

CHAPTER 4

FOUNDATIONS FOR AN INCLUSIVE EDUCATIONAL ARTMAKING

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1. INTRODUCTION

This chapter proposes the foundations for an inclusive Educational Artmaking. The principles we will refer to come from diverse disciplines. The first, Positive Youth Development (PYD), characterizes developmental psychology and the attention to positive development, that is to all the resources and attitudes professionals, educators but also parents can count on to support well-being and future construction. The second comes from educational psychology and Universal Design for Learning (UDL) and refers to principles and strategies we should adopt to support learning and participation of all. The third, as shown by the authors, Lavickienė and Matonyte, refers to innovative experiences that can support whole experiences, communication through the arts. Although it has its roots in therapy, it provides principles and strategies that can be translated and made useful in educational contexts and for inclusive purposes.

2. POSITIVE YOUTH DEVELOPMENT

While the term “PYD” has been used in different ways and contexts there are some similarities among several models. Traditionally approaches to development and related research have focused for years on problems that children and young people may encounter while growing up, such as learning difficulties, antisocial behaviors, affective disorders. The interest for positive resources and strengths is more recent. Known as Positive Youth Development (PYD), this perspective introduces a more affirmative and welcome vision of young people (Damon, 2004) and of their development. Accordingly, while acknowledging the existence of adversities and developmental challenges that may affect development in various ways, it resists conceiving of the developmental process mainly as an effort to overcome deficits and risk.

PYD is a strength-based approach in which youth develop by identifying and honing skills, competencies, and interests in a way that helps them reach their full potential. PYD also emphasizes that youth themselves play an active role in their development. From a PYD perspective, a standard of health is not merely “problem-free” nor merely competent but emphasizes the extent to which a young person experiences optimal development.

Several models and approaches of PYD have been developed. Here, Lerner’s 5Cs and 6Cs model is described.

1. The core founding elements of Lerner’s model

Grounded in the ecological perspective, Lerner and his colleagues proposed 5Cs as five important indicators of PYD, which stood for competence, confidence, connection, character and caring/compassion.

Competence includes cognitive, social, academic and vocational competences. The second C (confidence) refers to the individual’s view of his/her global positive value and capacities. The third C (connection) denotes an individual’s positive relationships with other people and organizations such as the exchanges between the individual and the social environment. The fourth C (character) represents internal value standards for right behaviors and respect for social and cultural regulations. The fifth C (caring/compassion) refers to the capacity of sympathizing and empathizing for others. Furthermore, according to Lerner and his colleagues these five Cs would help shape the sixth C, contribution, that is active participation, developing and using leadership skills. Figure 1 describes the components in more details.

Connection: positive bonds with people and institutions that are reflected in bidirectional and mutual exchanges between the individual and peers, family, school, and community, a sense of belonging.

Confidence: an internal sense of overall positive self-worth and self-efficacy, overall positive self-worth, identity, and sense of the future.

Competence: the positive view of one's skills and abilities in domain-specific areas including social, academic, cognitive, and vocational and in the ability to effectively use them.



Character, the recognition and respect for societal and cultural rules, having standards for correct behaviours, a sense of right and wrong (morality), a sense of responsibility for one's actions, personal values and principles, spirituality, and integrity.

Contribution, is attained when a person has more fully realized the five C's and refers to active participation in family, school and community activities and issues, develop and use leadership skills

Caring and Compassion, the sense of sympathy and empathy for others, tolerance, and acceptance- Caring and character) represent general socio-emotional functioning (Geldhof et al., 2014).

Figure 1. Components of Lerner's model

Despite operational definitions of PYD's key constructs vary (Lerner et al., 2009), they share a common focus on building young people's positive personal competencies, social skills, and attitudes (i.e., asset development) through increased positive relationships, social supports, and opportunities that strengthen assets and help youth flourish within their environments.

According to the PYD perspective, when there is alignment between individual strengths and ecological assets that promote healthy development, the Five Cs positively evolve across the course of an individual's development. Additionally, when these 5C are expressed in synergy, individuals are more likely to develop fruitful trajectories to contribute to the growth of family, community, and civil society.

2. PYD and adolescence

Studies on PYD conducted by Lerner, Phelps and colleagues showed that preadolescents who showed high levels of PYD over time also showed poor outsourcing and insourcing behaviours; those who showed a decrease in the PYD levels were more likely to manifest more negative behaviours (Lerner et al., 2005; Phelps et al., 2007, 2009).

In addition, longitudinal data have shown that those who increased their PYD levels were more likely to manifest initially high internalization behaviours that decreased over time and maintained a low externalizing behaviour level. Additionally, Schmid and colleagues' work (2011) suggest that attitudes toward the future are important in the development of positive outcomes. Hopeful future, for instance,

seems to be a strong predictor of higher PYD scores and membership in the most favourable trajectories.

These results suggest that promoting PYD requires to focus on enhancing young people's strengths, establishing engaging and supportive contexts, and providing opportunities for bidirectional, positive, person-context interactions (Lerner, Phelps, Forman, & Bowers, 2009; Snyder & Flay, 2012). PYD interventions are successful in improving young people's self-control, interpersonal skills, problem solving, the quality of their peer and adult relationships, commitment to schooling, and academic achievement (Catalano et al., 2002). The high potential for inclusion and participation is then underlined.

3. UNIVERSAL DESIGN FOR LEARNING (UDL)

Drawing on advances in neuroscience and new insights into the nature of learning differences, universal design for learning (UDL) is an approach to designing curricula—including instructional goals, methods, materials, and assessments—that are flexible enough from the outset to accommodate learner differences (Meyer & Rose, 1998, 2000, 2005; Rose & Meyer, 2002). According to Rose and Meyer (2002), UDL is built on the premise that “barriers to learning occur in the interaction with the curriculum—they are not inherent solely in the capacity of the learner. Thus, when education fails, the curriculum, not the learner should take the responsibility for adaptation” (p. 20).

Similarly, when a curriculum is universally designed to enable the wide range of learners to access and progress in the curriculum: all students—including those who do not have special needs per se—will benefit from having more flexible learning environments. UDL is a means of identifying and removing barriers in the curriculum while building scaffolds, supports, and alternatives that meet the learning needs of a wide range of students. Specifically, a UDL curriculum is characterized by the provision of 1. multiple or flexible representations of information and concepts (the “what” of learning), 2. multiple or flexible options in expression and performance (the “how” of learning), and 3. multiple or flexible ways to engage learners in the curriculum (the “why” of learning; Rose & Meyer, 2002).

a. 3.1 Planning for All Learners: Connecting UDL To Curriculum Planning

Planning a curriculum that supports all learners is a challenge given the diversity of high school classrooms and the mandate that all learners make adequate progress in the general education curriculum. In response to this challenge, the Center for Applied Special Technology (CAST; 2004) developed planning for all learners (PAL), a process for developing curricula that addresses the diversity of today's classrooms. Although the PAL process can be applied to varied content areas, in this article, we focus on applying these methods to support the development of high school students' reading vocabulary and reading comprehension.

In CAST's work with high school teachers, we found that using the PAL process to design a curriculum that is guided by the UDL principles and drawn from research-based reading comprehension practices, is effective in reducing learning barriers and building on all learners' strengths. The PAL process (see Figure 1) provides teachers with practical steps that can be used in planning curricula that improve learning outcomes for all students. Before the actual PAL process begins, a PAL team is identified; the teams should include regular and special education teachers and other specialists who focus on the foundation of instruction—the curriculum. One member of the team is appointed team facilitator and is responsible for setting up regularly scheduled meetings, checking in with others to respond to questions, supporting the PAL process, and setting the agenda. Throughout the PAL process, each team member draws from his or her educational expertise and experiences to design a curriculum that ensures that all learners gain knowledge, skills, and enthusiasm for learning. Collaboration is a key ingredient among the team members, with all focusing on developing a flexible curriculum that supports all learners' achievement of identified goals. Once the PAL team is identified and a facilitator is selected, the team formally begins the four-step PAL process that is based on the principles and concepts of UDL (2000; Rose & Meyer, Meyer & Rose, 2002), proven professional development strategies (Darling-Hammond, 1999; Guskey, 2002), and effective teaching practices. Online resources and templates are available to the team to support the PAL process; however, once the team is familiar with the four-step process, it may not be necessary to use these resources.

Step 1: Set Goals

Setting goals that provide appropriate challenges for all students is the PAL team's first responsibility. Although it seems obvious, the team needs to understand what they want all students to learn and the aspects of the goals that must be held constant for all students. It is essential that the means for achieving

the goal is separate from the goal itself. In setting goals, the team (a) establishes a context, providing background information regarding the content and topic for the lesson or unit, or (b) aligns goals to local content and state standards to ensure that all students have access to high quality curricula. The UDL Goal Setter is an online resource that provides a tutorial and starter tool to help educators design clear goals (CAST, 2007a).

Step 2: Analyze Current Status of Curriculum and Classroom

The PAL team collects baseline information about currently used instructional methods, assessments, and materials, as well as an understanding of the diverse nature of the students in the specific classroom. It is important that the team not focus on individual student profiles when designing lessons but rather understand that each classroom of students is diverse. In addition, this baseline information is necessary for identifying existing barriers in the curriculum that prevent access, participation, and progress for all learners. Identifying curricular barriers is a critical element of the PAL process because it is the role of the team to reduce and, if possible, eliminate barriers in the curriculum to ensure that all learners have the opportunity to succeed in the general education curriculum.

To analyze current status, the team (a) identifies currently used methods, assessment, and materials to achieve goals, using the Lesson Analysis Template (CAST, 2007b); (b) develops and refines the class profile on the basis of diversity in the classroom, using the UDL Class Profile Maker (CAST, 2007c); and (c) identifies existing barriers in the curriculum that prevent access, participation, and progress, using the Curriculum Barriers with Assessment Form (CAST, 2007d).

Step 3: Apply UDL to Lesson or Unit Development

The PAL team, equipped with clearly defined curriculum goals and an understanding of currently used methods, assessments, materials, class profile, and potential barriers in the curriculum, applies the three core principles of UDL to the lesson or unit development. At this stage of the PAL process, the team (a) identifies methods, assessment, and materials that align with the UDL principles and lesson goals, addresses the diversity of the classroom, and eliminates potential barriers using the UDL Solutions Finder as a guide (CAST, 2007e); (b) writes a UDL lesson or unit plan using the UDL Lesson Planning Form (CAST, 2007f); and (c) collects and organizes materials that support the UDL lesson in preparation for teaching the lesson. Step 4: Teach the UDL Lesson or Unit To complete the PAL process, the UDL lesson or unit is taught to the class. It is recommended that the lesson is taught by a team of regular and special education teachers. The UDL lesson is planned to minimize curriculum barriers, realize the promise each student brings to learning, rely on effective teaching practices, and apply challenges appropriately for each learner. In this way, the lesson will engage more students and help each student make progress. If the lesson was successful for all students, the team begins the PAL process on a different lesson. If the lesson needs revising, the team revisits the PAL process and proceeds to refine the lesson to reduce barriers and make it accessible for all learners. It is important to note that no lesson works for all students and that the “universal” in UDL does not mean that one size fits all

2. The foundational methods

1. The WHY of Learning: Providing Multiple Means of Engagement

Because learners differ markedly in the ways in which they can be engaged or motivated to learn, it is necessary to provide multiple options for engagement; some students might be attracted to novelty, while others might prefer a predictable routine and structure. Ensuring multiple means of engagement will neurologically activate affective networks that may enhance the outcome of the learning experience.

2. The WHAT of Learning: Providing Multiple Means of Representation

Students may diverge in the ways they perceive and comprehend the information that is presented; some learners may have sensory disabilities or preferences (e.g., blindness or deafness), others may present learning disabilities (e.g., dyslexia), language or cultural differences. No type of representation is optimal for a particular kind of content and there is no ideal means of representation that suits all the students or all types of learning. It is essential to provide options for the representation of content, as this will neurologically activate recognition networks that will take the learning experience further

3. The HOW of Learning: Providing Multiple Means of Action Expression

Most likely, different students in the classroom will differ in the ways they can navigate a learning environment and experience and express what they know. For example, some individuals may struggle

with expressing themselves by speaking (e.g., someone with a motor speech problem), while others may have difficulty with written expression (e.g., a person with a language disorder). There is not a means of expression that will be optimal for all the learners. Providing diverse options for action and expression is essential and will activate neurological strategic networks with positive impact on learning.

3. The principles in practice

To specify the three main principles, CAST (2018a) published the *Universal design for learning guidelines version 2.2*. The scheme presented below, provides a visual representation of the guidelines, and explores each topic with additional details.

Engagement: **Learners differ in the ways that they perceive and comprehend information that is presented to them.** For example, those with sensory disabilities (e.g., blindness or deafness); learning disabilities (e.g., dyslexia); language or cultural differences, and so forth may all require different ways of approaching content. Others may simply grasp information quicker or more efficiently through visual or auditory means rather than printed text. Also learning, and transfer of learning, occurs when multiple representations are used, because they allow students to make connections within, as well as between, concepts. In short, **there is not one means of representation that will be optimal for all learners**; providing options for representation is essential.

Representation: Affect represents a crucial element to learning, and **learners differ markedly in the ways in which they can be engaged or motivated to learn.** There are a variety of sources that can influence individual variation in affect including neurology, culture, personal relevance, subjectivity, and background knowledge, along with a variety of other factors. Some learners are highly engaged by spontaneity and novelty while others are disengaged, even frightened, by those aspects, preferring strict routine. Some learners might like to work alone, while others prefer to work with their peers. In reality, **there is not one means of engagement that will be optimal for all learners in all contexts**; providing multiple options for engagement is essential.

Action and expression: **Learners differ in the ways that they can navigate a learning environment and express what they know.** For example, individuals with significant movement impairments (e.g., cerebral palsy), those who struggle with strategic and organizational abilities (executive function disorders), those who have language barriers, and so forth approach learning tasks very differently. Some may be able to express themselves well in written text but not speech, and vice versa. It should also be recognized that action and expression require a great deal of strategy, practice, and organization, and this is another area in which learners can differ. In reality, **there is not one means of action and expression that will be optimal for all learners**; providing options for action and expression is essential.

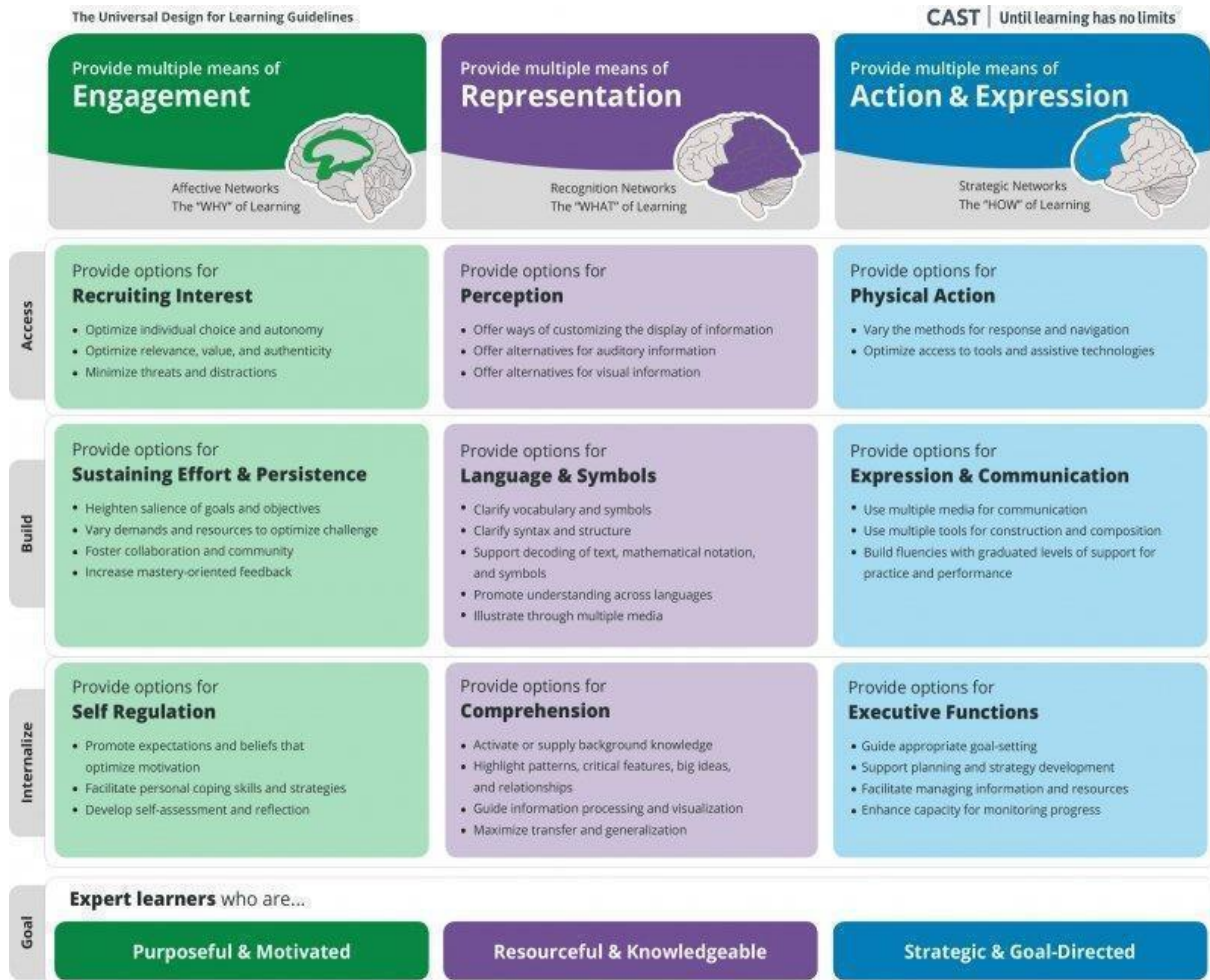
The UDL Guidelines have supported educators across the globe in the design of inclusive educational experiences and environments”.

4. Reenvisioning the UDL Guidelines.

Bringing UDL into classrooms and educational practice may sound like a difficult task, and it is, if a classroom is guided by vaguely defined goals and equipped with only conventional instructional methods, traditional materials (e.g., textbooks and pencils), and inflexible options for demonstrating knowledge and understanding (e.g., written responses, either essay or multiple choice). For that reason, the UDL framework addresses the whole curriculum—goals, materials, methods, and assessments—to make it more accessible not only physically but also intellectually and emotionally (Hitchcock, Meyer, Rose, & Jackson, 2002; Jackson & Harper, 2005). In specific application, then, UDL calls for:

1. *Defining goals that provide appropriate challenges for all students, ensuring that the means is not a part of the goal.*
2. *Using methods that are flexible and diverse enough to support and challenge all learners.*
3. *Using materials that are flexible and varied and take advantage of the digital media, such as digitized text, multimedia software, video recorders, tape recorders, and the Internet.*
4. *Using assessment techniques that are sufficiently flexible to provide ongoing, accurate information to inform instruction and determine student understanding and knowledge (Rose & Meyer, 2002).*

As a relatively new framework, the literature on UDL is still evolving. Empirical studies have focused primarily on literacy applications (Dalton, Pisha, Eagleton, Coyne, & Deysner, 2002; Proctor, Dalton, & Grisham, in press). Such studies have demonstrated positive outcomes for struggling readers using a UDL approach. In addition, the principles and practices of UDL are rooted in a number of research-proven educational approaches with which teachers may already be familiar. It draws on and extends aspects of differentiated instruction (Tomlinson, 1999), which teachers use to individualize criteria for student success, teaching methods, and means of student expression while monitoring student progress. Figure 3 summarizes the elements proposed in the model.



UDL emphasizes teachers as coaches or guides (O'Donnell, 1998), learning as a process (Graves, Cooke, & Laberge, 1983), and cooperative learning (Johnson & Johnson, 1986; Wood, Algozzine, & Avett, 1993).

The UDL principles are supposed to be used in this flexible and dynamic way, supporting each learner with the appropriate strategies for him/her to find his/her way and co-create his/her learning. However, using the UDL approach does not mean that individual adaptations and pedagogical differentiation will no longer be needed or acceptable to better respond to the multiple needs of diverse learners; as will be explored further in the chapter, the UDL guidelines are a flexible way of implementing principles that will conduct to a more universal learning experience. In these approaches, teachers support learning rather than impart knowledge, and students construct knowledge rather than passively receive it.

UDL represents a shift in how educators look at learner differences. It emphasizes the need for a curriculum that can adapt to student needs rather than requiring learners to adapt to an inflexible curriculum (Meyer & Rose, 2005).

5. UDL in secondary school context: *Planning for All Learners Checklist*

A recent interesting qualitative tool has been proposed that can be useful for the InCrea+ project in checking the use of UDL principles in developing the activities. The checklist includes items as the following ones:

Did you identify clear goals that separated the means from the goal?

Did you eliminate barriers from the methods, materials, and assessments?

Did you plan or design your lesson thinking about multiple means of representing the concepts and new ideas?

Did you plan or design your lesson thinking about multiple ways to express and support student understanding?

Did you plan or design your lesson thinking about multiple ways to engage your students?

By incorporating the three principles of UDL into curriculum planning, teachers increase their ability to customize their curricula (goals, methods, materials, and assessment) to meet the needs of the diverse learners in their classes. Similarly, to support students' understanding of content, it is recommended that teachers explicitly teach and apply effective comprehension strategies within the context of teaching the content and that the methods of instruction be guided by the UDL principles.

4. EDUCATIONAL ART-THERAPY

Redirecting the main aim of education into a child's personality development means the change of education nature: the education has to be changed from an individual's education into cultural development, the world's image and the formation of humans in it (Cahn, 2009). Particularly culture is a certain link which relates personality's social and genetic features and makes a person the member of a civilized society. Thereby, education is understood as a cultural phenomenon which is the process defined as a pathway into yourself and a person perceives his/her purpose of life.

Art as the oldest human's creative, emotional, feelings and notions self-expression means revealing conceivable and inconceivable human's inner and outer reality. In this connection, art becomes a very appreciative space for implementing the aims of psychotherapy. Although the therapeutic aims are not strange there exist many examples when art therapy is applied more as psychic harmonization help or as solvation of social conflicts in human's education or for other purposes (Dapkute, 2003, p.8).

b. 4.1 Definitions of Art Therapy

Art therapy allows creating safer contact, helps to overcome defensive boundaries and to correct resistance mechanisms. The means of art therapy becomes one of the instruments of therapy which allows you to express yourself and your experiences, to communicate them and to hear from others not only directly but also indirectly in a form of artistic and symbolic metaphor. Art therapy is based on understanding that our creative works can help us to understand who we are, to express our thoughts and emotions which are impossible to express using words. It not only gives us great pleasure and aesthetic satisfaction but also stimulates self-knowledge, educates us as personalities, develops sensitivity and what is the most important, cures our body and soul.

According to the types of art expression there are different art therapy branches (or families):

- Art therapy (psychotherapy using visual and plastic art).
- Drama therapy (psychotherapy using drama and role games).
- Music therapy (psychotherapy using music).
- Dance therapy (psychotherapy using dance and movement).
- Bibliotherapy (psychotherapy using poetry).
- Fairy-tales therapy (psychotherapy using fairy tales).
- Games therapy (psychotherapy using various forms of games).
- Movement (or body) therapy.

The term "art therapy" was used for the first time by Adrian Hill and Irene Champernowne around 1940 in England. The artist and the psychotherapist had the chance to experience firsthand the benefits of arts on their wellbeing and coined an expression that is still used and studied today.

Art therapy's experience was very well pointed out by psychoanalysis pioneer Sigmund Freud, even if he never used this type of therapy in his practical work. Indeed, Freud stated that deep, unconscious minds and emotions often are not expressed by words but by images and symbols. Jung was the first

person to practice art-therapy, but only in the 1980s in the 20th century in Great Britain and the USA was formed the art therapist profession. Nowadays art therapists are prepared in many universities around the world.

Art expression is recognised as compulsory for persons in need with intellectual disabilities which is the condition of growth and development, basic form of thinking as well as hard-core of educating creativity and the compensation of disordered function. Art sophistication (even minimum) as the part of thorough education would help a student more successfully integrate into society (Tamuliene, 2002; Ambrukaitis and Stiliene, 2002, p.129). Art appears as the most universal speech when people emotionally understand each other whereas art creation stimulates a person's self-expression not only to educate personality but also helps to integrate and to adapt in the society, develops inter-communication skills, enriches a person's life with moral values. In addition, if a person's disability is cognitive, then his/her power – emotions, are not only unembarrassed but especially bright and obvious (Papeckyte 1998, p.38). Only people's interaction and communication reveal the true social meaning of art. Collaboration with talented and helpful people with disability can create unique, unexpectedly qualitative, not ordinary and impellent results (Sinkuniene, 2003, p.7).

The process of art is a creative process. It is an inner ability; everyone can paint and use visual approach to express himself/herself. The process can be applied to treat or help other people. A person is involved in it physically and actively (Dapkute, 2003, p.7). Creative process can awaken a natural person's need - constant ambition actualise and express himself/herself as unique, interacting with environment, changing and regenerative person (Grigaliunaite-Plerpiene, 2012, p.128).

2. Art therapy and education

Lebedeva's definition of art therapy - the use of artistic activity and creativity in working with people with health problems - has created the so-called social art therapy, and the other - the medical, or psychotherapeutic, art therapy. It also adds that nowadays, various forms of art therapy are widely used in a child's psychotherapy and special (remedial) education. Pedagogical art therapy is slowly being separated (Lebedeva, 2013, p. 6). It emphasizes the healthy potential of the person. The main goals are human development and socialisation (Kriukeliene, 2009, p. 63).

As the Art Guidelines for teachers educating children with moderate, severe and profound intellectual disabilities point out that "During the activities, pupils are encouraged to take an interest in the process of drawing, to express their feelings and thoughts through creativity, they are encouraged to use ICT and to be interested in the possibilities of artistic expression, to explore and appreciate new creative approaches, to notice aesthetic phenomena in the immediate environment, to take an interest in the creative activities of themselves and their friends" (Art guidelines for educators of moderately, severely and profoundly children with disabilities, 2009, pp. 72).

Educational Art therapy is a non-clinical, pedagogical branch of art therapy (not art pedagogy) for potentially healthy individuals. The tasks of development, education and socialisation become paramount. Art therapy is understood in pedagogical science as a concern for the emotional well-being and mental health of a person, a group, a collective, using the means of artistic activity (Lebedeva, 2013, p. 11). Dubowsky identifies three main rules of art therapy. Firstly, confidentiality, an art therapist has to assure clients that their personal matters will remain confidential, so confidentiality is essential to create a safe therapeutic environment. Secondly, space, the client's problems are more easily revealed when working in a well-equipped environment that is quiet, spacious and isolated from outside sounds. Thirdly, time allocation, the therapeutic space also depends on a proper time allocation (Kucinskiene, 2006, p. 39). The artworks created during this activity facilitate the eruption of the content of the complexes into consciousness, the experience of the accompanying negative emotions and their reflection" (Grigaliunaite - Plerpiene, 2012, p. 128).

According to Karkou (2010) art therapists working in education generally agree on the importance of including art therapy in schools (e.g., Bush, 1997; Dalley, 1987; Fehlner, 1994; Goodall, 1991; Grossman, 1990; Harvey, 1989; Hautala, 2005; Henley, 1997; Malchiodi, 1997; Moriya, 2000; Moser, 2005; Malonus-Metcalf and Rosal, 1997; Welsby, 1998; Wengrower, 2001). Scientifically speaking, art therapy in education is a systemic innovation characterised by 1) a complex of theoretical and practical ideas, new methodologies; 2) a variety of connections with social, psychological and pedagogical phenomena; 3) a certain detachment (autonomy, exclusivity) from the other fields of pedagogy (teaching, management processes, etc.); 4) the ability to integrate and transform (Lebedeva, 2013, p. 11). Music, movement and dance, storytelling, drama is often used in art therapy work. Such forms, where different ways of creative self-expression are used at the same time, are called multimedia.

Sometimes their integrative nature is emphasised by complex combinations of words: art and drama therapy, art and dance therapy, etc. (Lebedeva, 2013, p. 55).

i. **4.2.1 Dance movement therapy**

Human beings have the innate capacity to communicate and express thoughts and feelings through physical movements and body language. Dancing is common to all tribes and races of the past and present. Young children are able to express in this way without oral communication and without inhibitions (Russell, 2005).

Dance-movement therapy (DMT) or dance therapy, according to the American Dance Therapy Association, is the psychotherapeutic use of movement and dance for emotional, cognitive, social, behavioral and physical conditions. DMT is a form of expressive therapy, where movement and emotion are directly related. Since its origins in the 1950s, DMT has gained popularity and its practices have developed. However, its principles have remained the same. A typical DMT session has four main stages: preparation, incubation, illumination, and evaluation. Dance-movement therapy is practiced in places such as mental health rehabilitation centers, medical and educational settings, nursing homes, day care facilities, and other health promotion programs. Specialized treatments of DMT can help cure and aid many types of diseases and disabilities. As Cruz (2004) puts it, referring to dance/movement therapy, movement is “complex, individual and expressive communication; prescribing particular movements would disrupt the process of assessing individual expression”. In some studies, there is also criticism for the dance-movement therapies. Strassel (2011) says that most studies have found therapeutic benefits of dance therapy, although these results are based on generally poor-quality evidence. Dance therapy should be considered as a potentially relevant add-on therapy for a variety of conditions that do not respond well to conventional medical treatments. Well-performed RCTs and observational studies are highly recommended to determine the real value of dance therapy.

Other common names for dance-movement therapy include movement psychotherapy and dance therapy (Strassel, 2011). Dance therapy includes various types of movement therapies, and we need to use the one which fits the most for our case. Developmental movement therapy can be useful for people of all ages and may also help people recover from strokes and brain injury, even in extreme cases, like children with special needs.

Music and dance-movement therapy can help to achieve the most important concept in cerebral palsy – to make everyday life easier. Both therapies complement each other and can bring a lot of benefits, like improved motor abilities, develop a sense of rhythm, better cognition, higher self-confidence, better learning at school, expressing their emotions and communication. The research from the specialized pedagogy of children with disability we see that there is a theoretical basis of the development of the musical and dance-movement non-verbal communication and practical “program of the musical and dance-movement communication process”. Results of the research reveal new communication opportunities for the development and artistic expression in children.

Effectiveness of these actions depends not just on the child, but also from the person who practices it. And like Veronica Sherborne said: “Good movement teaching is based on a sensitive and responsive attitude of the movement teacher. The adult must be able to anticipate the initiatives, reactions and emotional expressions of the child. In so doing, he or she creates a climate in which the child experiences feelings of safety, acceptance, appreciation and success (Sherborne, 1979, 1990)”.

ii. **4.2.2 Music therapy**

Music and medicine have been partners from the beginning of western medical practice (Pratt, 1985). Ancient physicians such as Hippocrates and Galen strongly upheld the idea of treating the whole person rather than addressing discrete symptoms. Music is mentioned in physician records and notes throughout the eighteenth and nineteenth centuries. Music therapy, as the term is used today, developed during World War II. Music healing is a term that includes the fields of music therapy and music medicine. Music therapist has been formally organized as a profession since the 1950s.

Music therapist is an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals. After assessing the strengths and needs of each client, the qualified music therapist provides the indicated treatment including creating, singing, moving to, and/or listening to music. Through musical involvement in the therapeutic context, clients' abilities are strengthened and transferred to other areas of their lives. Music therapy also provides avenues for communication that can be helpful to those who find it difficult to

express themselves in words. Research in music therapy supports its effectiveness in many areas such as: overall physical rehabilitation and facilitating movement, increasing people's motivation to become engaged in their treatment, providing emotional support for clients and their families, and providing an outlet for expression of feelings.

The efficacy of music therapy has been investigated with individuals with a wide range of disabilities, including for example: autism (Wager, 2000), dementia (Korb, 1997), acute brain injury (Nayak et al., 2000), Parkinson's disease (Pacchetti et al., 2000), Alzheimer's disease (Aldridge, 1998), attachment disorder (Brotons & Pickett-Cooper, 1996; Burkhardt-Mramor, 1996), chronic schizophrenia (Zhang & Cuie, 1997), depression (Suzuki, 1998), and multiple sclerosis (Davis, 1998). Cerebral palsy (CP) is a disability which has yet to be reported in the music therapy evaluation literature.

In some research studies (see Nasuruddin, 2010), the use of music (gamelan) and movement as a non-invasive therapy in gauging and improving the gross motor functions of children with CP has shown positive results based on clinical and empirical findings. Also, Krakouer (2001) and colleagues did research on the efficacy of music therapy in effecting behavior change in persons with CP. There were three different choices that could be evaluated as significant. One of them introduced activities where a child with CP was encouraged to respond and participate either vocally or through hand movements (clapping etc.). The therapist stopped playing the guitar at specific points and moved into a phase which consisted of vocal type chanting and singing. The results provide support for the efficacy of music therapy in bringing about significant changes in specific behaviors of persons with big special needs like CP.

iii. 4.2.3 Painting on Silk

Painting on silk 'Silence whispers on silk'. Silk is a delicate material given by nature. The specificity of the painting technology forms concentration and attentiveness. Silk is a delicate material given by nature. The very process of obtaining silk makes one look positively at natural resources. Understanding the technological process of silk production develops respect for nature. A healing silence, where a journey into oneself is born, this is how one can describe the process of painting on natural silk, where there is no resistance, brush, paint and silk (the silk absorbs the paint, picks it up and spreads it out), an absolutely silent therapeutic process. The specificity of the painting technique creates concentration and attentiveness. Types of batik:

1. Cold batik (this technique creates a design on a piece of fabric by pouring a melted wax-paraffin mixture and dyeing it with cold dyes),
2. Hot batik (the decoration on a piece of fabric is created by folding it appropriately, reserving the areas that should be left unpainted, and dyeing it with hot dyes).
3. Painting on silk. Batik is an ancient method of dyeing fabrics that originated in India almost 2000 years ago.

Silk, its characteristics and their use in art therapy education. Silk is a natural, elastic protein fibre made from the threads of the cocoons of various species of silkworm. Silk is also made from a special liquid by some species of spider. Silk was discovered in China in the 5th century BC. On a sunny summer morning, the Chinese Empress Si Ling Chi spotted a worm on the branch of a mulberry tree, which was twisted into a long, glowing thread. That same day, the Empress ordered her servants to weave a cloth from this thread, unaware that her servants would be able to produce the silk culture that has been treasured for centuries. During the Yamato period (300-593 A.D.), silk arrived in Japan from China, at which time silk paintings and exquisite kimonos were created.

Silk contains valuable amino acids that have a refreshing effect on hair and skin. The substance sericin, also known as silk glue, in silk has a healing effect on irritated and allergic skin. Silk is a micro-organism-resistant fabric and therefore very hygienic. It is not for nothing that it is said that wearing silk clothes always makes you feel good: on a warm day, they are cool, on a cool day, they are warm. Silk is a very strong fabric. It is said to be stronger than a strand of steel of the same thickness.

Ways of decorating silk: dyeing, colouring, printing, using natural plants and plant decoctions; gouta technique, free casting, salt technique, airbrushing.

The Silk Painting Process Silk painting is a very plastic technique. You can cast the paint like a watercolour or allow the colour to flow freely in the fabric, you can control the process of casting, stopping the paint flowing with special contours. Painting on silk is a silent painting, as the soundlessness of the brush strokes on the natural silk is received without any sound and acts as a therapeutic tool. Painting

on silk is relaxing but requires concentration, precision and responsibility. During the classes, I have noticed that painting on silk works as a therapeutic tool, and I have received such observations that the spreading of the paint on natural silk is very calming and relaxing (Brazauskaite & Jankauskiene, 2011) Silk painting can help people rediscover the joy of life, calm their emotions and soul, and help them regain their strength and inner balance. The results are always spectacular and the opportunity to express oneself gives a person more positive emotions - they feel happier and more confident. When silk painting is used as a therapeutic tool, the process is divided into parts:

1. The history of silk's origin and extraction, the opportunity to be environmentally friendly.
2. Awareness of techniques, tools and instruments, rules of safe work, presentation of painting techniques, and choice of themes.

Art therapy sessions have themes, according to which a task is chosen and then the process of creation and the final work are analysed in a group or individually. The analysis of the work is the most important part of the art therapy session, which gives meaning to all the activities that have gone before.

iv. **4.2.4 Fairy Tale Movement Therapy**

Fairy tale reading therapy is combined with the creative forms of artistic expressions and their integration, e.g., writing the content of a fairy tale, the creation of characters in colour or in spatial or graphic expression, listening to music, plotting, creating characters in movement, creating etudes. This method was adopted in an international project in Belgium in 2003 in Leuven, theatre school 'Jona', 2003-2015 participation in an international project (College Daniel Argote).

The artistic form of self-expression based on the integration of arts and literature, the movement theatre art form "I'm living in a fairy tale", is divided into parts:

1. *How to choose a fairy tale* by choosing a fairy tale, we can analyse why the circumstances in the fairy tale have turned out one way or another, fantasy about what would have happened if the hero had acted more wisely and explore the ways in which he can solve the problems he is facing. Characters can be simply real people (self, friends, etc.) when they are transformed into fairy tale characters.

2. *Plot.* You need to think at the outset what the purpose of the story is, what you want to explain to the listener. The basis of the story will, of course, be a problematic situation. The problem can be depicted directly or metaphorically. When we talk about the child's troubles in the story, it is as if the child is looking at his situation from the side, and this is very useful. For example, tales for a shy child. Naturally, such a child would benefit from stories about courage, with suggestions on how to gain that courage. There are plenty of tales about brave knights and princes and the adventures they have had. You could add to the conventional tale you have chosen with comments that the main character was afraid of a dragon or of a journey to a faraway kingdom (*who says princes aren't afraid?*). He spent half the night thinking, "*It's scary, I might fail*", but he mustered up the courage and set out to perform his feats. He met various helpers along the way. A timid child needs to be reminded that if he needs help, he will find it around him. If the hero of the story had stayed at home, he would not have received help... And, of course, he would not have achieved his own victories. It may be scary to pursue them, but it is worth the risk.

By creating the fairy tale, ourselves, we can represent the child's shyness directly. For example, a witch flying by casts a spell on a prince so that he becomes afraid of everything. He avoids going to a feast in the kingdom, even though he used to love such feasts in the past. Then discusses together with the child what the prince should do. Would it be wise not to go to the feast or to stand in a corner and not talk to anyone? What could be the solution to the problem? For example, the prince could agree with the Knight that they will go to the feast together, and the Knight will be the first to greet the guests, and then the prince won't be so scared.

The fairy tale "Brave Moon" might be suitable for a shy child.

In the past, the night sky was black, black. The inhabitants of Earth asked the sky wizard to illuminate the night sky so that it would not be so scary and dark. The wizard created the moon. The moon bravely took up its dwelling in the dark night sky. He shared his courage with all the inhabitants of the earth. But once he saw his reflection in a lake and realised that he was alone in the sky. He felt very sad and frightened... (Discuss the moon's feelings with the child here. Then talk about what the poor should do.) The saddened moon appealed to the sky wizard to make him friends. The sky wizard knew that some children could perform miracles. He sent them pieces of the moon and asked them to create friends for the moon - stars. The moon will see its friends in the sky and will be happy. And the pieces of the moon

on earth will give courage to the children who look at them. (Suggest to the listener: "Do you think it might be useful for you to look at the stars and ask them to give you courage?" It is also worth talking about friends: how friends can help when a child is scared, and how a child can help a friend, as well as mum, dad, brother, sister, etc. when they are scared. A shy person cannot help because he/she is afraid.).

3. When a fairy tale is chosen, the plot is discussed, the fairy tale situations are depicted in colour or graphic expression, they are drawn out and narrated, and the reasons why a particular character is chosen to be depicted in a particular situation are discussed. Acting etudes are created on the basis of the drawn situations. Music is listened to, and the appropriate music to convey the mood is discussed. Writing a script, preparing to stage a play, choosing the roles of set designer, actor, music director, which is a great opportunity for individual self-expression according to needs. This kind of activity dissolves barriers builds confidence, the ability to work in a group and feel important.



Figure 3. Student Technical Creativity Center, Silk Painting Studio (2016), Kaunas, Painting on silk
Photo by Aušra Lavickienė

4. SUMMARY

Several implications for Educational Artmaking and for the InCrea+ curriculum come from the analysis sketched in this chapter. An inclusive Educational Artmaking and an effective curriculum should at least adopt the following choices:

- a. *Assume a positive view of development.* This in practices suggests highlighting and promote all positive aspects, positive attitudes and resources that might support inclusive and participation for all
- b. *Adopt principles proposed by UDL:* using multiple means of expression, involvement and expression might contrast challenges to inclusion and contribute building participation of all
- c. *Move to a positive and educational perspective,* as shown by some of the authors arts' therapy, thus becoming Educational ArtMaking, active and engaging experiences with diverse arts'

expressions that can contribute to dissolve barriers, build confidence, promote the ability to work in a group and perceive the sense of belonging.

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Keywords: positive youth development, UDL principles, inclusiveness, mental wellbeing

ADDITIONAL RESOURCES

- Universal Design of Instruction in Elementary and Secondary Education from the Do-IT website (this is a collection of links to other sources) <http://www.washington.edu/doiit/programs/center-universal-design-education/primarysecondary/universal-design-instruction-elementary>
- Other National Centers Supporting the research and implementation of UDL: o National Center on Accessible Instructional Materials o <http://aem.cast.org/> Examples of UDL practices in Secondary Education
- Examples from four school districts of hoe Universal Design for Learning is being implemented o <http://www.udlcenter.org/implementation/fourdistricts>
- UDL Spotlight features teachers practicing UDL strategies in applications of technology, courses, tools and web sites to support teaching and learning. In each Spotlight, segments of the UDL Guidelines are highlighted that are met by any implementation. o <https://udlspotlight.wordpress.com>