The topic for this issue of the SERUpdate was chosen following a suggestion from Trish Winter, Director Disability and Statewide Programs, for an edition focusing on The Arts and special education. There is a growing focus and research on the positive impact that arts programs have on student’s engagement with learning and academic progress. In South Australia there are a range of exciting arts initiatives and programs happening in Special Education which include schools working with community arts groups and the development of new arts technologies and inclusive projects. In recognition of the importance of the arts for the social, emotional and educational needs of students with disabilities, a new range of dance, music, drama and visual arts resources have been added to the SERU resource collection.

In July this year, an inaugural symposium ‘Re-imagining Special Education Through the Arts and Art Therapy’ was held in Melbourne. A team from The Port Phillip Specialist School (Victoria), Department Education & Training (DE&T), Qantas and Equity Trustees organised and sponsored the symposium.

The symposium was organized around three key perspectives: philosophy; leadership and strategy and program implementation.

There were three keynote speakers. Professor Shirley Brice Heath set the scene looking at recent theories from the neurosciences, which open up ideas of activities, language and strategies, and contextualizing arts and art therapy in education. Professor Brian Caldwell referred to the need to connect scientists, business and the arts with the education system and proposed strategies to ensure success in the decade ahead.

Bella Irlicht AM, Principal Port Phillip Specialist School, reviewed an approach to curriculum renewal through cultural changes. She spoke about how, from a base of practical experience and educational research, Port Phillip Specialist School (PPSS) has implemented an innovative commitment to approaching all teaching and learning experiences through the arts and arts therapy – dance, drama, music and visual art.

The first article has been taken from two presentations by Bella Irlicht.


Dymphna James
Assistant Manager
Special Education Resource Unit

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Music gives a soul to the universe, Wings to the mind, Flight to the imagination … and life to everything.

Plato
Port Phillip Specialist School

Port Phillip Special School has designed a curriculum in which the arts are explored and used educationally, instrumentally and therapeutically to maximize sensory experience, development and learning across all curriculum areas. The school has developed an innovative arts-based curriculum, implemented in a state of the art Visual and Performing Arts Centre, built with the support of community contribution, philanthropic trusts and Government. This article describes how the principle, Bella Irlicht led the school staff and community through a process of change to reach her vision.

In 1988 the school had 20 students and 6 staff; academic rigor was not the focus, it was a warm, friendly caring place. The school was relocated from a ‘house’ to a ‘school’ and there were clear indicators to staff that change was to occur. The Principal, the Administrative Team and staff proactively took on change and drove it. The process of change that has been undertaken is explained by the work of Jim Collins (2001) and Michael Fullan (2001).

An important step in making a declaration of change meant every staff member needed to move with the change. The culture needed to change, and the vehicle to drive the change was curriculum. In considering the needs of the children what stood out was the power of the arts. Music, visual art, drama and dance are extremely powerful tools for learning. The vision was to put the visual and performing arts at the core of the curriculum – as a vehicle for teaching and learning, so all the communication, numeracy and living skills would be taught through the Arts. For a school to adopt an arts-based approach and be able to embed this in its daily teaching practices, support and commitment from all teaching staff was required.

While current literature supports a positive relationship between arts involvement and social, cognitive and artistic development, much data is qualitative in nature. Research tells us that the Arts are able to more readily engage students with special needs in the process of learning. The arts open doors to communication, and give students with disabilities a way to express themselves and enhance self esteem. In practice this means that daily in their classes students are engaged in skill building with, for eg. literacy and /or numeracy tasks that have them singing, dancing, role playing or painting and drawing. These are very powerful learning tools that enable the students to more readily engage with building essential life skills. This requires a rigorous approach to planning and implementation as it places student needs at the centre of the school’s operation.

Research has shown us that children learn best kinesthetically, by doing, and by being totally involved. The multi arts approach provides the children with the very best vehicle to learn and to be the very best that they can. Howard Gardner (1983) developed the theory of multiple intelligences; if teachers can identify preferred learning styles they can help to develop a child’s knowledge and skills. The new Visual and Performing Arts Curriculum (VPAC) allowed the use of kinesthetic, musical, visual spatial, and interpersonal skills. The VPAC uses a child centred model of curriculum. Improved communication, numeracy and living skills are the goals, and the visual and performing arts is a mechanism to do this. Along side the development of curriculum, it was important to create the physical space, so a major redevelopment of facilities was begun.

The research results show clear gains in literacy development, the ability for children to transfer what they observe to their own learning and their lives and the engagement with the inherent values explored through each of the performances.
(Australia Council of the Arts: research released on children’s responses to live performance 10.12.06 Julie Orchard)
This included a gym (at $2.3 million) with specialized teaching spaces for dance, drama, music, and visual arts. The school developed a unique and innovative computerized writing package for teachers’ use of lesson planning and report writing, ‘Learning with Purpose’ (LwP).

The school currently caters for 150 children, aged 2 to 18 years, with a wide range of intellectual and physical disabilities. There are almost equal numbers of males and females. 30% of the student population have an Autism Spectrum Disorder and 15% have a physical disability.

Once the school moved to the new facility it was recognized a staff with diverse skills was needed. This model required that a multidisciplinary group of services be available at the school. A fully serviced school requires integration of services and a collaborative working model. These services include art therapy, hydrotherapy, dance therapy, drama therapy, music therapy, counselling, massage therapy, occupational therapy and an independent living centre, physiotherapy centre, a gymnasium, social work, specialist swimming instruction and swimming pool, speech-language therapy, a technology centre and computer assisted learning devices, a dental clinic and dental therapy. The concept of an integrated model of service delivery was implemented and developed and recognized as an exemplar of best practice for children with special needs. Integrated service is the effective utilization of a range of professionals bringing together their unique expertise to ensure that the children can reach maximum potential. In order to get this model to work the school employed a Director of Integrated Services, Dr Carl Parsons. His job was to ensure that therapy staff and teachers worked together to collaborate in developing student programs. Teachers and therapists worked out ways to embed clinical services as part of core curriculum. Primarily it meant shared decision making to ensure best outcomes, leading to innovative changes in instruction, delivery methods and with timetables. An Integrated Services committee was developed, ensuring every child’s individual program is reviewed, meeting twice weekly for case discussions.

Special education through the arts delivers a sensory approach to learning assisting students to move from the non-verbal, from being an observer to a participant and to fully awaken student potential. These changes have been realized through the power of the Arts intertwined with Arts Therapy.

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Irlicht, Bella ‘Successful Integrated Services in Special Education: the Port Phillip Specialist School model program’ – paper presented at the Global Challenges in Special Needs Education Past, Present and Future’ International Association of Special Education Hong Kong June 2007

Learning in the arts not only impacts on how children learn to think, but also how they feel and behave … so the arts can play a vital role in learning how to learn, an essential ability for fostering achievement and growth throughout (our) lives.

(Fiske, 1999)
Musica Viva is a national organisation, based in Sydney, best known for the concerts staged annually in various parts of the country. The programs managed by Musica Viva include the National Concert Series, Musica Viva Countrywide and Musica Viva in Schools (MVIS). The aim of Musica Viva is to stage quality live music performances from a wide range of professional performers, for people of all ages across the nation. Musica Viva presents hundreds of musicians every year, from traditional English choirs to Japanese drummers. For an overview of the organisation, visit the website <http://musicaviva.com.au> Musica Viva is a non-profit organisation and in South Australia it has a partnership agreement with the Department of Education and Children’s Services to support the provision of live musical performances in schools through Musica Viva in Schools.

Musica Viva in Schools offers a package to schools of three integrated components: live performances by professional musicians; professional development activities for teachers; and a resource pack with includes a CD and detailed lesson notes.

In 2009 the four ensembles touring South Australia for MVIS are: Marmalade Jam, a small jazz group; Brasshoppers, a brass quartet; Eve, a vocal trio; and Doubling Up, a woodwind trio.

Marmalade Jam is a funky Afro Latin jazz quartet comprising vocals, piano, electric bass and drum kit and they play a variety of new compositions and arrangements of popular, folk and jazz tunes. Brasshoppers was founded in 2005 specifically for the MVIS program. This brass quartet plays a range of brass instruments, including trumpet, trombone and french horn and the pieces range from renaissance dance tunes to twentieth century jazz. Eve is a vocal trio who sing folk songs through to improvised scat jazz melodies. The newest group, Doubling Up is a threesome who play nine woodwind instruments during their performance.

Earlier this year it became apparent that the program offered by Musica Viva in Schools wasn’t being taken up by teachers of students with special needs. Although the musicians are very good and the classroom lesson notes are detailed, the lesson activities weren’t appropriate for many of these students. To make the performances accessible the musicians also needed extra tips about performing for students with special needs.

To enable these students to have better access Krystyna Misiara from the Kilparrin Teaching and Assessment School and Service was invited to work in the Disability and Statewide Programs Office to adapt the existing materials.

Using the approach that ‘some ideas will suit some students and teachers and some will suit others’, existing materials have been amended and new ideas have been added. The teaching ideas include a wide range of activities involving listening, movement, performance, cooking, using visual cues and singing along.

Cathy Clarke and Libby Andrew from the Learning Difficulties Support team have also provided support and ideas. The Musica Viva in Schools staff in SA and Sydney have been very supportive; Sydney are now implementing the same idea for ensembles touring NSW.

Learning in the arts can promote higher levels of attainment in other areas of learning. It can provide students from a variety of backgrounds and disadvantaged circumstances with better learning experiences in other domains.

Innovation in the Arts: the sunmoves project Special Education Perspectives, Vol 12, No 2 pp.3-11, 2003
(Arts Education Partnership, 1999)
Participation in the arts is an effective route for personal growth, leading to enhanced confidence, skill building and educational developments which can improve young people’s social contacts and employability.

François Matarasso, *Use or Ornament—the social impact of participation in the arts*, Comedia, UK, 1997

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**Musica Viva in Schools for Special Students**

One of the ideas which has emerged through this process has been the development of resource kits to be available for schools to borrow through the Special Education Resource Unit. The kits include instruments which have been donated by the Instrumental Music Service, to enable students to touch and play the instruments to gain a much better appreciation of the playing experience.

The classroom activities have been trailed in schools, earlier this term, to get feedback to ensure the activities are accessible for those without musical knowledge.

The adapted materials will be ready for the *Musica Viva in Schools* performance program in 2009. Materials are also being created for another group, Zephyr Quartet, who will be touring again in the future.

Part of the plan is to work with the performers. Margaret Lynch, Manager Disability Curriculum Policy and Research, has produced notes for performers working with students with special needs. The main message to the performers will be to encourage them to contact the schools prior to the performances, to obtain a better understanding of the specific needs of each group of students and then how best to adjust their performances to suit.

In 2009 it is anticipated that more schools will book in for the *Musica Viva in Schools* program. Professional development specifically focussed for teachers of students with special needs will be incorporated in the mainstream professional development sessions. For information about *Musica Viva in Schools* in SA either go to the main website, or phone 1300 663 608.

Other ideas are welcome.

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**Port Augusta Special School Music Trial 2008**

**Background**

The 2008 DECS Music Trials is a response to the 2005 National Review of School Music Education, the 2006/07 DECS examination into Instrumental Music provision and international developments in music education.

The goal of the Music Trials is to: *Identify successful approaches to classroom and instrumental music tuition which can blend with current practice to increase access, engagement and achievement for students in a quality music education*. There are 20 volunteer music trials being developed and shaped according to their own individual situations. Trials are undertaking their innovation with an inquiry research approach, reflecting upon their evidence and data as they learn ‘what works’ and ‘what doesn’t work’. The Trials involve a specialist music teacher working collaboratively with class teachers to deliver whole class instrumental music.

**Port Augusta Special School Music Trial**

The Port Augusta Special School is an R-12 school of 26 students with disabilities including sensory impairment, autism and challenging behaviours. Some students require mobility assistance.

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Participation in the arts is an effective route for personal growth, leading to enhanced confidence, skill building and educational developments which can improve young people’s social contacts and employability.

Green room brochure, Adelaide Festival Centre: Francois Matarasso, *Uae or Ornament—the social impact of participation in the arts*, Comedia, UK, 1997

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Page 5—December 2008
Port Augusta Special School Music Trial 2008

This trial grew from the schools’ interest in developing a music program and the availability of a locally-based percussion teacher from the Instrumental Music Service (IMS). The trial is exploring ways of providing opportunities for positive musical experiences through the hearing, playing and making of percussion instruments.

The whole school community is involved in the trial. Staff skill development and confidence to lead music activities are being facilitated and supported, with a view to developing a sustainable school music program.

The Trial Program

As a percussion (rhythm-based) music program, the particular focus is on making and using Junk Percussion, as well as purchased percussion instruments. Activities include hands on rhythm work, as well as singing, dancing and moving to music, and the making of un-tuned instruments, including shakers, guiros, claves and drums. The activities support the development of physical and cognitive skills as well as technical and musical ability.

Performance opportunities include playing along with music CDs using body percussion and percussion instruments, singing and moving along with music CD’s, and playing standard percussion routines. These activities draw upon a unique combination of classic percussion technique, musical instrument construction, Junk Percussion and Orff-Schulwerk principles.

Lesson materials are being selected and adapted from percussion tutors, class percussion curriculum and song books.

Rationale for including a junk percussion component

A junk percussion approach encourages students to combine their ideas, thoughts, experiences, creativity and self-expression with specialist knowledge in activities that provide for their creating as well as playing standard music routines.

It recognises the particular importance of rhythm in musical experiences and the development of aural literacy. Such a program provides for kinaesthetic learning that is, learning through touching and manipulating.

It is also a particularly inexpensive way of building up durable and interesting school resources, and encourages self esteem, success, co-operation, self-discipline, ownership and adaptability through ‘music making’.

Goal of the trial

The over-arching goal is for students and staff to experience successful group music making through playing percussion. In addition, students develop responsibility in the care of musical instruments through their handling and playing of percussion instruments, learn and use the appropriate musical terminology, and develop skills for working as a team through communicating with and caring for each other.

The sharing of expertise and knowledge between the school staff and specialist instrumental teacher also occurs through the involvement of and collaborations of the whole school community.

1Orff Schulwerk is a developmental approach to Music Education for children. It was developed by the German composer Carl Orff, 1895-1982

The arts help us not only to see what we wish to see, but allow us also to be spectators through the eyes of others.

The arts remind us of the potential and universality of our needs.

Re-Imagining Special Education Through Arts Education and Arts Therapy Symposium Keynote Speech: Professor Shirley Brice Heath—27 July 2008
The many benefits music holds for development of young children—intellectually, physically and emotionally—cannot be underestimated.

PORT AUGUSTA SPECIAL SCHOOL MUSIC TRIAL 2008

The trial is enabling the school to build a collection of functional, durable, economical and attractive percussion instruments suitable for future group music making.

Trial progress
The students are grouped into two music groups, according to age. As the trial progresses however, the need for a third group, a drum circle has been identified. This additional class aims to provide more specialised tuition for a small group of older teenage boys who display strong rhythmic ability.

Structured lessons work well, with students responding positively to and remembering routine, resulting in an increasing level of participation in music as the trial progresses. Student relationships are being enhanced through the student groupings which provide opportunities for leadership and also for students to engage with those with whom they do not usually work.

Early in the trial a school staff workshop on percussion technique and performance was presented by the specialist teacher. This enabled staff to build skills so as to more confidently and creatively engage with music activities. Following this workshop staff are now running additional music lessons at other times during the week for practice and reinforcement of musical learning. Informal performances have been given to parents and visitors, and items are being prepared for the school open day in Term 4.

With specialist advice, further resources are being purchased to provide for particular student learning needs, and the school continues to develop sustainability and planning for their 2009 music program.

As the IMS Percussion teacher providing the specialist instrumental instruction for this trial, I have grown with exciting new personal learning. My beliefs and skills have been challenged and broadened as I have worked with the special school staff to develop lessons that have provided for the participation and achievement of all students in music making and percussion performance. This program has provided for learning success and engagement of all students, regardless of ability, age, experience and background.

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The Modbury Special School Choir

Modbury Special School was the first special school to be involved in the Public Schools Music Festival. This year has been another wonderful achievement for students at Modbury Special School, their families and carers. The choir came about following conversations between Suzanne Rogers (Manager Public Schools Music Festival Support Service) and Julie Aschberger (Principal Modbury Special School) during 2004. Suzanne liaised with Modbury South Primary School with the result that in 2005 Modbury South and Modbury Special School shared 9 places. Modbury South also retained the 9 places they had held previously.

In 2005, Anne Connell, Assistant Principal, became the first choir trainer and was delighted to take up this role. The dedication of the organisers of the Festival results in a highly professional production each year involving bands, individual presentations and foyer concerts as well as training the choir.

There are three sections to each performance and after attending choir training at the beginning of each year one section is selected that best suits the abilities of the students. This is an important choice, as most of the students participating in the choir have varying literacy skills; the teaching is not so much directed at the correct pitch or tone of a song but on the students’ ability to relate to a particular piece of music in a way that will assist with their learning of the tune. The other two sections are sung by the Modbury South Choir.

A beginning choir trainer session is held early each year for staff. The aim for the weekly choir session is to have lots of fun. One week the students sang together, and the following week they sang with the Modbury South Choir. This time was great modelling for our students who had no previous experience of what a choir is.

During the two rehearsals prior to the performance the students are provided with an opportunity to gain some idea about how many people will be on the stage and also how to deal with the very structured format. With such a large group (about 500) keeping silent is always a challenge! It is not until these rehearsals take place that we become aware of some of the sensory difficulties that students will experience. For example, one of the students became very distressed at the darkness at the stage door. Another student, with a vision impairment, needed staff assistance on stage in order to participate. Nearly all of the students over the years have lost their voices for the first song or two because they are spellbound by the actual numbers in the audience and the stage lighting.

This year the choir has grown in number to twenty five which is fantastic.

Some of the students recently involved have previously not attended because of behavioural issues and it is a big achievement for them to come each week, even if not to be a part of the Festival performance. During all sessions we have focus on warm ups, participation, using our voice correctly and having fun in a very structured format to prepare for the performance.

Music can move us to the heights or depths of emotion. It can persuade us to buy something, or remind us of our first date. It can lift us out of depression when nothing else can. It can get us dancing to its beat. But the power of music goes much, much further. Indeed, music occupies more areas of our brain than language does—humans are a musical species.

Oliver Sacks MUSICOPHILIA Tales of Music and the Brain: http://www.oliversacks.com/musicophilia.htm
The Modbury Special School Choir

The staff continue to be encouraging by making available rooms with Smartboards for practicing dance routines, attending rehearsals and the performance and providing transport. This year one of the support staff has put the songs on computer with visuals to assist their learning. There have been wonderful successes with this format.

When the students are on stage they are part of a large group of young children singing to a captive audience – they are not distinguished by their disability but are accepted as part of the single entity known as the choir. This factor alone has had many of the parents in tears after they see the Festival Theatre performance because it has met one of their desires, which is to see their child accepted as an integral member of the wider community.

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Music at Kilparrin

for Learners with Complex Sensory and Additional Disabilities

International and National research shows that music education uniquely contributes to the emotional, physical, social and cognitive growth of all students. Music in schools contributes to both instrumental and aesthetic learning outcomes; transmission of cultural heritage and values; and students’ creativity, identity and capacity for self-expression and satisfaction. (National review of School Music Education: Final Report, 2006:v)

Music at Kilparrin Teaching and Assessment School and Service comprises many facets to accommodate the educational needs of all learners (pre-school-year 10) with complex sensory impairments (vision and/or hearing) and additional disabilities. Music, in all its forms, engages the learner’s interest. There is excitement, laughter, discovery and a sense of achievement and mastery. The combination of all facets of the music program provides learners with a sense of wellbeing that enables more learning to take place. Music stimulates awareness as well as relaxes learners and both impact on learning. The music program is based on both class and individual needs and goals and takes into account the different levels of learners’ development.

The many benefits of including music in the curriculum include: social interaction, active participation, vocalising/singing, concept development; the use of assistive devices; to develop spatial awareness, fine and gross motor skills and practising skills; to recount experiences and to link in with school themes.

The Kilparrin music program incorporates: singing, instrument playing, listening, rhythm, tempo, dynamics, dramatic expression, creating and performing.

At Kilparrin learners are provided with opportunities to experience a number of different learning environments, of which music is one. The paramount goal of each environment is the facilitation and motivation of self-initiated activity, exploration and learning.

Critique gets kids used to being critised constructively. The critique is not geared toward telling someone what is wrong, but rather to get the young artist to think about what they are doing. It’s really a very good process for thinking about yourself as a thinker.

The Arts are Basic to Achievement: an interview with Shirley Brice Heath; Published: 5 February 1999 by Susan Kellam
The outcomes from the study substantiate evidence that involvement in arts programs has a positive impact on student’s engagement with learning and, for students from Indigenous communities, leads to improved attendance in school.

Evaluation of School-Based Arts Education Programmes in Australian Schools, Dept of Educ, Employment and Workplace Relations

By providing maximum feedback in response to any contact, sound or movement made by learners (whether it be random or intentional), awareness and curiosity is sufficiently alerted to encourage them to seek to repeat an activity. Learners become aware that it is by their own efforts that the feedback sought also re-occurs, thereby discovering the power to initiate cause and effect.

**Individual sessions**
Each learner has a weekly individual session with a specialist music teacher. This provides the opportunity to experiment and respond with vocal sounds and musical instruments offered to them in their own way and time. The learners are then able to repeat their actions as many times as they need before they move onto experimenting in different and more structured ways. These actions become a part of the learner’s repertoire of skills and are naturally repeated. The teacher observes each learner and notes their interest and abilities with voice or with instruments. As each learner experiments with the sounds (vocal or instrumental) he/she produces, the teacher supports him/her by imitating vocal sounds or instrumental sounds produced on similar instruments or on the piano. The teacher may also support a learner’s rhythm creations for example, banging on the drum by playing on the piano, matching tempo and dynamics. These activities often change into a sensory conversation and turn–taking game, listening and imitating each other. In return the learners respond with much enjoyment and satisfaction.

The many interesting instruments include piano, electric keyboard, various sized drums and various maracas (for different qualities of sounds) tambourines, castanets, cabasas, chromoharp, guitar, xylophones, rainmakers, bells, rhythm sticks and many more.

Tambour, bass drum and snare drum. Different size drums
The arts teach children to exercise that most exquisite of capabilities, the ability to make judgements in the absence of rules.

Elliot W Eisner, Stanford University professor. Education NEWS Nov/Dec 2007

**Music at Kilparrin**

Tambourines, ocean drum and wave washboards

Wooden drum boxes, tone blocks, shakers and maracas, rhythm sticks and tapping blocks

Auto harp, zither and guitar. Bamboo xylophone, xylophone, glockenspiel, chime bars and circle xylophone
Rainmakers—long, short and scarves, ribbons, parachute, hat, ball, caterpillars and horn

Group Sessions and Assemblies
Each weekly group music session begins with the same Hello Everybody song which gives our learners the opportunity to respond when their name is sung. Some learners may respond with singing hello, with gesture, smile, vocal sounds or they may activate a switch with pre-recorded hello. Each session closes with the same Goodbye Everybody song and each learner has plenty of time to respond according to their ability. In weekly music group sessions each class enjoys a variety of songs linked to each term’s theme.

To support vocabulary concepts a variety of props and pictures, including Compic or Boardmaker pictures and photos are used. For example when singing about the sea we use pictures/photos with written key words and props such as a parachute and shells. Singing and vocalising is fundamental to the development of speech so some of our songs are adapted to include speech sounds e.g. ba-ba-ba, doo-doo, ma-ma, la-la. Some learners will respond with moving their lips, simple mouth noises or with joining in with melodic sounds or with the words.

Choice making is another popular activity when two or three different instruments are presented. Some learners use eye pointing, some listen to the sound of the preferred instrument and touch the one they want and some name the instrument they want. For some learners PECS™ cards/photos of instruments or PECS™ representations of familiar songs, tempo are used to encourage choice making.

Group music times give a great opportunity to practise social skills: listening, turn taking, waiting, attending, sharing, and participating. Learners play a particular percussion instrument as a member of the group or listen to their peers make music for example, banging a large drum then sharing it with other learners. During group sessions self-concept is also reinforced through singing self-awareness and body awareness songs. Learners receive musical enjoyment and satisfaction from singing/vocalising, playing their instruments and presenting the songs learnt each term to parents, caregivers and friends at a whole school assembly held at the end of the term. At the end of Term 4 a special Christmas Assembly is held.

Music and Movement
At Kilparrin some learners participate in weekly music and movement sessions. The focus of this program is to encourage learners to move their bodies or identified parts to music/lyrics, experience and learn directional concepts and create movement.

In the longer term, learning in the arts assists students to participate in and contribute to cultural life, to become informed consumers of art and culture, to empathise with others, to consider a range of career paths.

Innovation in the Arts: the sunmoves project Special Education Perspectives, Vol 12 No 2 pp. 3-11, 2003
Music at Kilparrin

freely to a variety of musical selections. Learners are responding positively to this opportunity for experimenting with gross motor movements to music as well as improving their fitness, body awareness and sense of well-being.

Live Music Performances

Each year a group of professional musicians, through Musica Viva in Schools Program is invited to Kilparrin to perform for the learners. This provides an additional experience of music with another group of adults. The learners’ enjoyment is evident when they feel the instruments and sometimes have a turn playing them experiencing unique sounds. This year in term 3 we will have a performance by vocal group Eve with repertoire ranging from medieval to classical, folk and contemporary songs from Africa, Mexico, England and Australia. This performance is part of the school music education program and builds on preparatory work undertaken in the classroom. Also each year the learners attend live music performances that are part of Come Out or Fringe Festivals. In May this year students took part in ASSITEJ 2008 World Congress and Performing Arts Festival For Young People. Kilparrin learners attended a performance of the Malaysian Hands Percussion Team presenting Chaos in Unison at the Festival Theatre. These events provide great opportunity to practise audience/social skills with peers from mainstream schools.

Training and Development Opportunities

Kilparrin provides training and development for teachers and staff from special schools, special classes and mainstream classes around the topic Music for learners with complex sensory (vision and/or hearing) impairments and additional disabilities. Sessions can include demonstration, advice about strategies, programming and resources in addition to information on how to use percussion instruments and involve learners with complex sensory impairments and other disabilities in the music program.

Summary

Learners from Kilparrin respond positively to all facets of the Music Program because it provides for self-initiated learning, mental and physical stimulation, emotional satisfaction, communication, speech development and recreational activities.

Like mathematics, music is a universal language with a symbolic way of representing the world. And, like mathematics, the musical arts allow us to communicate with others, while illuminating and recording human insights. But music contributes to a slew of other human needs, as well. It extends our understanding of other people and provides for healthy emotional perceptual-motor skills, and social skills. And, it provides for the essential qualities that represent culture-imagination, community, energy, and creativity; qualities we need most as we enter this new century. (page 4 Jensen, E. 2000)

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A longitudinal study of 25,000 students reveals that involvement in the arts leads to greater success in school regardless of socioeconomic status.
Green Room Brochure: Adelaide Festival Centre Arts Programs for at-risk Youth, Americans for the Arts, 1997.
www.artsusa.org/education/youth/html
Carclew Youth Arts project, Artists in Schools (AIS), is supported by the South Australian Youth Arts Board (SAYAB), Arts SA and the Department of Education and Children’s Services (DECS). This annual grants program provides for residencies in schools by professional artists with a high level of expertise and credibility in their art form.

Artists in Schools (AIS) is effective in delivering big outcomes for South Australian students and educators. With over 30 years of delivery in schools, Artists in School’s outstanding success can be attributed to the commitment, dedication, and hard work invested by the schools, artists, students and communities that undertake the projects. During 2008, fifteen AIS projects were funded and for the first time, two special schools, The Grove Education Centre and Modbury Special School were included in the successful projects.

AIS is about many things – arts learning, students, schools, communities, sharing and skills development. At the core of the arts learning is a dynamic and unique relationship between the artist and the learner. Over 500 South Australian schools have been selected to participate in AIS projects over the past 30 years and for those that are successful, the experience is always unique.

The AIS Advisory Committee had no hesitation in supporting The Grove Education Centre and Modbury Special School in this round. The applications were strong, the artists skilled and experienced and the message about the benefits for students with disabilities, was clear. But, most of all, the committee members knew these learners would have a very special experience through AIS, as well as have their own very special skills to contribute.

The students weren’t the only ones to have a great learning experience through AIS – the artists also had positive outcomes to report – 

‘This experience confirmed that I love working in this area, and would very much like to do so again… I found the students so inspiring, open minded and warm, and also open to be creative.’ Artist, Fran Callen

Each of the schools talk about their AIS journey…

**AIS at The Grove Education Centre**

The Grove Education Centre is an R–12 special school located at Woodville and all students have an intellectual disability, complex needs and many have autism. The school recently undertook a redevelopment with a new identity and in 2007 it began to focus more on the Arts (both drama and visual arts) as a vehicle for promoting success, student voice, self-awareness and positive self-image. The school successfully applied for an AIS grant for 2008 and artist, Fran Callen worked with a senior class, a group who were developing skills in order to move into their post-school options.

The project aim was to build student self-awareness and promote an appreciation of students’ abilities and perspectives in the wider community. The final goal was to create and present an exhibition with the artist working with a senior class and staff to develop, create and showcase a contemporary exhibition of collaged ‘self portraits’. To be inclusive of a range of skills a combination of mediums and a diversity of collage materials were used, including meaningful and created texts.

‘I think the best thing about it [this project] is that they are special education students, and they have a lot to offer that is unique, and most people are ignorant about the problems they face, or the creativity they do offer, the unique way they see the world.’ Fran Callen

Many arts projects, particularly with young people, identified that participation led them to returning to school or undertaking further study.  

Creative Connections: Promoting Mental Health and Wellbeing Through Community Arts Participation, Vic Health, 2000 Green Room Brochure: Adelaide Festival Centre
The official ceremony for the exhibition, ‘Yes, Yes’ took place at Carclew’s Odeon Theatre on Tuesday 29 April. The exhibition was a window into the complex personalities of the students, including parts that we do not always ‘see’. Through Fran’s work, the students’ exuberance was captured.

The students were very proud of their achievements, individually and collectively, strengthening their personal and group identity. The students and staff developed a strong sense of partnership with the artist and all participating students were inclusively engaged, with interests and skills becoming evident. The interactive component, which involved Fran drawing the students and the students drawing Fran, reinforced the partnership and a shared identity – students as ‘artists’. For all students this was their first experience at a formal exhibition launch. They interacted with community members, welcomed ‘official guests’ warmly and talked about their work. This was a significant achievement.

The exhibition is now housed at The Grove Education Centre and able to be shared by the closer school community. After learning from the presentation of the exhibition, including some alternative approaches, gallery facilities have been established at the school and other students will be contributing their artwork for display. An increasing exhibition profile is anticipated and a sharing with new people about this wonderful artistic achievement.

AIS at Modbury Special School
The AIS experience began with an application to Carclew Youth Arts which included a presentation and description of the concept of a tactile story, chosen because the students respond to visual, tactile and sensory stimulation. The design brief was based on Eric Carle’s book, The Very Hungry Caterpillar (Carle, E) a story about hope. ‘You, like the little caterpillar, will grow up, unfold your wings and fly off into the future.’

Throughout the school, this book is used in most curriculum areas and students are familiar with the story. In each classroom, the story is accessible on the smart board and a kit containing related material is available.

This AIS project presented a challenge for the school. Staff were involved in timetabling adjustments and program changes. It also placed students out of their regular environment, and introduced students to new materials.

By the time our AIS artist, Gus Clutterbuck, arrived some students had already created images of the story. Gus worked with small groups and in some cases 1:1 to create an amazing result. For each session, Gus modified the tasks so that even the least able students were actively involved in the activities. Gus talked about the story and worked with the students in a way that relaxed and motivated them, from beginning of the project to end. Staff members were encouraged to work in an area unfamiliar to them and fully embraced the challenge. They were as excited and motivated as the students and the total commitment of the staff was a major factor in the success of the project.

This project enabled Modbury Special School students to work as a team to produce a ceramic work that will not only enhance the school environment but will also meet the students’ sensory needs and allow them to access the literary world through a means other than the written word. This project was an excellent example of learning in a different way.

The ability of arts programs to provide positive learning experiences for students who face major learning challenges is a particularly valuable lesson to be embraced.

Hon Brendan Nelson, Minister for Education, Science and Training, August 2004—Green Room Brochure: Adelaide Festival Centre
Feedback from all staff was extremely positive, parents developed a sense of pride knowing their child was involved in such a project and most importantly the students enjoyed every moment of the transformation of the clay to mural. The metamorphosis from clay to the work of art, from caterpillar to butterfly represents what is achieved at Modbury Special School.

To find out more about Artists in Schools and how your school can get involved, contact Leigh Mangin on or go to the website.

Contact:
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Program Manager,
Arts & Education Carclew Youth Arts
Ph 8333 3400
www.carclew.com.au

Anna McNeil,
Teacher
The Grove Education Centre
Ph 8345 4530

Jo Bonner,
Teacher
Modbury Special School
Ph 82634449

Ten years ago, longitudinal social science research carried out by Shirley Brice Heath, demonstrated the impact on resiliency, creativity and self management gained by adolescents with sustained participation in the arts.

Tapping the Magic of Musical Theatre for Exceptional Children: Grumich, R; Exceptional parent Magazine, March 2008
Introducing Drama to students with special needs can have positive outcomes for the students, staff and the whole community. Drama is essentially a group activity, it encourages individuals to work together in cooperative and collaborative teams. This means that the individuals involved need to develop the appropriate social skills. Communication methods are explored and facilitated within the drama classroom. These activities support other focus areas, student voice, self esteem and independent living skills. The students can demonstrate these developing skills at assemblies or performances where the parents and caregivers are invited to attend and participate.

The Grove Education Centre R-12 (TGEC) provides an education for students with intellectual disabilities. In 2007 students were introduced to a Drama curriculum. The key concepts were how our senses provide information about our environment, how we respond to that information through our feelings and how we communicate those feelings to others. The program began with teaching the older/more able students using lesson plans based on those previously used in mainstream Year 8 classes. The five senses were explored providing the students with things to taste, smell, touch, see and listen to. The students were encouraged to watch each other’s reactions and watch their own in a large mirror. From this short scenarios were developed through role play.

Improvisation encouraged the students to work in sympathetic teams to develop scenarios where they had to clearly show emotion and reaction. Students explored facial expressions, body language and effective communication. There are many theatre sports games that can be successfully played as warm-ups to the main improvisation of the lesson. To extend the repertoire of games, ‘Impro NOW’ provide excellent training and development opportunities for teachers. They can be contacted through www.impronow.com.au or ‘Carclew’ (http://www.carclew.com.au/ or Ph 82675111).

Using masks develops the students understanding of body language. Simple, white full face masks can be bought at costume/ dance shops. They are expressionless and give an eerie image when worn. The students are fascinated by their appearance. When worn they cover the entire face so the students must use their bodies to express themselves. A simple game is to guess what emotion is being exhibited by the performing student. The masks can be used to delineate characters in improvised scenarios.

Mime allows the non verbal students the chance to express themselves fully. In mime the students learn how to communicate intention through action. Recognition of intention may need further exploration and support. They learn the importance of clarity and consistency of action for effective communication. The work of ‘The Umbilical Brothers’ (http://www.umbilicalbrothers.com/site/) can be used as examples of modern performers in this genre to show the students what mime is.

Story telling is developed through ‘The 5 Ws’, who, what, where, when and why. The students are encouraged to develop their own improvisations. As inspiration for story lines a selected piece of music can be played. Movie themes, such as ‘Pink Panther’, ‘Superman’, ‘The Good, The Bad and The Ugly’ can be used.

Together they construct the content and record it on a mobile whiteboard for reference. The students listen and brainstorm what they think of. The information which can be rearranged into the categories of ‘The 5 Ws’ for consolidation. The students then transfer this into action.

Art can be said to be—and can be used as—the externalised map of our interior self.

**TEACHING DRAMA IN SPECIAL EDUCATION**

The younger/ less able students receive a different approach, although music remains the main impulse. Activities are divided into playing musical instruments, singing and dancing using a structured routine. Picture Exchange Communication System (PECS) provides the students with a voice and the opportunity to make choices within this structure.

Known children’s songs are used. The students choose which songs they would like to hear. They then choose which instruments they would like to play and use instruments that are easy to handle and can be shaken, hit or blown to make sounds. Most music shops will help choose appropriate instruments; drums, bells and maracas have been popular choices. The students are encouraged to play their instruments with the music and students are working towards playing them in time to the music. Other songs are used for singing, incorporating body movement, learning the names of our body parts while doing so. Students are encouraged to mimic my movements. Dancing includes songs that require greater body movement as they move through the room.

Free expression movement in our ‘sound circles’ is encouraged. Costumes, scarves, hats, and shoes provide additional colour and stimulation. The students can dress up and view themselves in the mirror. African music is popular during these sessions. As an extension, students can take turns to demonstrate a movement and/or sound and others are encouraged to try the same. All students are given the chance to initiate the movements and sounds.

Integrating technology enhances student learning. TGEC was successful in the ‘Investing in Our Schools’ 2008 application. With the additional funding a theatre lighting system was installed that included special effects lights, ‘water wave’ and a gobo which has interchangeable filters. The special effects lights are also used during relaxation. This promotes focus while the students concentrate on deep breathing, relaxing muscles and visualization. Recording and playing back the students’ work is a valuable tool. The students are recorded while performing. They are able to get instant feedback and appraisal. It promotes self awareness and confidence.

Drama supports the whole school curriculum needs. It underpins many of the expected outcomes in other subject areas. It aligns with the TGEC Site Learning Plan and the purpose of providing an education that fulfils the needs of students with an intellectual disability.

Please contact Lynne if you are interested in developing an ‘arts network.’ Support and sharing ideas can be a valuable resource.

**Contact:**
Lynne McIntyre,
The Grove Education Centre
lynne.mcintyre@thegroveec.com.au

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The arts provide opportunities for students, parents and teachers to work together on an ‘equal’ level; one does not need to be fully grown to ‘know’ a lot to participate in arts activities.

Evaluation of school-based Arts Education Programmes in Australian Schools, Dept of Education, Employment and Workplace Relations
Today we are clearly and strongly aware of the important influence of the creative spirit in shaping the human personality, bring out the full potential of children and adolescents and maintaining their emotional balance … a more balanced kind of education is now needed, with scientific, technical and sports disciplines, the human sciences and arts education placed on an equal footing at the different stages of schooling, during which children and adolescents must be able to accede to a learning process that is beneficial, more broadly, to their intellectual and emotional balance.

From the International Appeal for the Promotion of Arts Education and Creativity at School, UNESCO General Assembly, Paris 1999.

Drama has always been known as a form of self-expression - a way of enhancing self-confidence and communication skills. In the past fifty years or so it has also been recognised as a therapeutic and healing art form, in the shape of Dramatherapy.

Dramatherapy is a creative arts psychotherapy, which systematically uses drama and creative processes to achieve healthy psychological growth and change. It embraces such forms as drama, art, sandplay, storytelling, poetry, myth, movement and music; and is led by the individual aims and objectives of the client. It is therefore not necessary to have a dramatic talent to engage in Dramatherapy. Clients are referred or self-referred to a qualified Dramatherapist. Their reasons for referral may vary from emotional/mental difficulties, to a desire for increased communication skills or self-confidence. The client may simply wish to access their creativity or find a healthy way to release their emotions.

Ashford Special School has employed a fully qualified Dramatherapist with experience working in the fields of mainstream education, mild to severe learning disability, the mental health service, and indigenous communities. The Dramatherapist, Sarah Hone, trained in Ireland with a Bachelor of Arts in Speech and Drama Studies, and an Master of Arts in Dramatherapy. She has facilitated drama workshops for ages 4 to 70, engaging in creative, process drama aimed at increasing self-confidence, self-esteem and creativity. The program at Ashford SS has consisted of using drama games aimed at enhancing the imaginative potential of the children and increasing their spontaneity.

Different types of characters and animals are explored. Turn-taking and risk-taking are encouraged in a low-focused, safe environment. Concentration and communication skills are practised in the form of pattern and rhythm initiation and repetition. The children explore sound and movement in the sessions, creating a greater awareness of their own bodies. Each session ends with a period of relaxation through gentle music.

The outcomes take significant time to achieve however each small step is a victory.

Contact:
Sarah Hone
Dramatherapist
Ashford Special School
Ph 82933779
In 2004 teacher, Malcolm Thomas, was asked to take on the challenge of teaching music and Information Technology across Ramco Primary School.

A room was set up to house the few non-tuned instruments, the metal glockenspiels and Malcolm’s old twelve string guitar. Younger children proved the easiest to accommodate but the older children, new to classroom music, were a fair challenge and many an instrument was mysteriously broken. Malcolm was helped by a young graduate with a musical background who spent 6 weeks at the school in her final year of training and who assisted with the music for older children.

In 2005 Malcolm attended a number of Orff Workshops; Orff Schulwerk is a developmental approach to Music Education for children. It was developed by the German composer Carl Orff, 1895-1982. He developed strategies to deliver music in a sequential, engaging way which brought instant success to students. As well as providing the workshops, the Orff organising committee brought Jon Madin to SA for one of their music teacher workshops. Fifteen marimbas, a dozen echo cellos and a hotch potch of home made drums and instruments were his passion and these home made instruments were what we used. At the end of his session Malcolm was sold on the idea of students owning their own instruments and playing on tuned percussion. All that youthful energy could be channelled into music.

The first step into ownership was to make drums. Old plastic drums of all sizes were found in the local district. The local canvas/tarpaulin man prepared some skins and the class put some drums together with bag hooks, bungy rope, wire and paint. The base drum was cut down from a plastic 44 and a large skin was stretched over it. This almost indestructible drum was big enough for two or three players to drum at a time. Shakers and rainsticks were made from Agi pipe filled with split peas.

The Parents and Friends association and local Apex club were asked to sponsor making two marimbas (2m wooden xylophones). Making instruments would be a great technological adventure for a class and enable them to learn how to use tools and how to work safely in a workshop atmosphere.

It would also give students ownership of their musical instruments.

A set of tuned keys was purchased and other sets were made. A few local businesses were involved, such as the local hardware store where the tone bars were cut to size and a parent (cabinetmaker) who helped with the complicated cutting angles and the varnish. The students did the rest. Workshops were held after school for those keen to finish the marimbas. Parents were involved in the after school workshops supplying the drinks and snacks. The instruments were tuned using an angle grinder and a chromatic tuner by Malcolm as this was too difficult for the children and could have been hazardous.
The third marimba came about as the result of an advertisement in the OSASA Newsletter (a creative music and dance group based in Adelaide) for a free alto marimba frame! It was shipped to our school and the keys were made for about $30.

During this year students played percussion music, and the senior students provided small performances around the school and in the district.

The following year a younger class were involved and made six mini marimbas. As a trial they were made from stiff corrugated card. Hammering, drilling, sawing sounds were a familiar sound again and within 5 weeks there were enough instruments for a whole class to take part in percussion music. The class used Excel to cost them and each was valued at $30. The same process was used to cost the big marimbas at $100 each. It was a bonus that the students used Excel and learned about formula.

Small groups or troupes were formed and some complex Madin songs learned. Students were invited to perform at various places around the district, including a special song at the local Carols by Candlelight and a spot assisting an artist at the Primary Schools Music Festival.

Since then there have been school concerts, combining our choir and marimba players for performances. Students have played on air (ABC studios in Renmark), visited other schools to perform, played at local markets and created their own songs. A class is currently preparing to mentor a smaller nearby school so they too can experience percussion music and perform to show their new found musical knowledge.

The year 7 boys are the most enthusiastic players. They were the first to volunteer and give up their own time to learn new songs and rhythms to play. It has proven to be a great way to channel their energy.

Instructions can be found in a book by Jon Madin “Make Your Own Marimba”

Contact:
Malcolm Thomas
Teacher, Ramco Primary School
Tel: 8541 2984

In a survey in 2001, 85% of people interviewed said they wanted the arts to play a central role in the education of their children.
The ARTSsmart Strategy is a statewide government initiative jointly developed by the Department of Education and Children’s Services and Arts SA. The strategy provides a framework for supporting the intent of the government to make the arts an integral component of the education curriculum and provide increased access to the arts for young people of South Australia in their learning environments. There are 3 Key Outcomes identified in the ARTSsmart Strategy. These are:

1. Continuing engagement of young people in arts education
2. Partnerships between arts educators and arts practitioners
3. Arts experiences for learning throughout life

In order to achieve these three outcomes there are 5 key strategies:

1. ARTSsmart clusters of schools and preschools
2. ARTSsmart professional development programs
3. ARTSsmart arts and education networks
4. ARTSsmart community partnerships
5. ARTSsmart promotion, advocacy, research.

ARTSsmart has worked with the 25 disadvantaged sites to scope and deliver high quality arts projects. The outcomes to date have been shared through reflective practice conferences and an independent evaluation that reports on Phase 1 of the project and provides individual site reports. This work is informing the development of guidelines to enable sites to benchmark themselves as they aspire to become ARTSsmart. Similar work is being undertaken by Arts SA for Artists and Arts companies. Through the guidance of its management structures and industry partnerships a broad range of arts professional development and curriculum resources have also been developed, for example, Country Arts Learning Connections and links to the regional centre for culture program in Port Augusta.

The goal is to secure a central role for the arts in young people’s intellectual and cultural development. The focus is on developing self sustaining structures and processes that support the delivery of high quality arts teaching and learning while nurturing and growing involvement in existing programs. The long term goal is to systematically raise the standard of arts teaching and learning through benchmarking and evidence based approaches.

There is a now a considerable body of research locally and internationally, that support our understanding of what the arts contribute to learning and how they can engage children, and in particular children from disadvantaged backgrounds. The initial phase of ARTSsmart focussed on working intensively with disadvantaged sites to test the research evidence from abroad that the arts do have a significant positive impact on children from disadvantaged backgrounds learning. The independently commissioned ARTSsmart evaluation confirms this success and provides valuable insights into how and why an arts rich curriculum can support student well being, a positive school culture and improved engagement in learning.

Phase 2, 2007-2010 continues to support disadvantaged sites but now moves onto the new work of developing guidelines that will support schools, preschools, artists and youth arts companies to become ARTSsmart.

From the very first gathering of human beings in groups, life has been celebrated, nurtured and revived through artistic expression. Throughout all ages dance, music, art, drama and a range of integrated art forms have provided the platform for the transmission of cultural and societal conventions. Through the exploration and study of these art forms we have been able to reconstruct and capture long-forgotten oral traditions and provide opportunities for such traditions to be maintained.

This phase also sees the intent of the work to be inclusive of all sites, and given agreement, all education and youth arts sectors.

The Harrison Market Research 2008 report Brand Positioning & Communications Researched commissioned by Arts SA for ARTSsmart captures quite succinctly their assessment of the current research. The following is a direct quote:

"The benefits of creativity and arts participation from an early age both in school and out of school have been shown to develop a range of academic skills amongst students who otherwise may not have been ‘reached’ or inspired by the existing school curriculum, such as problem solving, innovation and lateral thinking."

Research, carried out by James Catterall and Shirley Brice Heath, suggests that the development of these skills are transferable from student involvement in visual arts, drama, music, dance and creative writing to other subjects, in particular Maths and Reading, leading to an improvement in general student performance.

For further information and to read about school experiences <www.artssmart.sa.edu.au>

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ARTSsmart helping secure a central role for the arts in our young people's intellectual and cultural development.

DID YOU KNOW?

"Learners can attain higher levels of achievement through their engagement with the arts...(one critical finding) is that learning in and through the arts can help 'level the playing field' for youngsters from disadvantaged circumstances."

(What the arts change about the learning experience, Champions of Change, James S Catterall)

Experiences in music and art create new patterns of learning and neurological processes, stimulating sensory, cognitive and emotional development.

Arts for Healing: the importance of integrated music and art in therapy and special education. Nisenson, K; Exceptional Parent Magazine, March 2008
Arts Access SA provides assistance for individuals to gain access to the arts; initially Phillip Noack (ArtsAccess Program Officer) met with Elizabeth and Mitchell and saw an opportunity for Mitchell to create some artistic work for ARATA as Arts Access SA had agreed to support the conference’s focus on applied technologies and creativity through participation.

The story
Mitchell has a laptop that he uses with pressure sensors located in the head rest of his wheelchair. He has had a desire to create flash animations using his computer. Arts Access SA introduced Quentin Kenihan (SA Film Corporation) to Mitchell to talk about the animations that Mitchell wanted to create. Quentin is well known for both his television appearances and film production work. The meeting with Quentin was clearly an inspiration to Mitchell, identifying that despite a disability major achievements were possible in mainstream arts and creative endeavors.

Mitchell lives a somewhat secluded life; he has few friends and often mimics characters from films and quotes lines from TV & films in conversation. Arts Access identified that in addition to the support of professionals such as Quentin, that there was a need for peer association with other young people with a similar interest in IT animation and programs such as “Flash”, genre animations including Japanese Anime and a similar interest in hard rock music.

By fortunate coincidence one of the Arts Access staff’s son was required to complete a major community engagement program for their School – Mercedes College. Harry Thwaites-Tregilgas had completed an animation based major year 10 project the year previous using Flash. Harry was able to meet with Mitchell weekly over two terms to assist with the development of the project, including building the timelines and story board in partnership with Mitchell. The two hit it off immediately as peers and as with sixteen year olds it was sometime hard to get them to focus. What was heartening was the mutual association and respect for each others knowledge and creativity.

To further assist, Arts Access SA sought the help of the Media Resource Centre and The People’s Republic of Animation. These are professional organisations and they were impressed with the collaborative work of the boys. Due to a major operation for Mitchell some contingency thinking was required to achieve the deadline of the ARATA conference presentation. Collectively the boys re-focused the project from and epic length to a short trailer for a potential film that could be presented in the Fake Festival (a festival of film trailers for films that may never be made).

The Future of the Flash Project
Both Novita and Arts Access SA have recognised a need to provide teenagers with disabilities access to the arts so that they can express their creative voice. Many rarely have that opportunity outside of the school environment and therefore find it difficult to interact with their peers. This limits their social growth and keeps them further reliant on the family dynamic. The proposed group is an attempt to facilitate them and put them together with able-bodied individuals with a common interest. The proposed goal is that the teenagers bond and work together on each other’s artistic vision.

Heath refers to ‘the art creep’. That is the ability of the arts to slip into other aspects of life and seep into other forms of learning. The opportunity to move through work cycles—from practice through performance and display—requires the young artists to explore many roles, with different levels of responsibility, and through a range of media. ‘Primarily, the arts hold the opportunity for kids to play around with ideas in their heads and then carry them out with degrees of success or failure, or something in between. The second thing that’s really important in the creative process is that kids can talk out loud about what’s going on in the piece, in their work’.

The Arts are Basic to Achievement: an interview with Shirley Brice Heath; published February 5, 1999 by Susan Kellam.
The Flash Group is to be a social group of ten or so young people with and without disability. The age focus is year 10 and above to early tertiary (teenagers and young adults 15 – 22). It is proposed that the group would be put together through the partnership of Arts Access S.A and Novita. The purpose of the group would be to bring together individuals interested in creating film and animation. It would be team building, fun and interactive as teenagers bring their creativity to work on each other’s projects and learn the fundamentals of filmmaking and animation.

Arts Access SA is looking for partners to develop this program in 2009 and beyond. We are seeking to identify suitable funding sources to support the activities of the group and the tutors who will be part of it. Hardware and software will be required. Arts Access SA has a place to meet in the city. Significantly the program will need the support of school programs and broadminded and motivated students such as we saw from Harry at the Mercedes College community engagement. The Flash Group Youth Peers project is one which requires lateral thinking and the capacity to build partnerships that benefit youth and not simply fit into a service delivery model.

In conclusion
With pride and his usual quirky humour Mitchell Weatherill presented his short animated horror film trailer at the ARATA Conference on 23 September. He had invited Harry, the Arts Access SA team and his Novita OT’s.

The results can be seen on the Arts Access SA website: [www.artsaccess-sa.org.au](http://www.artsaccess-sa.org.au)
For further information on the Flash Group contact Arts Access SA
Tel: 82240799 or email: [info@artsaccess-sa.org.au](mailto:info@artsaccess-sa.org.au)

Contact:
Peter Tregilgas,
Executive Director - Arts Access SA

Youth Peer Project – The Team – a cast of thousands (Clockwise from left Anna Klemm Novita, Peter Tregilgas AASA, Jamie Lee Novita, Dian Naraniecki Unley High, Phil Noack AASA, Christine Stevens Mercedes College, Harry Thwaites-Tregilgas Mercedes, Mitchell Weatherall Unley High) The Team

Phil, Mitchell and Harry

Harry Thwaites Tregilgas and Mitchell Weatherall – skylarking

… arts participation can foster a positive attitude to learning by helping to develop ‘enabling’ skills that can be transferred to other learning contexts.
Begun in 1997 by leading SA artist Pat Rix, Tutti is now a multi-award winning arts organisation which offers people with a disability a chance to connect into the mainstream arts world and the wider community through music. Initially it was through singing in the acclaimed Tutti choir however in 2004 Tutti partnered with Minda Incorporated to offer Tutti Arts, a much needed day-time program for young adults with disabilities wanting to develop skills in the performing and visual arts. Since then further expansion has created regional choir programs and a unique early intervention music and drama program for children with disabilities aged 2 years and up.

Intergenerational, inclusive of other cultures and the wider community, Tutti is locally and internationally respected as a leader in systems change, progressively pairing social services with the arts and wider community to shift society’s view of disability from one of deficit to one of limitless possibility. All choral, music, drama and digital-media programs are led by professional artists who transform the entire spectrum of disabilities into daily creativity which is the basis for an annual artistic program of outstanding performances and exhibitions by young people and adults with physical, sensory and learning disabilities. Led by experienced music and drama specialist Karen Inwood, Tutti Kids began in 2006 as a pilot program of combined music and drama workshops after Tutti Arts performers began to showcase their work in schools. Teachers, students and parents were struck by their professionalism. This year Tutti has partnered with Novita Childrens Services to enable the program to grow as word spreads of the progress and sheer enjoyment experienced by children attending. There are currently three Tutti Kids programs running for 2-4, 5-9, 10 - 14 year olds with a maximum number of seven in any group.

There is increasing evidence of the benefit of long-term participation in the arts for children. In particular Dr. Frances Rauscher’s research at the University of Wisconsin has shown the creative arts to be as critical to a child with disabilities’ development as clinical and medical interventions. Rauscher’s work also shows how music enhances a child’s intellectual development, improving children’s ability to reason abstractly by strengthening neural firing patterns relevant to both musical and spatial cognition.

In every Tutti Kids session singing aids the development of speech and pronunciation. Through singing children also begin to absorb how language is constructed. When they learn rhythm, children learn how to count and think in terms of simple ratios, fractions and proportions. They also begin to develop the fine motor control required to play or clap in time. Dr. Alexandra Lamont, Lecturer in the Psychology of Music at the University of Keele believes that participation in specialist music and drama classes enhances social skills and team work capacity amongst children who often feel isolated by disability. In particular she found the emotional aspects of music and drama beneficial for developing empathy and self awareness.

It is easy in a Tutti Kids session to see how music encourages self-expression and self confidence. As a non-verbal language it conveys a complexity of emotions, offering a means of expression to shy or diffident children who find it hard to communicate through speech.

However by far the greatest gift of this program is that it provides a time and place where children can engage in total freedom of expression and be proudly themselves.
TUTTI—UNLOCKING CREATIVITY

This is what leads to children with a disability being able to give of their very best, discovering their talents and achieving what would have previously been thought impossible.

“Children with disabilities are very bound and this program has given my child wings!” Parent

“It is such a wonderful opportunity for my child to be part of the Tutti Kids program. It has given her the confidence to express herself and grow in a completely supportive environment.” Parent

Contact:
Pat Rix
Tutti

To find out more about Tutti’s visual and performing arts programs for children with disability, school-leavers and young adults with disability phone 84226 510 or email sharon.manning@tutti.org.au

RESTLESS DANCE THEATRE

The Restless Dance Theatre makes dance theatre with, by and for young people who predominantly have an intellectual disability. The company’s work ranges from our community workshop programs through to the creation of professional calibre dance theatre productions by our performance ensemble.

In the second half of 2008 Restless are offering two community workshop programs: Growth Spurt 5 (for children with a disability aged 2 – 4 years) and Restless Dance workshops (for young people with and without a disability aged 15 – 26 years). Both workshops focus on creativity and movement and are lead by highly experienced tutors. Restless have been running Growth Spurt workshops since 2005, after developing the program with a team of therapists from Disability SA.

The Restless Dance workshops have been running regularly for the last ten years, and many participants go on to join the Restless performance ensemble.

Students expressed that they felt some control over their own learning process, of ‘feelings of freedom from anxiety at having to be right and of using their mistakes as learning opportunities’.

Education and the Arts Research verview
Experience shows that weekly workshops yield the most effective developmental outcomes for participants with an intellectual disability, because their skills can build over time. The workshops often become the highlight of participants’ weeks. Restless Dance Theatre community programs have an intrinsic importance as a means of creating a forum in which the voices of people with an intellectual disability can be heard.

**Restless Dance Workshops**
For: Young people with and without a disability aged 15 – 26 (no dance experience necessary)
When: Tuesdays 5.30 – 7.00pm, 14 October – 9 December 2008
Where: Big Space, Restless, 234a Sturt St, Adelaide (enter off Arthur Street)
Cost: $6 per session

Bookings are essential.
**Contact:**
Kirsty Martinsen
Workshop Coordinator
Ph: 8212 8495
Email info@restlessdance.org

**Growth Spurt 5**
For: 2–4 year old children with a disability/developmental delay and their parents/carers
When: Thursdays 10.30 - 11.30am, 16 October – 4 December 2008
Where: Holden Hill Community Centre, 82 Valiant Rd, Holden Hill
Cost: $6 per session

The Adelaide Festival Centre Education Program, centrED, offers teachers and students rich learning experiences in and through the Arts. centrED is committed to increasing accessibility and engagement in the broad range of visual and performing arts experiences the Adelaide Festival Centre has to offer through the school year.

Professional learning opportunities for teachers consists of: ‘T&D for a Season,’ a unique year-long theatre package with the Adelaide Festival Centre’s 2009 season, and ‘Exploring the Artist in You’ Full day Teacher workshops.

There are a range of performances across art forms and themes to engage R-12 learners. The exciting Festival Programs of performances, forums and workshops include Come Out, Adelaide Festival of Arts, Cabaret, OzAsia and the International Guitar Festival. Visual Arts Exhibitions and permanent displays of artwork suitable for student study and ‘Backstage Experiences.’ The Pasadena High School Unit visited the Festival Centre:

‘On August 29th students from the Pasadena High Unit toured the Festival Centre. The tour guide was the Festival Centre Education Officer, Robyn Goldsworthy. Robyn took the group on the tour, and an actor followed. The actor played being a ghost, an old lady and a dog. Visiting the scene backstage made the tour interesting and fun!!

Student comments:
“I thought that there was a ghost in the theatre at first!” – Jake (year 9)
“She was a very good actress!” – Kaylee (year 8)
“I liked being able to get up and act with the lady” – Samantha (year 9)
“I had fun wearing the costume – I felt like a king” – Philipp (year 8)
“I liked being able to go to the places that people aren’t usually allowed to see” – Nicholas (year 9)
The students loved the tour. Robyn talked at exactly the right level for the students, and they were very engaged. The students were able to try on and see different costumes, and interact with an actor. This made it more memorable for them.’
Karen Jones (teacher).

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Are you interested in a magnificent Christmas celebration for you and your students?

The Adelaide Festival Centre’s Foundation is committed to providing funds for young people to experience the arts who may not normally have the opportunity.

This year the Foundation will be giving approximately 100 family passes (2 adults, 2 children) to the annual Christmas Prom’s on Saturday 13 December, in the Festival Theatre. Before the performance the Foundation will treat you as their special guests with an Aussie BBQ at 5pm including local celebrities to help the festive mood. Transport to and from your school may also be arranged at the Foundation's expense.

Contact: kirsty.withers.adelaidefestivalcentre.com.au or Ph: 8216 8846 to register your interest

MIDI PADS AND KIDI PADS INTERACTIVE TECHNOLOGIES

As a teacher with a strong interest in both music and technology, the idea of combining these interests always seemed an intriguing idea, even as far back as the mid 1980s. When working at Technology School of the Future (TSoF) in 1994 the wonderful opportunity arose to share these interests with students and teachers from Junior Primary through to tertiary level and in teacher professional development. Part of this work was in the area of disabilities. In collaboration with Vala Vinogradoff, a visual arts and technology specialist, a range of technologies that could suit students with disabilities ranging from vision impairment to physical disabilities were trialed.

Technologies with interactivity, where students or performers could create a musical performance through movement and did not require the fine motor skills of conventional musical instruments had interesting potential. Early research into these technologies took place with students from Charles Campbell Secondary School (CCSS). CCSS Dance Teacher Mary-Lou Michael, who shared a similar interest in technology, brought her Year 10 class to the Technology School of the Future (TSoF) to trial some ideas. It proved to be very successful and allowed her students to create new types of interactive dance. The concept involved dancers treading on 30cm square thin switches to trigger audio and music. Unfortunately the technology was cobbled together with bits and pieces of separate solutions that were difficult to use and that could not be relied on to work in a predictable way.

The lack of off the shelf technologies that could do what was needed meant that that the technology had to be invented, including writing the software. Developing a technology that allowed interactivity in music, dance, drama and storytelling technology proved a great learning journey. This was the beginning of the MidiPads Interactive Performance System.

The children generally achieved statistically significant higher ‘maths age’ results in term 4 compared with term 1 in the year of the arts program.

Education and the Arts Research overview
A couple of years later, after contacting teachers from Regency Park School, drama teacher Jacquie Butler, brought students with quite challenging physical disabilities to TSoF for two visits. The idea was to rehearse students for a presentation at the High Beam Festival that was held in Adelaide in 2002. Students who were unable to easily use the MidiPad switches were able to plug their own button switches designed at Regency Park to trigger sounds and musical notes. The big day arrived and despite some nerves the performance went really well and with great acclaim. The event also allowed the opportunity to meet Tony Doyle – a visually impaired musician and performer. He uses a range of technologies including the MidiPads technology and in fact recently traveled to New York to perform a live show with a wind synthesizer, laptop computer and music sequencing software. Technology is for many a wonderful way to perform and communicate in ways that were not previously possible. Events such as the High Beam festival create new connections between people with similar interests and it was intriguing to see Robert Petchell working as a musical director with students with disabilities. Robert is also deeply involved with music and technology. The value of music in everyone's life should never be underestimated.

Many schools since those early days, including several Special Schools have purchased the MidiPads system which consists of eight switches, a USB interface box and the MidiPads and KidiPads software. The development of the KidiPads software (winner of the S.A. Premier's Software Awards in 2004) was intended to make the software really easy to use. This was such a success that many preschools and kindergartens use the system. It also has added an interactive quiz game and theatre lighting control that has successfully been used by five year olds.

The aim throughout has been to give more people the experience of performing live with all the associated benefits of improving self concept and self esteem from giving something of yourself to an audience. For students with disabilities a new world of performance opportunities is now possible. No longer does a disability preclude students from experiencing the joys of group music making and performing.

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When well taught, the arts provide children of all backgrounds and levels of ability with experiences that engage their hearts, their minds and their bodies.

Innovation in the Arts: the sunmoves project—Special Education Perspectives, Vol 12 No 2—pp 3-11, 2003
A unique and innovative design enabling music creation and communication for all.

Overview
The SoundHouse Special Access Kit™ (otherwise known as the SAK) is a unique and innovative invention originally designed at the Arts Centre’s Alfred Brash SoundHouse in Melbourne and is a joint initiative of the SoundHouse Music Alliance and the Arts Centre, Melbourne, Australia.

It enables people with disabilities and impairments access to the wonderful world of music creation and performance. The kit consists of a specialised software program and a ‘Banana Keyboard’—a unique piano type keyboard that is triggered with the touch of a hand and may be programmed so that any key can play any sound at any time.

The Banana Keyboard:
- has 16 keys configured like an oversized piano
- has eight extra inputs so any type of adaptive switching, such as mercury or ‘jelly bean’ switches, can be plugged in to allow full user access.
- can be placed on a wheelchair or bench
- is designed to play with the slightest touch so finger dexterity is not needed
- comes with a Banana Skin cover with pockets to hold pictures or words.

How does it work?
The specialised software can be easily programmed to define the sound that each banana key or attached switch makes. These sounds can be:
- any single musical note, at any pitch, from any of 128 instrument sounds
- any pre-recorded .wav sound, such as:
  - a musical backing track
  - individual musical elements like a drum beat, bass line or guitar riff
- sound effects like footsteps, animals or ambient backgrounds
- a story narration
- spoken instructions
- anything else that can be recorded!

By arranging combinations of these sounds, a vast array of activities can be created and saved as arrangements (.ara) ready to use later.

The SoundHouse Special Access Kit™ comes with over 200 sounds ready to go. The kit also includes a copy of the popular program Super Duper Music Looper™ to help you create further musical arrangements. It also comes with a recording section. Here you can record three ways:
- a live recording of what is played
- a recording from an attached microphone (additional)
- sections of a CD from the computers CD Drive.

The most recent version of the software, when set to Banana Vision mode produces a visual fireworks display corresponding to the soundscape.

The SAK is used by a range of clients in schools, and supports the work of teachers, carers, music and arts therapists, occupational therapists and speech therapists.

Primarily, the SAK software was designed with the intention of being a simple way to construct music activities and experiences that use sounds in some way. Because of the wide variety of sounds, including everyday and environmental sounds, as well as the facility to record voice, the SAK software can also be used to enhance activities which involve drama and language.

Learning is best when it is meaningful and real for students. Learning in the arts encourages self-expression and individual creativity (Suthers, 1995)

Innovation in the Arts: the sunmoves project—Special Education Perspectives, Vol 12 No 2—pp 3-11, 2003
Special Access Kit

In school settings, it can be easily applied to enhance the whole school curriculum.

Training Modules
The Arts Centre’s website will soon host a collection of training modules. You will be able to simply click on a topic to watch each tutorial video. www.theartscentre.com.au/sak

Support
The Arts Centre website hosts a collection of prearranged activities available for free download to registered users. Through this site SAK users have the opportunity to become part of a List Serve and communicate with other SAK Users around the world.

The VMI—Virtual Musical Instrument

The Virtual Music Instrument (VMI) system is an innovative software program that provides a fun and friendly environment for musical creativity, exploration, communication and play. The program was developed by the team at the prism lab at Bloorview Kids Rehab in Toronto, Canada. David Hobbs, Novita, discovered the VMI when on his Churchill Fellowship in 2003 and immediately recognised it as a remarkably simple and innovative way to encourage people with a disability to play music without the need to hold an instrument.

Unlike other similar systems that use lasers or beams, the VMI uses an off-the-shelf webcam and what is known as ‘augmented reality’ to create an environment where gesture recognition converts physical movements into musical sounds. The system is easy to set up and use, and is sensitive enough to detect movements that are both small and large. When set up correctly, even an eye blink can be used to play a piano.

The system is extremely flexible, can be tailored to meet a wide range of physical abilities, and can play music from any of the 128 different pre-programmed instruments and common sounds when a virtual object is activated. The VMI provides a safe, simple, and relatively cheap way of enabling someone with a disability to experience the joy and pleasure of music, which is not something people with a disability have ready access to.

The VMI system is not hardware intensive, requiring only a computer to run the necessary software, a webcam to capture the person’s movements, and a mechanism for viewing the virtual musical objects around them – this is usually achieved by using a large screen TV or a data projector.

![Figure 1 – a typical VMI set up.](image)

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Two Special Access Kits (‘Banana Keyboards’) have been purchased by SERU and are available for short term loan by pre-schools and schools
Once the person is positioned in front of the webcam, the software enables any one of six different coloured objects (or “hot spots”) to be placed around them on the screen, where each hot spot relates to a musical sound or note. The VMI system enables unique colourful templates to be created and then customised for each child, with an infinite variety of possibilities available, providing continued novelty, interest and motivation. The VMI system is also very versatile in a therapy and teaching sense – it can be used as a tool for physical, occupational or music therapy, as a leisure activity, or to encourage exploration, interaction and emotional expression.

Novita Children’s Services has been collaborating with Bloorview Kids Rehab on the VMI development since late 2003, conducting usability trials and collecting data and information on how both adults and children with a special need respond to and interact with the program. Interest in the VMI system has led to a number of individual and group ‘usability’ trials of the technology. The VMI system is viewed by parents and therapists as a new, fun and friendly environment for musical creativity, exploration, and play.

Trials have since been conducted at a number of locations in Adelaide, and longer-term ongoing trials have been occurring at two local primary schools – Suneden Special School and Trinity Gardens Primary School. Initial comments and observations about the system have been positive and encouraging from both parents and therapists, particularly in relation to how the system has engaged and motivated children to move and be active. Essentially, the system uses motivational-based learning and feedback to encourage musical play and creativity. The image alongside shows one of Trinity Gardens’ students using the VMI during a session.

Here in Adelaide, the VMI is being trialed with both children and adults with a disability, children and teenagers with behavioural problems, and adults with Alzheimer’s or dementia – all with very interesting and surprising results. The system can cater to the needs of different populations and can function on many different levels, depending on the cognitive and physical ability of the person that is using the system.

Novita is also currently engaged in a research project with three special schools here in South Australia, supported by the Channel 7 Children’s Research Foundation. The aim of the project is to investigate the efficacy of the VMI in developing early communicative and play behaviours in children with severe and multiple disabilities. The research began in January 2008 and will finish at the end of next year. Dr Pammi Raghavendra (Manager, Division of Research and Innovation at Novita) will be presenting on this research at the 2008 Australian Rehabilitation and Assistive Technology Association (ARATA) National Conference in Adelaide in September this year (see reference list for details).

The sensory qualities of art making often provide a way for us to tap into our emotions and perceptions more easily than we would with words alone.

The Art Therapy Sourcebook: Malchiod, Cathy A
**The VMI—Virtual Musical Instrument**

Novita Children’s Services, and NovitaTech in particular, are collaborating with Bloorview Kids Rehab to commercialise the VMI program and bring it to market. When ready, it will be available through NovitaTech’s Assistive Technology Department. To accompany the program, NovitaTech and the developers have produced what is known as the **VMI Training Guide CD** – a feature packed and easy to use CD-ROM that explains how to use the VMI program and what other people are using VMI for. The CD will cost $25 and will be a valuable teaching and learning resource for the program.

Novita gratefully acknowledges the support, encouragement and generosity of Dr Tom Chau and his prism lab team at Bloorview Kids Rehab in Toronto, Canada. and also gratefully acknowledges the financial support received from the Lions Club of Charles Sturt in Adelaide and the Australian Lions Foundation. VMI would not be what it is today in South Australia without the Lions’ on-going support.

**References:**


**Contact:**
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**TECHBITS**

The TechBits section features two Music Notation programs and two Paint programs which have accessibility options for students with physical impairments.

**Finale NotePad**
http://www.finalemusic.com/notepad/

Finale NotePad is a simplified version of Allegro and Finale and is a free music notation program. It is particularly useful for students with physical impairments who would find it difficult to write and create their own sheet music. Mouse clicks or keyboard commands can be used to write the music score. Lyrics can also be typed directly under the notes in the score. The Human Playback feature will play your music as you would want it to be performed, even if you enter notes manually.

Finale NotePad includes a textured background that evokes fine manuscript paper.

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*Art inevitably tells our personal stories in all their dimensions: our feelings, thoughts, experiences, values and beliefs. In the process of making these visible through art, we are offered a way to know ourselves from a new perspective and an opportunity to transform that perspective.*

*The Art Therapy Sourcebook: Malchiod, Cathy A*
Super Duper Music Looper

This intuitive software program allows students to create their own music by simply painting the notes. Students can select music loops from hundreds of musical instruments and rhythm styles. It also allows students to input from a microphone for the recording of raps and sound effects. Files can be saved as wave files and burnt onto CDs.

It is ideally suited to students in the early years and those who would benefit from a visual approach to musical notation. Its interactive interface makes it an ideal program to use with an interactive whiteboard.

Full details of the program can be found at


Both sites have a link to an online demonstration version of the program.

Clicker Paint

Clicker Paint is an intuitive paint program that fully integrates with Clicker 5 or can be used as a stand-alone program. The toolbars can be personalized to provide appropriate scaffolds and reduce cognitive loads during the completion of a set task. The program is also accessible through a switch providing students with physical impairments the opportunity to independently interact with the task and tools.

Photo to Sketch

Photo to Sketch is a freeware program which can convert photos to pen, pencil or brush sketch.

More information and an online video tutorial can be found at http://www.cricksoft.com/uk/products/clickerpaint/default.aspx.

The program is available from www.spectronicsinoz.com

Contact:
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Web: http://web.seru.sa.edu.au

http://www.thinkersoftware.com/photo-to-sketch/index2.htm
WEBSITES

Websites related to art education.

Papers from Presenters at the ‘Re-Imagining Special Education Through the Arts and Arts Therapy Symposium'
http://symposium.portphillip.vic.edu.au/Presenters/

Promoting Literacy Through Music
http://songsforteaching.com/lb/literacymusic.htm

Music For Arts Website
www.musicplayforlife.org

Kinderart – Art lesson ideas
http://www.kinderart.com/

TeAchnologyOnline Teacher Resource
http://www.teach-nology.com/teachers/lesson_plans/music/

Evaluation of School-based Arts Education Programmes in Australian Schools

Education and the Arts Research Overview
Australian Council for the Arts – research papers/ reports
http://www.australiacouncil.gov.au/research/education_and_the_arts

Children’s Responses to live performance: A longitudinal study (2003-05)

Australian Council of the Arts Publications
http://www.australiacouncil.gov.au/publications/education_and_the_arts

Arts Project Australia – an association committed to supporting people with disabilities to become practitioners in the visual arts and to promote their work as integral to the broad spectrum of contemporary arts practice.
www.artsproject.org.au

List of 35 companies and artists who perform in schools in SA
www.playfull.on.net

Digital Learning Bank / The Art House/ Open Access To access – your username is dlb@(whatever your schools’ email is after the @).sa.edu.au. The password is ‘password.’ Click on Guided Search / Access Media/search
http://dlb.sa.edu.au/
Planning, teaching and assessing the curriculum for pupils with learning difficulties – Qualifications and Curriculum Authority UK
http://www.qca.org.uk/qca_1927.aspx

Soundbeam – the invisible, expanding keyboard in space
http://www.soundbeam.co.uk/


A selection of journal articles from journals held at SERU.

Bailey, S. *Behaviour change through Drama Therapy* Social Spectrum Vol 3-03/04 pp14-17 (0770)


Chalmers L., Olson, M., Zurkowski, J. *Music as a Classroom Tool* Intervention in School and Clinic Vol 35 No. 1 September, 1999 pp 43-45 (0485)

Clutterbuck , S. *Computer access to art and craft – beyond plain paper*. On Line: Issue 3-2001 (0145)

Cooper, C. *A struggle well worth having: the uses of theatre-in-education (TIE) for learning*. Support for Learning Vol 93, No. 2, pp81-87 2004 (0757)

de Graft-Hanson, Christine *Making musical masterpieces: how assistive technology can engage learners with autism*. Closing the Gap, pp8-9, June/July 2006 (1380)


Nisenson, K *Arts for Healing: the importance of integrated music and art in therapy and special education*. Exceptional Parent Magazine March 2008 (1611)
JOURNAL ARTICLES

Peter, M. Accessing the Curriculum through the arts for pupils with special educational needs. Support for Learning Vol 13, No. 4, pp153-156 1998 (0512)

Peter, M, Good for them, or what? The arts and pupils with special education needs. British Journal of Special Education Vol 25, No. 4, pp168-172 1998 (0513)

Tieso, C.L Teaching Creative Dramatics to Young Adults with Williams Syndrome. Teaching Exceptional Children, pp32-38 July/August 2002 (0253)


Wetz, J. Promoting inclusion in school through the arts: a case study Support for Learning Vol 19, No. 2, pp 66-70 2004 (0756)

Whitehurst,T & Howells, A When something is different people fear it: children’s perceptions of an arts-based inclusion project Support for Learning Vol 21, No. 1, p40-44, 2006 (1076)

ART RESOURCES

The ten paintings in this book are displayed with interesting factual information related to the theme of the painting depicted. Further information regarding the paintings, including artist, title and location, are provided at the end of the book.

This book contains practical ideas to assist early years educators to produce stimulating displays of mathematical work.

This book, which provides an introduction to art therapy and group work, explains the reasons for using theme-based group work and provides guidance on how to set up and run an art therapy group.

Dance As A Way Of Knowing, Donohue Zakkai, J, 1997. 68-0085-01.
This book details how movement and dance can be tools for learning and creativity in early years and primary classrooms. Contents include: Moving to Learn; What Is Movement and Dance? Getting into Action; Moving into Understanding; Moving into Exploration and Discovery; How to Design Your Own Lessons; Moving into Artistic Expression.

This book contains a wide range of art activities designed to build on young learners curiosity about their world. Activities include: Discovering shapes, forms, colours, textures, patterns and light and shadow; Drawing, Claywork, Building and Construction, Bookmaking.
ART RESOURCES

Special Talents, Special Needs: Drama for People with Learning Difficulties, McCurrachi, I; Darnley, B, 2006. 68-0083-01.
This book provides a step-by-step guide to running a drama group for people with learning disabilities. Beginning with the first steps of finding an appropriate setting and assessing the group, this book progresses through five parts and thirty different sessions to conclude with the planning of a show or a performance.

This book presents a variety of art activities, adaptable for different age levels, intended to stimulate learners' writing.

This book demonstrates how music can be used to encourage a child's development and provides practical advice for parents/caregivers of all musical abilities, even beginners. It also explains how musical activities can help to stimulate skills in other areas such as language and communication.

Pied Piper: Musical Activities To Develop Basic Skills, Bean, J; Oldfield, A, 2005. 69-0315-01.
This book provides ideas of music activities that can be used with a variety of learners with a range of special needs. Many of the activities explore music and sound in very basic ways with an emphasis on helping participants to listen in new ways.

This CD is a sequel to Singing Sounds—69-0309-01, and contains songs designed to assist with language development, including verbs and wh questions.

Drama Therapy and Storymaking in Special Education, Crimmens, Paula, 2006. 68-0081-01.
This resource book for educators details drama therapy for a range of learners including those with autism and Asperger syndrome, attention deficit disorders, intellectual disabilities and multiple disabilities. The author has placed therapeutic storymaking within the context of drama therapy and provides advice on how to structure and set up sessions to be compatible with special education learning environments.

Let’s All Listen, Lloyd, Pat, 2008. 69-0325-01.
In this collection of songs, the author has composed or adapted 46 songs for use with learners with communication problems, including learning difficulties and autism. Each of the songs features a vocal line and piano accompaniment and can be listened to on the audio CD included with this book.

Songs to Communicate, Brodin-Lennon, C; Rinehart, C, 2006. 69-0313-01.
This picture symbol song book encourages language participation through the rhythm, melody, and repetition of music. With the use of picture symbols, learners are provided with valuable visual as well as auditory feedback during singing. Examples of the songs include: The Bear Went Over the Mountain; Brush Your Teeth; Eency Weency Spider; Five Little Ducks; Good Morning to You; If You’re Not Happy.

Bee Bop Band, Just Add Kids. 69-0324-01.
This colourful musical instrument set has instruments in the shape and style of a range of animals. All of the instruments in this music set can be stored inside the drum.

Percussion Mixer Playmat. 69-0322-01.
This battery operated touch sensitive musical playmate, suitable for learners aged 3 and over, has a built in amplifier for a portable CD/MP3 plug in.
**ART RESOURCES**

**A Work of Art, Chambers, J et al, 1995. 68-0087-01.**
This book is intended to stimulate learners’ creativity by introducing them to some of the words of great artists. The paintings are used as starting points for a variety of creative activities.

**Focus On Art in Society and Environment—Ages 8 to 10, Strong, Dellene, 2004. 68-0075-01.**
This resource book is one in the Focus On series and contains integrated, planned and sequential units of work. The book guides learners through art experiences that link the making and appreciating aspects of visual arts with environments, cultures and societies in the past and the present. The techniques taught range from drawing, painting and printing through to collage, ceramics, installations, sculpture and fibre.

**Drama As A Way of Knowing, Heller, Paul G, 1995. 68-0076-01.**
This book presents pantomime and improvisation, writing and acting scenes, and creation and presentation of large-scale productions.

**Music Therapy, King, Betsy, 2004. 68-0090-01.**
This book introduces an intervention technique designed to assist individuals with autism to improve in the areas of verbal/augmentative communication, social interactions, attention and academic skills.

**I Spy: Numbers in Art, Micklethwait, L, 2004. 68-0073-01.**
This book is one in the I Spy series which is designed to introduce learners to fine art. Readers look for different objects that can be found in the paintings going progressively from one object to twenty progressing through the book. Information regarding the paintings, including artist, title and location are provided at the end of the book. See also: I Spy: 68-0073-02 Colours in Art; 68-0073-03 Shapes in Art; 68-0073-04 An Alphabet in Art.

**Focus on Art in Science, Strong, Dellene, 2007. 68-0079-01.**
This book, one in the Focus On series, provides a learner-centred sequence of activities designed to integrate science topics and artistic activities. Each unit introduction provides links to the science learning area, guidelines for art outcomes and an assessment checklist.

**Curriculum: Art, Music, Movement, Drama—A Beginning Workshop Book, Neugebauer, B (ed), 2006. 68-0077-01.**
This book contains a collection of articles from the Beginnings Workshop feature of Exchange—The Early Childhood Leaders’ Magazine. Articles which relate to art, art experiences, music and movement, gross motor development and creative dramatics, provide a variety of strategies, activities and ideas that can be used by early years educators.

**Primary Art Book C, Strerrett, Diane. 68-0078-01.**
This book is one in the Primary Art series, which covers all primary levels, and provides educators with a series of multi-skilled visual arts lessons and activities for a range of topics, themes and special events. Each art project is accompanied by reflection and assessment sheets and a CD contains the colour images.

**I Spy: Shapes in Art, Micklethwait, L, 2004. 68-0073-03.**
This book is one in the I Spy series which is designed to introduce learners to fine art. The paintings in this book, including work by Hockney, Warhol and Klee, are displayed on one side of a double page spread. The opposite page suggests looking for different shaped objects that can be found in the paintings. Information regarding the paintings, including artist, title and location, are provided at the end of the book. See also: I Spy: 68-0073-02 Colours in Art; 68-0073-01 Numbers in Art; 68-0073-04 An Alphabet in Art.
ART RESOURCES

This book is one in the I Spy series which is designed to introduce learners to fine art. The twenty-six paintings in this book, including work by Vermeer, Renoir and Magritte, are displayed on one side of a double page spread. The opposite page suggests looking for different objects beginning with a letter of the alphabet that can be found in the painting. Information regarding the paintings, including artist, title and location, are provided at the end of the book.
See also: I Spy: 68-0073-02 Colours in Art; 68-0073-01 Shapes in Art; 68-0073-01 Numbers in Art.

The art projects in this book use hands and feet in multi-sensory activities that can be used to stimulate sensory awareness and foster creativity.

This book is one in the Art Explorers series which are art books featuring a blend of art history and activities. The book is designed to invite learners to enter the world of expressionism and utilise it as a springboard for their own creativity. The discussions are designed to encourage learners to examine works of art and develop their own personal interpretations.

This book, using a minibeast theme, can be used for creative development, exploring colour, texture, shape, form and space, imagination in art and design and role play.

This book provides an overview of the field of art therapy and explains the power of art making for personal growth, insight and transformation.

This book presents six detailed lesson plans in Creative Dance for primary school. Each of the lessons are based around a theme and contain a variety of ideas and different ways to use them. Integrated into the learning of Creative Dance is learning to work in pairs, working in a group, developing self-discipline and listening skills.

This book provides educators with an introduction to dance education as part of the arts curriculum. The book aims to provide a simple, structured way of gaining access to the potential for expressive movement and dance.

This book, one in the Focus On series contains integrated, planned and sequential art units of work that relate directly to the curriculum. The book guides the educator through art experiences that link making and appreciating aspects of visual arts with Indigenous perspectives. Techniques range from drawing, painting and printing through to collage, ceramics, fibre, sculpture and installations. The large posters each depict a different piece of art and information and teaching strategies are detailed on the back.
See also: 68.0053.01 Focus On Indigenous Art Ages 8 - 10.

This book is one in the Belair World of Display series which adopts a cross-curricular approach to the primary curriculum through art, design and display. It contains ideas for art and design using reclaimed materials and the activities explore working with paper, polystyrene, plastic, glass, wool, textiles, buttons, beads, metal and wire.
**Art Resources**

This book, one in the *Artventure* series, explores great works of art, asks and answers questions about them and provides related interesting facts and details. Learners are shown how many different ways artists depict action in art and the different tricks and techniques used in paintings, photographs and sculpture.

**Skill Development P-6**, Hart, Kate, 1992. 68-0060-01.
This book provides a sequential art curriculum designed for Primary School and is divided into two sections. The *Elements of Art* section provides an overview of the elements which apply to all areas of art education: Line, Shape, Colour, Pattern, Texture. The *Main Areas of Art Education for Primary Schools* includes: Drawing, Collage, Painting, Threads and Textiles, Construction, Modelling.

This book contains practical, fun art activities designed to improve tactile/kinesthetic awareness, fine motor skills and concept development. The author states that the activities are as much about sensory development as they are about art.

**Matharts Exploring Math Through Art for 3-6 year olds**, Kohl, M. 68-0058-01.
This book, for learners 3 to 6 years old, contains over 200 activities exploring math through art. Using everyday materials and hands-on activities, learners learn essential math skills including sorting, matching, one-to-one correspondences, patterning, counting, measuring, number values.

**Frida Kahlo Information and Activity Pack.** 68-0057-01.
This pack contains five posters of Frida Kahlo artworks and an information and activity booklet. It can be used to support classroom projects and to illustrate the skills and abilities of an individual with a disability.

**What Colour is That?** Keller-Milne, J. 68-0066-01.
This is designed to encourage learners to look at art both for pleasure and to appreciate details. The book leads the reader through pages depicting art and at the same time involving them in a hunt for specific colours. Information and a range of suggestions related to each painting is provided.

**Art Therapy with Children on the Autistic Spectrum Beyond Words**, Evans, K; Dubowski, J, 2007. 68-0064-01.
This book presents a model of art therapy intervention which focuses primarily on the communication and language difficulties experienced by many learners with autism.

This book contains sensory-based art activities designed for learners with Autism, Asperger Syndrome and Other Pervasive Developmental Disorders. A range of activities are presented grouped under each of the five senses.

**Clay**, Hart, Kate, 1991. 68-0059-01.
This book provides activities using clay and is divided into a sequence of skills development. The contents include: *How to change clay; 3D shapes; Textures; Simple pot techniques such as pinch, coils and slabs; Decoration techniques, including slips; Glazes and firing.*

This book outlines 45 maths classroom activities suitable for primary school students. The activities combine art/craft skills and mathematical concepts.

This book provides learners aged 5-11 with opportunities to develop, record and present key ICT skills and techniques through imaginative and colourful art work.
ART RESOURCES

This art and activities book for children aged 3 to 7 covers all seven continents and four oceans and is designed to enable children to build a wider view of the world.

Art Inspirations Visual Arts Activities for K-6, Duncan, B, 2003. 68-0051-01.
This book is suitable for learners from preschool to Year 6. The book aims to broaden awareness of important artworks and art periods and to assist in developing an understanding of what the various artists were trying to achieve. The 30 units are arranged in groups representing: drawing, painting, sculpture and 3D, collage, printmaking, mixed media and digital (computers and photocopiers).

Paint Works, Oliver, A; Fairburn, P, 1981. 68-0041-01.
Paint Works provides an experimental approach to painting involving the use of a variety of materials such as sand, plaster, wax, string and Styrofoam. Imaginative methods of application are suggested.

This book contains over 70 visual art ideas and activities with a comprehensive step-by-step guide for each. The lessons are easy to follow and include an objective, a list of materials, instructions on techniques and in many cases reference to modern artists and their work. See also: 68-0043-01 Another Step-by-Step Guide to Visual Arts for Teachers.

This book provides concepts in art instruction and projects. It includes creative enterprises, safety in the classroom, art projects and technical tips. Practical ideas include ceramics, chalk, crafts, crayon, lettering, matting and framing, murals, paint and ink, paper and cardboard, printing processes, sculpture, stencils, textiles etc.

Preschool Art, Kohl, M. 68-0052-01.
This book uses materials commonly found in the home, childcare, or preschool program. Learners explore, discover and create open-ended art experiences. It begins with basic art ideas from which all the other projects are built. The projects use four art categories: drawing, painting, sculpting with dough and clay and crafts/constructing.

This book provides creative art experiences for learners of any age. The book has been divided into chapters by art media, each chapter providing projects and techniques as well as alternative ways of exploring the various materials.

Aboriginal Art Jigsaws, Windmill Educational Supplies. 68-0045-01.
These two 12 piece wooden puzzles depicts aboriginal art designs of a fish billabong and a scene with bush food.

Creative Activities for People with Disabilities, Loftus, Sally. 68-0047-01.
This book covers a wide range of topics including rehabilitation of motor and sensory functions using craft activities and non-craft activities.

This handbook, with step-by-step guidelines, describes how to use clay in a therapeutic process.

Central Desert Art Pack (Aboriginal Art), Stokes, Deidre, 2002. 68-0044-01.
This pack contains a book titled Desert Dreamings and a set of 12 laminated colour posters of modern aboriginal central desert art. The book shows how the work of desert artists has adapted to an ever-changing world, but still keeps its links with the ancient traditions. It includes colour photographs, maps and drawings.
ART RESOURCES

Teaching Art to Special Students, James, P, 1988.  68-0036-01.
This book is divided into three main sections:
Art Teaching for Specific Handicaps
(emotionally disturbed, learning disabled, orthopaedically handicapped, etc.)
General Guidelines (supportive psychological environment, structured approach, etc.)
Planning for Individual Art Instruction
(including a chapter on working with other professionals).

Handwork Activities, Corney, Sue, 1983.  68-0038-01.
This book has thirty eight lesson ideas for art and craft using simple materials and techniques. Each lesson is illustrated by blackline drawings and a step by step approach used.

Banana Keyboard Special Access Kit, Soundhouse Music Alliance.  69-0312-01.
The Special Access Kit enables people with disabilities and impairments access to music creations and performance. The kit includes a specialised software program and a ‘Banana Keyboard.’ The specialised software can be programmed to define the sound that each key or switch makes, for example single musical notes, pre-recorded sounds, sound effects, spoken instructions, animal sounds.

This CD, written in collaboration with a speech pathologist, is a sequel to Singing Sounds - 69-0309-01, and contains songs designed to assist with Language Development, including verbs and wh questions.

This CD, developed in conjunction with a speech pathologist, has a range of song that break words into sounds and syllables. The songs are designed to assist children to form the correct speech sounds that are important for speech and reading.

More Children’s Art and Crafts, Australian Women’s Weekly.  68-0046-01.
This is a book of art and craft ideas for teachers and parents with a variety of different topics from painting to printing to puppet making. An extensive index is included plus guidelines on setting up a collection of art and craft materials. The ideas are aimed at preschool and junior primary children.

This book has thirty eight lesson ideas for art and craft using simple materials and techniques. Each lesson is illustrated by blackline drawings and a step-by-step approach used. The index cross links the activity with the skills required and the theme covered.

This CD contains a variety of activity songs related to different parts of the body.

CD 3-2-1 Bang the Drum, ABC Education, 2008.  69-0310-01.
The songs on this CD are designed for learners to have fun with percussion and rhythm.

This book, third in a series of three, contains a selection of instructional songs aimed at learners with special needs. The songs are designed to reinforce the therapy concepts set in place for Early Intervention by physiotherapists, occupational therapists, psychologists and speech pathologists. It also includes a focus on relaxation strategies and Kinesiology.
See also: You Gotta Get Up 69-0304-01; You Gotta Get Up 2 69-0304-02.

CD Alphabet Jam: Songs and Rhymes to Build Early Reading Skills, Bollinger, Cathy, 2006.  69-0306-01.
This CD has a range of songs designed to teach letter sounds through repetition.
**ART RESOURCES**

**Music Express—Lower Primary Book 2, Hanke, Maureen, 2003. 69-0303-01.**
This book and CD is one in the Music Express series and is designed for primary educators with little or no musical experience to use when teaching music. The CD-ROM provides unit plans as well as weekly lesson plans. The audio CD - contains all the recorded extracts to accompany the activities in the book. The book - provides 36 lessons comprising over 100 teaching activities with photocopiable pages.

**Making Musical Instruments, Vos, P, 1997. 69-0305-01.**
This book provides technology based activities designed to give primary aged learners experiences in designing and making multicultural instruments.

**Software Music with the Brain in Mind, Jensen, E, 2000. 69-0300-01.**
This resource translates the latest brain and music research and provides practical strategies for incorporating the musical arts at all levels. It has sections on both theory and classroom applications. There is a primer on how the body hears music to music's impact on stress level, perceptual-motor skills, memory, and emotional intelligence.

**Rainbows, Trees and Tambourines Teachers Kit, Davies, S, 2003. 69-0291-02.**
This book and CD contains music, songs and suggestions for accompanying activities.

**Curtain Call: Games, Kits, Plays and More, Koehler-Pentacoff, E, 1989. 69-0299-01.**
The activities in this book may be used for instructional drama experiences, five minute fillers plus creative recreation. It's contents include: Sensory Exploration, Music, Movement, Rhythm and Sound, Improvisation Kits, Scenes and Storytelling, Three Short Plays, Selecting, Writing and Directing a Play.

**CD My Turn, Your Turn: Songs for Building Social Skills, Bollinger, Cathy, 2005. 69-0307-01.**
This compilation of songs are designed to address the needs of learners who find social interaction confusing or challenging. Using descriptive, social story-like phrases to talk about concrete situation this CD encourages learners to sing through the area of engaging with others.

**Music Lessons for Children with Special Needs, Perry, TM, 2005. 69-0302-01.**
Using music as a medium for communication and development between educator and learner. This book responds to the problems of presenting music to learners with special needs. It provides simple and accessible programs of work which provide the educator with an array of different lessons.

**Triad Music Book, 1970. 69-0301-01.**
This book contains counting songs, singing games and a selection of number rhymes, set to music. The songs, games and rhymes aim to build vocabulary, are suitable for speech training and language development, encourage self expression, help in understanding number concepts and provide enjoyment and relaxation.

**Drama Anytime, Charters, Jill et al, 1986. 69-0298-01.**
This book examines the place of drama in the primary curriculum. It provides guidelines for planning a drama program and suggests a variety of approaches that teachers can use. Materials include activities in movement, role play, improvisation and performance plus case studies.

**Aussie Jingle Bells (book and CD), Buchanan, C, 2006. 69-0291-02.**
This picture book with full page humorous illustrations and text contains an Australian version of Jingle Bells. Accompanying the book is a CD.
ART RESOURCES

**Gigantic Keyboard Playmat. 69-0294-01.**
This is a large battery operated touch sensitive musical keyboard playmate. It has an automatic power off system, adjustable volume and eight different musical instruments.

This music and movement resource is designed to assist young learners to develop skills including listening, moving, singing, playing and organising sounds. The activity book includes musical concepts, skills, learning activities, extension activities and some suggestions for integrating music into other curriculum areas.

**CD Baroque for Modulation: Selections to Enhance Attention and Learning. 69-0284-01.**
This CD of baroque music can be used with students having difficulty with sensory modulation.

**CD Music for Learning, ABT Music. 69-0279-01.**
This CD combines baroque music and nature sounds to assist in creating an environment conducive to acquiring knowledge and mastering new skills.
See also: 69 0280 01 01 Music for Thinking; 69 0278 01 01 Music for Concentration.

This CD uses guided imagery to create settings for children and students to explore while they relax. It may be used to help students and children to: develop a strong sense of self-image, improve academic, artistic and athletic skills, stimulate creativity, increase feelings of well being and reduce sleeping difficulties and anxieties.

*Music Magic* is a music teaching resource for learners aged 3 - 6. The program focuses on the fundamental musical concepts, including stopping and starting, sound texture, beat, tempo, dynamic, pitch and rhythm. The concepts are explored through musical play involving games, singing, movement play and improvising on instruments.

**Rainbows, Trees and Tambourines, Davies, S, 1993. 69-0291-01.**
This book contains music, songs and suggestions for accompanying activities. It includes musical activities promote: social interaction; concentration and attention skills; improved coordination; confidence and self esteem; body awareness and image; communication skills; verbal development; understanding of a variety of concepts; expression of feelings; listening skills.

**Rainmaker—Large, Battat Inc. 69-0276-01.**
This rainmaker shaker has a clear plastic barrel containing several coloured chambers and multicoloured beads. When it is shaken a soft sound is heard. When upended, a slightly louder, more continuous sound is heard.

The theme of this song book and cassette pack is ‘caring’. There are 18 songs designed to provide musical activity. The songs are easy to learn, with catchy tunes and lyrics.

**Quiet Place—Parent Pack, Moon, Penny, 2002. 69-0268-01.**
This pack contains a video and an ideas book. The aim is to enhance parents relationships with their children and to enable their child to fulfill his/her potential and cope with any learning or behavioural difficulty they might experience at any time in their school career.
ART RESOURCES

This 88 page book contains instructions and templates for 20 songs. It provides teacher information including: using song symbols to make choices; using song boards to increase participation; using tactile materials to increase meaning; possible tactile materials to use with the songs; assessment checklist; references. The remainder of the book contains the materials and ideas for 20 familiar songs. Students choose the songs using symbols for each song and singing by using storyboards, performing actions and participating in role play.

Music, Mime and Movement is a kit incorporating 8 cassette tapes and a Teacher’s Handbook. The program is designed to introduce music to preschool children in a series of chronologically planned lessons. Children are introduced to: moving to music with different tempi, simple dramatic skills, listening skills and simple ideas of musical structure. It concentrates on active participation and is designed to help the non specialist classroom teacher.

This pack is designed to provide teachers with ideas and activities to help students develop and extend their music and aural skills. It contains a 48 page book with photocopiable blackline masters and one picture pack of 24 prints depicting musical instruments on one side and teaching notes/activity suggestions on the other.

Quiet Place: CD Dolphin, Moon, Penny, 2002. 69-0269-01.
A Quiet Place is a therapeutic intervention program run in English schools. The CD includes a visualisation designed for both children and adults and aims to assist in the unloading of past memories that may be holding individuals back. The recording guides the listener to a safe place where they can explore, through story and metaphor, the source of inspiration and wisdom that lies within them.

This picture symbol song book encourages language participation through the rhythm, melody and repetition of music. With the use of picture symbols, learners are provided with valuable visual as well as auditory feedback during singing.

A range of musical instruments are available from SERU.

BOARDMAKER PLUS—NOW AVAILABLE FROM SERU

Boardmaker Plus can be used to create print/paper and interactive whiteboard activities. It now allows you to integrate digital sound, images and movie files.

You can still purchase Boardmaker 6 with the addendum libraries to make printed materials with Picture Communication Symbols.

See the SERU website for purchasing details and workshops: http://web.seru.sa.edu.au/
Oral Language and Learning
There is growing awareness that a greater emphasis needs to be placed on developing the speaking and listening skills of children in the classroom. This workshop will help teachers gain a clear understanding of the development of oral language, and the implications for learning. A range of inclusive strategies for supporting students with language and communication difficulties will be presented.

Monday 19 January 2009 - 9.00 am to 3.00 pm at SERU (school holidays)
Wednesday 22 April 2009 - 9.00 am to 3.00 pm at SERU (school holidays)

Practical Strategies for Success – for SSOs
This practical workshop will help SSOs understand the importance of oral language in literacy development and social interaction. Participants will be introduced to a range of practical strategies for working with individual children and small groups.

Wednesday 18 March 2009 – 1.00 pm to 3.00 pm at SERU

Simple Activities for Language Interaction – for SSOs
Although school practices place increasing importance on written language, oral language remains the dominant mode of communication in our society. This practical ‘hands-on’ workshop provides opportunities to explore a range of activities and games that develop the oral language skills essential for literacy development.

Wednesday 25 March 2009 - 1.00 pm to 3.00 pm at SERU

PowerPoint Extreme
This workshop will explore some creative ways to use PowerPoint to engage student in learning. You will learn how to create hypermedia presentations such as: virtual tours; soundscapes; choose your own adventure stories; frame animation. Participants will also explore the ways PowerPoint can be used to support students with their learning tasks by the use of Addin Tools (assistive reading and writing tools) and the inclusion of digital cameras, digital voice recorders and Avatar movie creation with web cameras. USB drive is included in the cost.

A basic knowledge of PowerPoint is essential.
Tuesday 20 January 2009 - 12.30 pm to 3.30 pm at SERU (school holidays)
Tuesday 21 April 2009 - 9.00 am to 12.30 pm at SERU (school holidays)

MS Word Wizardry
There are a number of tools in Microsoft Word which can be used by students to support them with their literacy tasks. Participants will explore tools and procedures which support the drafting process in writing, encourage students to use more sophisticated vocabulary, reduce working memory demands with reading and embed prompts for study and comprehension activities. A range of freeware tools will also be used in this session.

Tuesday 20 January 2009 - 4.00 pm to 6.00 pm at SERU (school holidays)
Tuesday 21 April 2009 - 1.00 pm to 3.00 pm at SERU (school holidays)

Clicker 5
Clicker 5 is a writing and multimedia authoring tool which can be used to support students with the reading and writing process. It has a range of powerful assistive features which can be used by students to complete challenging literacy tasks or activities. Clicker is also a talking word processor which also includes the use of Clicker Grids. These grids scaffold the writing process by providing students with banks of words, phrases and pictures. The ability to create or utilise other forms of multimedia makes Clicker 5 a very powerful creativity tool that can change the way students write with technology.

Wednesday 21 January 2009 – 9.00 am to 3.00 pm at SERU (school holidays)
Thursday 12 March 2009 – 9.00 am to 3.00 pm at SERU
Monday 20 April 2009 - 9.00 am to 3.00 pm at SERU (school holidays)

Basic Boardmaker 6 in the Classroom
This full-day hands-on workshop introduces the participants to the basics of the Boardmaker 6 program and then builds on those skills to create learning materials for literacy and numeracy across the curriculum. Participants will learn how the new Symbolate feature in Boardmaker 6 can be used to quickly and easily add symbol support to written text. There will be opportunities to create literacy and language games, maths and science activities and a range of resources for other curriculum areas. A USB drive is included in the cost.

Thursday 23 April 2009 – 9.00 am to 3.00 pm at SERU (school holidays)

Discover the Magic of CHESS … for students with Autism / Asperger Syndrome – Ages 7+

For information on all workshops and to download registration forms visit:
http://web.seru.sa.edu.au