


The background is a light lavender color. It features several decorative elements: a large teal leaf-like shape in the top left; a red abstract shape with thin red lines in the top left; a small cluster of black dots in the top center; a red spiral line in the top right; an orange leaf-like shape in the top right; a yellow flower-like shape in the middle left; a teal plant-like shape in the bottom left; and a large teal circular shape with white dots in the bottom right.

# Building Identity with Diverse Ability Students through Art Education

Abby Sheahan



# Setting

- Suburban
  - Public School
  - Middle School-6th Grade
  - Art Class-One Quarter of School Year
  - 8 IEP Students, one Paraprofessional
    - 7 out of the 8 students are in the school's *Community Based Program*
- 



# Methodology

- Case Study
  - Working with 8 IEP students in one class
  - 3 focus students
- Working with students with diverse abilities to discover how they build identity through artmaking
- Goal is not the finished product, but rather to witness the *process* of creating

# Preceding Research

- Art promotes self-expression, independence, flexible thinking, social interactions and general well-being for students (Lowenfeld & Brittain 1970).
- The arts allow students to use creativity and problem solving, as well as provide opportunity for self-expression (Malley & Silverstein 2014)
- “Hands-on exploration” is critical to students’ development of creative identity (Jeffrey & Craft 2004).
- Art is a form of literacy and provides another way to form experience and express meaning (Eisner 2009).
- Inclusive classrooms can help diverse ability students develop positive self-identity through social connections (Carpenter & Carpenter 1999).

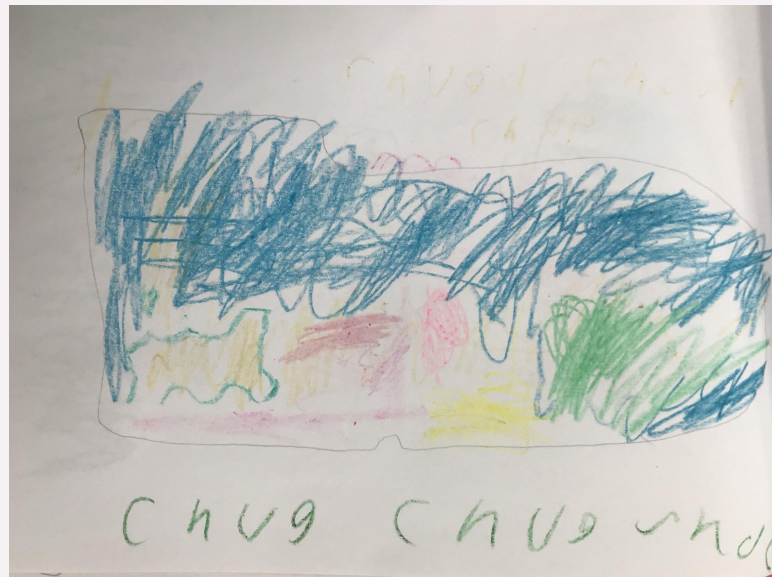
# Student 1- “J” *The Little Engine that COULD!*

- The biggest struggle was always beginning
- Sensory aversion-prevents him from being fully invested in his artmaking
  - Adaptation: Gloves while working with messy materials
- J referred to himself as “The Little Engine that Can’t!”, when he was afraid or believed he couldn’t do something
  - Constant encouragement and reminding him he COULD
- He had his bad days, but many really good days where he stepped out of his comfort zone
  - Working with Oil Pastels, he was so invested in his drawing, he did not even notice/mind his hands getting dirty

# J's Artwork



*Alligator Metal Carving*



Sketchbook Drawing-Chug Chug Shoe



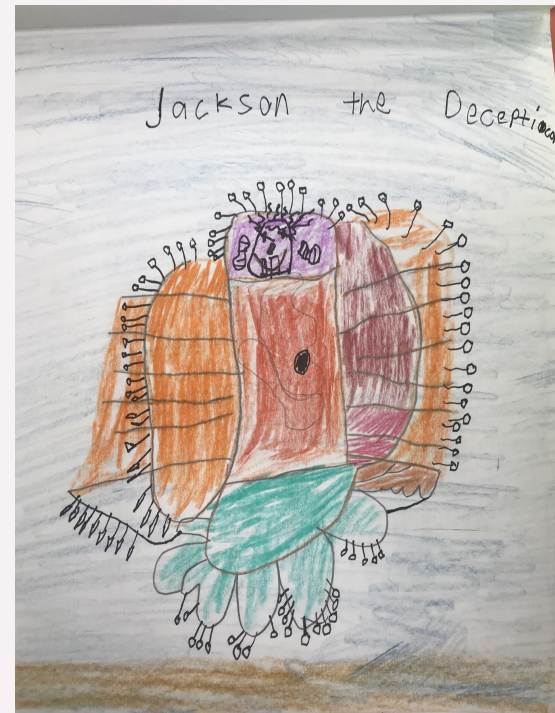
## Student 2- “D” *The Spark of Joy*

- Loved Art class and every project was always his “favorite”
- Work was never complete-always wanted to add more
- Had no fear when it came to starting- very detailed drawings
- Followed directions and always listened intently to demonstrations done by the teacher
- Loved to show others his work, asking, “What do you think?”
  - Very open to comments and suggestions to improve his work
- Always kind and encouraging to other students in the class
  - Loved to help and clean!

# D's Artwork



*Dog and Wolf Metal Carving*



*Sketchbook Drawing-Jackson the Deception*



## Student 3- “S” *The Leader of the Pack*

- Took on the leader role in her group
- More focused on making her work “realistic”
- Least amount of physical limitations, but more hesitant and self-critical
- Very focused on end product rather than the process of artmaking
- Used the adapted models for artmaking that she really did not need to
  - Stencils, smaller scale projects, adapted tools, etc.
- I really pushed her to not use the adapted materials because I knew that she was capable of succeeding without them

# S's Artwork



Dolphin Metal Carving

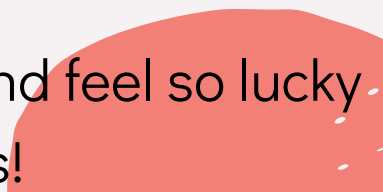


Sketchbook Drawing-Animals





# Personal Reflection

- I really found that working with these students were some of the most genuine and enriching moments I've had while student teaching
  - I found these students to be fully honest with their thoughts and feelings, and that can be seen translated into their artwork
  - Though there were days that were a struggle, the good days definitely outweighed the bad
  - I learned so much from this research experience and feel so lucky to have worked with such a great group of students!
- 

## Final Analysis

- Let the students show you their limitations-don't impose limitations on them
- Sometimes students will not need the adaptations, but always have them in place in case they need them
- These students will surprise you! Even when you least expect them to!
- If the educator does not believe a student can do something, the students will never believe they can either!



# Thanks!

Do you have any questions?

[sheahana1@udayton.edu](mailto:sheahana1@udayton.edu)

773-383-1206



@abbysheahan\_art



CREDITS: This presentation template was created by Slidesgo,  
including icons by Flaticon, and infographics & images by Freepik

Please keep this slide for attribution

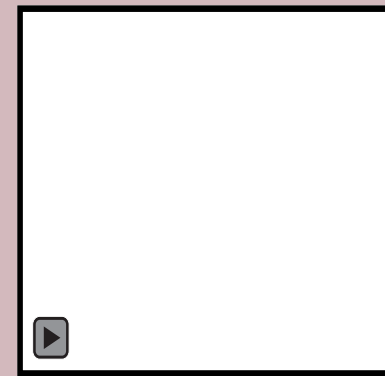


# References

- Carpenter, B. S. & Carpenter, D. S. (1999). Promoting a Positive Self-Image Through Visual and Verbal Inquiry: Art Appreciation for Multiply-Handicapped Students. *Issues and Approaches to Art for Special Needs Students*, Andra Nyman and Anne Jenkins (Eds.). 118-131. National Art Education Association (NAEA).
- Eisner, E. (2009). The Lowenfeld Lecture 2008: What Education Can Learn from the Arts. *Art Education*, 62(2), 6–9. doi: 10.2307/27696324
- Jeffrey, B., & Craft, A. (2004). Teaching creatively and teaching for creativity: distinctions and relationships. *Educational Studies*, 30(1), 77–87. doi: 10.1080/0305569032000159750
- Lowenfeld, Viktor. & Brittain, W. Lambert. (1970). *Creative and mental growth*. [New York: Macmillan.
- Malley, S. M., & Silverstein, L. B. (2014). Examining the Intersection of Arts Education and Special Education. *Arts Education Policy Review*, 115(2), 39–43. doi: 10.1080/10632913.2014.883894

# Fostering Empathy

~ click on the box to listen ~



**Indigo Hudepohl**

Final Research Presentation - Stander Symposium



MY NAME IS RIA GORDON AND I AM A FOURTH-YEAR UNDERGRAD MAJORING IN ART EDUCATION.

I HAVE ALWAYS HAD AN INTEREST IN KEEPING SKETCHBOOKS & JOURNALS, AND HAVE BEEN KEEPING SKETCHBOOKS SINCE I WAS ABOUT 8 YEARS OLD. 2 YEARS AGO, AFTER BEING DIAGNOSED WITH STAGE 2 NON-HODGKIN'S LYMPHOMA, MY SKETCHBOOKS EVOLVED TO INCLUDE TEXT & COMICS AS WELL AS DRAWINGS.



\*THE BOOK FROM WHICH THESE IMAGES ARE GATHERED WILL BE REFERRED TO AS MY JOURNAL\*

AS A FOURTH-YEAR STUDENT, I AM REQUIRED TO WRITE ABOUT A RESEARCH TOPIC, AND I MADE THE DECISION TO CONDUCT AUTO-ETHNOGRAPHIC RESEARCH USING MY OWN JOURNALS. FOR THIS RESEARCH, THE JOURNAL\* I WILL BE PRIMARILY REFERENCING IS JOURNAL #4, NOV. 2019-MARCH 2020

### THIS JOURNAL CONTAINS

- COLLAGES • TO-DO LISTS •
- CLASS NOTES • REMINDERS •
- PARKING TICKETS • DOODLES •
- GROCERY LISTS • COMICS •

AND MUCH MORE!

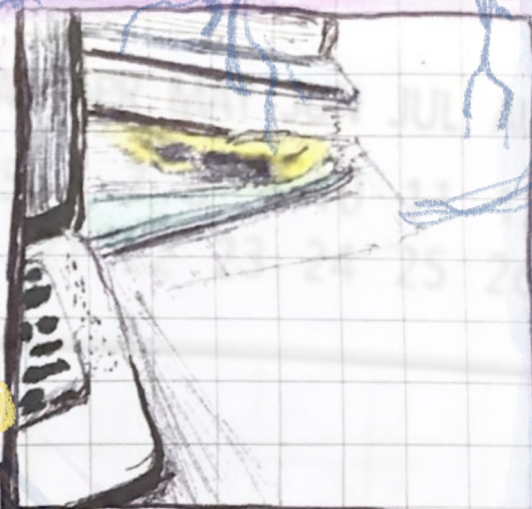
! NOTE: I RECOGNIZE THAT PRESENTING MY RESEARCH IN THIS WAY IS NOT AT ALL TRADITIONAL, HOWEVER...



THROUGH PRESENTING MY RESEARCH IN  
THIS MANNER I AM ATTEMPTING TO CREATE  
THE "IDEAL" FOR A BOOK (DELEUZE + GUATTARI,  
P.9), LAYING OUT "LIVED EVENTS, HISTORICAL  
DETERMINATIONS, CONCEPTS, INDIVIDUALS, GROUPS,  
SOCIAL FORMATIONS" AND MORE ON TOP OF  
EACH OTHER TO FORM AS TRUE OF A REPRESENTATION  
AS POSSIBLE TO



AM TRYING TO ATTEN  
TO THESE SMALL  
HAPPENINGS



PILES OF BOOKS  
AND NPR AND  
NOT DOING HOMEWORK

HOW THESE JOURNALS  
ARE CREATED AND  
THEIR CONTEXT  
(DELEUZE + GUATTARI)

IN 'EXPERIMENTING  
WITH COMIC MAKING AS  
INQUIRY' EBONY FLOWERS  
ALSO NOTES THE VALUE OF  
COMICS AS A RESEARCH  
TOOL.



I TRY TO DOCUMENT  
WITH SOME HOPE OR  
IMPORTANCE. 3

commemorating just  
being allowed to be  
maybe,  
this is about memory



# WHO

## AM I DRAWING UPDN FOR THIS RESEARCH?

THROUGHOUT THIS COMIC I WILL BE MAKING  
REFERENCE TO OTHER RESEARCH BY:

1.

DE LEVEE



GUATTARI

2.

RACHEL SILVERMAN



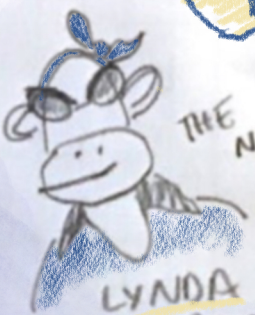
DESIREE  
ROUSE

3.



EBONY  
FLOWERS

4.



THE  
NEARSIGHTED  
MONKEY

LYNDA  
BARRY

\*OTHER SOURCES OF INSPIRATION INCLUDE:  
KC COUNCILOR & LUCY KNISLEY



WHAT DOES IT MEAN THAT THIS IS AN AUTOETHNOGRAPHY?

"TODAY, AUTOETHNOGRAPHY/AUTOETHNOCRAPHY IS USED BY BOTH CRITICAL SCHOLARS TO 'THEORIZE HOW WE USE POPULAR NARRATIVES AND THE CHARACTERS IN THEM TO MAKE SENSE OF OUR OWN LIVES' (MANNING + ADAMS, 2015, p.196), AS WELL AS BY POPULAR WRITERS TO EXPLORE THE ROLE THEORY PLAYS THROUGHOUT OUR LIVES AND WITHIN OUR BODIES (SILVERMAN + ROWE)."

# HOURLY COMICS DAY!



IS THIS EVEN ME?

THROUGH THIS RESEARCH &

DATA COLLECTION, MY JOURNAL BECOMES ITS OWN CHARACTER THROUGH WHICH I TRY TO MAKE SENSE OF MY OWN LIFE AS BOTH ARTIST AND PRE-SERVICE EDUCATOR.

DATA COLLECTION SIMPLY BEING

THE ACT OF USING MY JOURNAL



HOURLY COMICS

O.O.T.D.

FEB. 1, 2020

IN MY JOURNAL I AM COLLECTING MOMENTS & MEMORIES THROUGH DOCUMENTATION. HERE I COLLECT A PIECE OF EVERY HOUR OF MY DAY.





# HOPE OF IMPORTANCE

HAVING "HOPE OF IMPORTANCE" IN AS I DOCUMENT IN MY JOURNAL REFERS TO ACCEPTING THAT WHAT I CHOOSE TO DOCUMENT MAY OR MAY NOT BE OF "IMPORTANCE" AND ALLOWING THE PROCESS OF ACTUALLY DOING TO BECOME WHAT IS "IMPORTANT".



HERE AND NOW.



GET A NEW COAT AT  
FIRST ~~FIRST~~ FRIDAY!



ITS SO  
WARM!

\$15

spaces without paying for both.

14. \$45.00 in an alley.

15. \$100.00 Handicapped Parking.

16. \$45.00

JAZZY PIANO!

**PARKING  
TICKET  
(PAID)**

DAYTON  
IMPORTANT NOTICE  
IF YOU WISH TO DENY THE VIOLATION, YOU MUST  
APPEAR IN THE DAYTON MUNICIPAL COURT AT 300 N. 3RD ST.  
CENTRAL PAYMENT CENTER (100 N. 3RD ST.) WITHIN  
DAYTON, OHIO 45402 WITHIN TEN (10) DAYS OF THE DATE OF THIS VIOLATION TO REQUEST A HEARING. FAILURE TO DO SO OR TO DEFEND THE VIOLATION MAY  
(10) DAYS FROM THE DATE OF THE VIOLATION, RESULT IN A VEHICLE BEING TOWED AND IMPOUNDED.  
YOUR VEHICLE TOWED AND IMPOUNDED





JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17  
18 19 20 21 22 23 24 25 26 27 28 29 30 31

JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17  
18 19 20 21 22 23 24 25 26 27 28 29 30 31

# MATERIALITY

A SHORT LIST OF SOME OF THE MATERIALS IN MY JOURNAL ENTRIES:

- FOUND BLACK GLICK-Y PEN
- WIPERMATE FLAIR PEN (SIZE MED.) <sup>OR (IN RED)</sup> <sup>OR (IN GREEN!)</sup>
- MOLOWTOW COLORED PAINT MARKERS
- PENCILS (ASSORTED)
- FABER-CASTELL WARM GREY PITT ARTIST PEN
- GREEN HIGHLIGHTER (FROM TARGET)
- POSCA PAINT MARKERS
- ASSORTED COLLAGE SCRAPS
- FOUND BLUE BIC BALLPOINT PEN

MOLESKIN POCKET SQUARED NOTEBOOK:  
"3.5" x 5.5"  
192 PAGES





# WHY DOES THIS MATTER IN ART?

SO WHAT?

MY JOURNAL HAS SHOWN ME  
THE IMPORTANCE OF DOCUMENTING WITHOUT  
SOME KIND OF 'END GOAL'; IN OTHER  
WORDS, THE IMPORTANCE OF DOCUMENTA-  
TION AS PLAY.

SO HOW DOES THIS WORK IN THE ART  
CLASS ROOM?

## JOURNAL PROMPTS :

- CARRY A NOTEBOOK FOR AN ENTIRE WEEK  
AND DOCUMENT 1 THING FROM YOUR  
LIFE EVERY DAY
- KEEP ANY RECEIPTS/BUSINESS CARDS/  
NAPKINS/ETC. & GLUE THEM IN A  
NOTEBOOK
- WRITE DOWN 10 THINGS :
  - YOU HEARD
  - SAW
  - FELTFROM 1  
DAY
- TRY 1 NEW MATERIAL/MEDIA  
IN YOUR NOTEBOOK EVERYDAY  
FOR 1 WEEK