students.

[http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity.html](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html)

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### Special Orchestra.ORG

Non-profit organization whose purpose is to help persons with developmental *disabilities* share in the joy of making *music*. All ages.

[www.specialorchestra.org/](http://www.specialorchestra.org/)

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## Start with the Arts

Offers trainings targeted to individuals who work directly with children and adults with disabilities. The goal of each training is to learn successful strategies to enable all participants to experience success in and through the arts.

Visit the specific link for school based programs, arts organizations, teaching artists and careers in the arts workshops.

<http://www.vsafl.org/school%20based>

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## Students With Disabilities

Information, Videos, News and Images about Students With Disabilities

[http://www.rtbot.net/art\\_and\\_disabilities](http://www.rtbot.net/art_and_disabilities)

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## Uniting Arts and Education

At Young Audiences of Northeast Ohio, arts education is all that we do, and it's the one place where students can do it all – dance, theater, music and visual arts programs, on-site performances, workshops and residencies. For more than half a century, Young Audiences of Northeast Ohio has provided children with hands-on, innovative arts experiences that close learning gaps and inspire children to achieve their full potential.

<http://youngaudiences.wordpress.com/about/>

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## Marian Winters

Link to resources for teachers to assist students with disabilities

<http://www.vsafl.org/archives/classroom-teachers>

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## Vanderbilt Kennedy Center

This site has services for educators.

Since 1994, the Vanderbilt Kennedy Center has sponsored exhibits of art by and about people with disabilities in order to demonstrate the diverse talents of individuals with disabilities. Each year the Center hosts four exhibits in the Kennedy Center foyer on the Vanderbilt campus. Some exhibits feature one or two artists, while other exhibits include the work of many artists. Often exhibits are organized in partnership with community organizations.

We invite organizations and businesses interested in displaying all or part of an exhibit organized by the Center to contact us. We also invite suggestions for future exhibits.

In 1997, the Vanderbilt Kennedy Center began a permanent collection of art by persons with disabilities, which now includes 18 works.

<http://kc.vanderbilt.edu/site/default.aspx>

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### Benjamin Zander- TED.com

Benjamin Zander has two infectious passions: classical music, and helping us all realize our untapped love for it -- and by extension, our untapped love for all new possibilities, new experiences, new connections. Resource for using music to expand creativity for all young learners.

[www.ted.com/.../benjamin\\_zander\\_on\\_music\\_and\\_passion.ht...](http://www.ted.com/.../benjamin_zander_on_music_and_passion.ht...)

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