

DARTS

Newsletter



Empower young people through the arts

WINTER 2018 VOLUME TWO / ISSUE TWO



Council for
Exceptional
Children



Welcome!



Hello DARTS members! It has been a busy year of growth and activity for our DARTS group.

We met at the Kennedy Center's VSA Intersection of the Arts and Special Education in Atlanta in August providing us with the opportunity to meet and greet members who have been with us from the beginning and bring more members into the fold.

Our Publications team of Jane Burnette and Alida Anderson are busy organizing the first edition of our DARTS journal due for online publication in 2019. Sharon Manjack is continuing to update our stellar website.

I had the privilege of attending the CEC Leadership Institute in July in Alexandria, VA. At the information session on social media presence the DARTS website was used as the example of a quality online presence!

And here we are just a few months away from the CEC Convention and Expo 2019! We have an excellent list of presenters and presentations this year. (See next page). Do remember to confirm the times. As we get closer they may be moved.

Consider arriving a day early (January 29) to attend the Pre-conference workshops *Child-Guided Strategies: The van Dijk Approach to Assessment AND Teaching Concepts to Children with Visual Impairments and Deafblindness Using the BEST Elements of Dance*. These workshops are presented by our friends at the Division on Visual Impairments and Deaf blindness (DVIDB) and they are offering our members their membership price! Register for both workshops for just \$50, a \$25 savings.

One of the presenters, Kristen Paul, is member of DARTS so let's support her efforts. Also, add our General Membership Meeting to your schedule (search for all DARTS events on the CEC convention app) and share your ideas along with feedback regarding how we can best address your needs.

I have included the current list of DARTS leaders. Let us know what you need. We are eager to support you in your efforts to meet the needs of all our students.

Juliann B. Dorff

President DARTS

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Call for Articles!

We are seeking contributions for the upcoming DARTS newsletter. Do you have a successful teaching strategy? Have you recently completed research? Do you have topic you are passionate about and would like to share with others?

Email: Janeburnette@comcast.net or smanjack@att.net



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DARTS Presentations at the CEC Convention and Expo Indianapolis, Indiana, January 30 – February 2, 2019

Tuesday, January 29

Preconference Workshops 9:00 – 4:00

- *Child Guided Strategies: The Van Dijk Approach to Assessment.*
- *Teaching Concepts to Children with Visual Impairments and Deaf blindness Using BEST Elements of Dance.*

Wednesday, January 30

Workshop 9:00 – 4:00 *Applying Improvisation to Support Social-Emotional and Academic Learning of Students with Disabilities*, Jim Ansaldo, Indiana University.

Multi-Presentation 1:00 – 2:00 *Beyond the Classroom: Using Dramatic Arts Integration for Learning and Growth*, Juliann B. Dorff, moderator Kent State University.

- *Leveraging Collaborative Partners to Support Improved Outcomes for Students and Families*, Kathleen Farrand, Wendy Oakes, & Megan Troxel, Arizona State University.
- *The Hope Project*, Christine Dobson, University of Kansas.
- *Integrating Visual and Performing Arts into Academic Language Activities*, Alida Anderson, American University & Liora Valero, The Lab School of Washington, D.C.

Workshop 1:00 – 4:00 *Arts Integration: Strategies for Inclusion and Differentiated Instruction*, Katherine Koch & Janna Thompson, St. Mary's College of Maryland.

Thursday, January 31

Demonstration 11:00 – 12:00 noon *Utilizing Adaptive Strategies to Integrate Art Across the Curriculum*, Susan Loesl, Milwaukee Public Schools.

Poster 1:00 – 1:45 *Creating a Dialogic Network in the Preschool Classroom: Changing Circle Time interactions Through Dramatic Inquiry*, Megan Troxel, Kathleen Farrand, & Wendy Oakes, Arizona State University.

Friday, February 1

DARTS Showcase 11:00 – 12:00 noon *Developing social Interaction Skills Through Inclusive Visual Arts Education*, Kelly Gross, Illinois State University.

Poster 2:45 – 3:00 *Supporting Teacher Induction: Coaching and Mentoring in Dramatic Inquiry*, Kathleen Farrand, Wendy Oakes, & Megan Troxel, Arizona State University

Saturday, February 2

Panel 8:00 – 9:00 *Art, Trauma and Effective Behavioral Strategies*, Beverley Johns, MacMurray College, Donalyn Heise, University of Memphis, & Adrienne Hunter, Pittsburgh.

Poster 9:15 – 10:00 *Integrating Art to Aid Recall: Teaching Students to Create Visual Mnemonics*,

Collaboration Corner

Related Service Providers in the Music Classroom

By Brian Wagner

Music teachers have a unique perspective when working with students with special needs. Music can provide many outputs and inputs for students to engage, communicate, and perform in ways they may not be able to do before receiving music instruction. In addition, music can be used as a vehicle to teach students with special needs many things they might be lacking already, such as social skills, language development, fine/gross motor skills, and building cognitive connections.

In order for these important life skills to take place in musical environments, related service providers—such as speech pathologists, occupational therapists and physical therapists-- can be a key influence to finding new and unique ways for students to participate in music. Many skills that a related service provider could be working on in their sessions are skills that are already happening in a music classroom. These skills or goals will be found on each students' Individualized Education Plan (IEP). Each IEP will include present levels of functioning and reachable goals for each student to accomplish within a year. In addition, restrictions can be included in an IEP. Every teacher is responsible for following these goals or restrictions, as the IEP is a legal document.

Music classrooms are a perfect arena for related service providers and music educators to work together and find musical ways for students to meet their IEP goals. The musical team can work together and use music making as a tool to help students communicate more, vocalize sounds, and incorporate language and social skills, in addition to developing fine/gross motor skills and hand-eye coordination.

Speech Pathologists

A speech pathologist is an important member of the IEP team in creating goals for students to learn to communicate, request, vocalize, speak, or socialize. Many of these goals can easily be incorporated into a music classroom, and music teachers can work together with speech pathologists to create unique ways for students to incorporate language development while making music.

One way that speech pathologists and music teachers can work together is incorporating visual supports. Visuals provide a way for students to communicate, or add an extra level of support, if a student does not understand a verbal or expected cue. In addition, they provide alternatives when written text is displayed. Visuals can be incorporated in the music classroom for students to choose objects or make other choices, such as a "choice board" when requesting an instrument to play. Visuals can be used as a prompt to ask students to complete a task, such as "picking up an instrument," or "singing vs. speaking." Lastly, visuals can be used for students who are not connecting with text or who are non-readers. Text to a song can be written using visuals found online to help students learn the words to a song. Moreover, there are programs available, such as Mayer-Johnson Boardmaker, which automatically uses visuals connected to text.

When it comes to speech and language ability, there can be various different levels where students are functioning. Some students may have typical language ability, while some students might have limited language or are just beginning to vocalize certain sounds. In addition, some students can be considered non-verbal. Speech pathologists can work with music educators in finding ways for all levels of students to find language in the classroom.

For students with limited language, having students only sing one word in a line of a song can be an appropriate modification. Teachers can sing the beginning of the line and leave the last word empty for the student to sing back the final word. In addition, students can use vowels instead of full sounds, to help them vocalize certain sounds. For example, when singing a scale using solfege, instead of singing "do, re, mi," students can just sing or say "oh, ey, ee."

For students who are considered non-verbal, assistive technology can be incorporated into the music classroom. Many students might use devices or an iPad, with vocabulary that can be incorporated to allow

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New Publication

Art for Children Experiencing Psychological Trauma: A Guide for Art Educators and School-Based Professionals

Written by DARTS Members: Adrienne Hunter, Donalyn Heise, & Beverly H. Johns

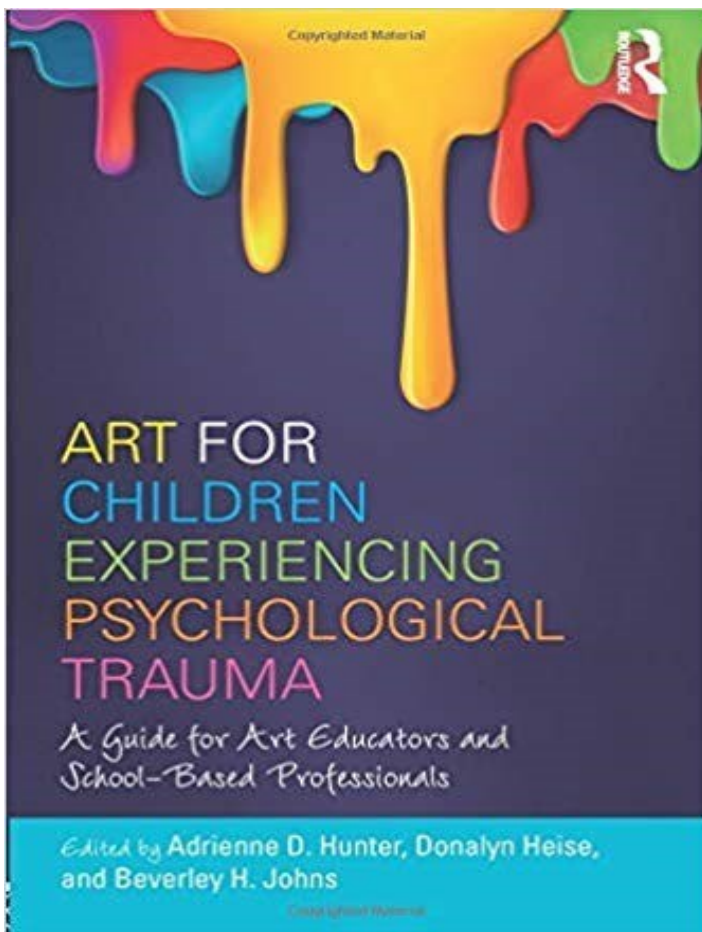
This publication aims to increase understanding of art's potential to enhance learning for children living in crisis. In this ground-breaking resource, the first of its kind to focus specifically on the connection between art education and psychological trauma in youth populations, readers can find resources and practical strategies for both teachers and other school-based professionals.

Also included are successful models of art education for diverse populations, with specific attention to youth who face emotional, mental, behavioral, and physical challenges, as well as a framework for meaningful visual arts education for at-risk/in-crisis populations.

Art for Children Experiencing Psychological Trauma: A Guide for Art Educators and School-Based Professionals (2018) is a practical and theoretical resource aimed at practitioners in art education, art therapy, special education, general education, school counseling, social work, and other mental health areas. Editors Adrienne D. Hunter, Donalyn Heise, and Beverley H. Johns promote it as the first book of its kind to focus specifically on the connections between art education and psychological trauma in youth populations. Chapter authors include an impressive list of renowned experts in all of the aforementioned areas. The text is divided into three sections: Part I provides an overview of behaviors and framework for understanding; Part II emphasizes practice, strategies and techniques; Part III identifies future directions.

The chapters are approachable, organized clearly, and all conclude with a unique list of ten teaching tips. Translating theory into practice is an undeniable strength of this text. Authors include vignettes from personal experiences to which readers can relate, and follow up with analysis, thoughtful advice and application for a myriad of educational contexts for learning through art. As a practitioner who trains preservice art educators and oversees the art therapy minor at our university, this book is invaluable. However, content is useful to practitioners-in-training and can serve as professional development for new and seasoned practitioners alike. This book, focused on relevant contemporary issues, guides the reader to reflect, develop empathy, and integrate effective strategies towards understanding the needs of all students in their care.

Stephanie Danker, Ph.D.
Miami University



Collaboration Corner

(continued from page 4)

students to communicate. In addition, gestures can be paired with words. Students can use movement to communicate vocabulary, or make a request. For example, if students want to use a drum, a hand gesture that represents “drum” can be created so students have a way to communicate and request.

Social skills are a vital part of a speech goal and can easily be developed and practiced in a music class. Activities can be developed that allow students the opportunity to share, communicate with each other, and develop routines. As turn-taking can be difficult for students with special needs, speech pathologists can provide ways for students to practice turn taking. Many song-games can be incorporated by the music teacher that adds an additional element to learning how to share and take turns.

Communication can easily be developed by incorporating call and response songs. A call and response song is very similar to having a conversation. One person makes a statement, and one person responds. There are many songs where students can practice these exchanges, and speech pathologists can help. Moreover, words can be changed in a song to allow more personalized exchanges.



Lastly, speech pathologists and music teachers can develop routines for utilizing language in a classroom. One example is including a Joint Action Routine (JARS). This is an almost scripted exchange, in which students have jobs and have to communicate to complete the job. For example, you can work together to create a routine for students to choose an instrument for choice time. One student can be in charge of selecting a peer to choose first. A second student can be the instrument monitor and ask, “What instrument do you want?” The third student who is choosing could respond with, “I want” You can have different students follow a similar routine for the clean-up part. In this example, students are creating a routine that will happen in every class and using language to complete the routine.

Occupational & Physical Therapy

Similar to speech pathologists, occupational and physical therapists create current skills and goals that are applied to an IEP. In the same way as speech, music can be an alternative setting for students to find additional ways to work on their goals. While speech pathologists mainly focus on speech and language, occupational and physical therapists work more on hand-eye coordination, and fine/gross motor skills. These can easily be found within music class.

When it comes to developing fine/gross motor skills, music teachers are already doing multiple activities that apply to this. One such example is learning to hold an instrument. To do this, students have to be able to pick the instrument up, use their fingers or hands to manipulate an instrument, and apply it to music making as well. Therapists can help students with developing skills to hold and manipulate instruments. In addition, for students who still may be struggling with holding an instrument, manipulatives can be applied to assist. For example, gloves with velcro can be utilized at first to help students grasp a drum stick or a mallet, while they continue to work on developing how to grasp the stick.

Finger development is another core skill that can easily be worked on in the music classroom. When playing an instrument such as the violin or the recorder, students have to be able to independently lift and place their fingers on certain parts of the instrument to play the correct pitch. Therapists can incorporate



finger exercises that can be used to teach students how to independently lift each finger and place it down in the correct spot. Color-coding certain fingers can be utilized as well to add an additional visual modification for students.

Many students with special needs do not have fully developed core muscles that allow immediate success when playing an instrument. Therapists can develop exercises to help students build and develop core muscles, which will allow students to sit up and hold an instrument, maintain a specific posture while performing a piece of music, and stand still when performing an instrument. Different exercises can be incorporated into the musical routines, which will allow students to develop core muscles necessary to play instruments.

A further skill that therapists can help students with is hand-eye coordination. When reading music and playing an instrument, students need to be able to look at the music to analyze and decode what the music is telling us to play - while at the same time transmitting that neural information to their hands and playing the different pitches. Therapists can develop ways for students to gradually focus more on the written music in front of them, while allowing their hands and fingers to be able to move independently to manipulate each pitch. While this is happening, students are initiating cross-hemispheric development, which will allow neurons in the brain to become stronger. This can eventually transfer over to non-musical skills that may require the same type of hand-eye coordination.

Therapists can help students become better at sequencing and following directions. As with hand-eye coordination, when reading music, we read it the same way we would read text in a book. Therapists can help special learners find tools that will allow them to read music from left to right, and then go down to the next line below as when reading a book.

Lastly, therapists can also help students when there are multiple directions involved in a task. For example, opening a violin case, taking out the violin, and getting into rest (sitting) position involves multiple steps, and multiple skills our hands and fingers need to be able to do. Therapists can incorporate strategies that will help students independently follow these directions, which in turn will lead to more successful music making.

Working with related service providers can help students with special needs find new and modified ways of finding success in the music classroom. Moreover, related service providers and music educators can work together toward creating musical goals for students that will also coincide with their IEP goals. While our focus is on music making and allowing students to become as independent as possible, many of the goals we develop will further enhance goals outside of the music room. Students can incorporate these new skills in real world settings.



Stay Connected with DARTS

Upcoming Events:

Council for Exceptional Children 2019, January 29 - February 2, 2019 Indianapolis, IN

VSA Intersections: Arts and Special Education 2019 Annual Conference, March 2019, New Orleans, LA

National Art Educators Association 2019, March 14 - 16, 2019 Boston, MA

ABLE Assembly: Arts Better the Lives of Everyone, April 12 - 14, 2019 Boston, MA

Stay Tuned...

National Association for Music Education

American Music Therapy Association 2018

2nd International Conference on Disability Studies, Arts, and Education

DARTS Leadership 2018

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***The DARTS Leadership Team wishes you
Best Wishes and a Happy New Year.***

DARTS Call for State Ambassadors

We are currently recruiting State Ambassadors to identify arts organizations, conferences, workshops, and gatherings in each state. If you or someone you know might be interested, please contact us: Email: dartsinfo@cec.sped.org



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