

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

Alberts, R. (2010). Discovering science through

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

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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,

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,

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.

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

<http://web.ebscohost.com/ehost/detail?vid=5&hid=125&sid=dd1dede5-86c2-4ef6-bcb3-595a6e590167%40sessionmgr114&bdata=JnNp>

Metcalfe, 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

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

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.

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.

<http://web.ebscohost.com/ehost/detail?vid=6&hid=104&sid=ffa388f4-317c-44c5-9a80-99544b8560b1%40sessionmgr110&bdata=JnNpdGU9ZWwhvc3QtbGl2ZQ%3d%3d#db=eric&AN=EJ892448> (NOT FULL TEXT)

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-

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

<http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=5&hid=125&sid=dd1dede5-86c2-4ef6-bcb3-595a6e590167%40sessionmgr114>

<http://web.ebscohost.com/ehost/detail?vid=6&hid=8&sid=8981ca4b-7775-419e-a41a-a1bb9b3918de%40sessionmgr13&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#d b=afh&AN=26638387>

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.

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.

<http://web.ebscohost.com/ehost/detail?vid=13&hid=8&sid=8981ca4b-7775-419e-a41a-a1bb9b3918de%40sessionmgr13&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#d b=afh&AN=58681203>

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.

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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 an

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- Kaplan, R. (2004). Music therapy, sensory integration and the autistic child. *Music Therapy Perspectives*, 22(1), 56-58.
- Kaplan, R. S. (2005). An analysis of music therapy program goals and outcomes for clients with diagnoses on the autism spectrum. *Journal of Music Therapy*, 42(1), 2-19.
- 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
- Kim, J., Wigram, T., & Gold, C. (2009). Emotional, motivational and interpersonal responsiveness of children with autism in improvisational music therapy. *Autism: The International Journal of Research and Practice*, 13(4), p. 389-409.
- McCord, K. (2009). Improvisation as communication: Students with communication disabilities and autism using call and response on instruments. *Australian Journal of Music Education*, 2, p. 17-26.
- Walworth, D. D. (2007). The use of music therapy within the scerts model for children with autism spectrum disorder. *Journal of Music Therapy*, 44(1), 2-22.

Books

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). *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.

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

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 effectiveough a(c)-4(tiv)-12(e)6(ough)

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/>

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>

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/>

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/>

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>

Bright Hub Education

Teaching Dance at School5 Tm[()] TJET EM

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/>

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>

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>

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

Journal of Physical Recreation and Dance

Self-Advocacy in

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.

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/>

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>

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.

Start with the Arts

Offers trainings targeted to individuals who work directly with children and adults with

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>

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.

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