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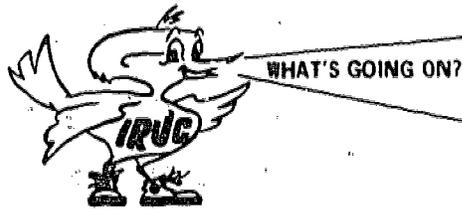
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ABSTRACT

Intended as a resource guide for persons who include such subjects as arts, crafts, dance, and music in programs for the handicapped, resources are listed for printed materials, audiovisual materials, resource persons and organizations, and material and equipment suppliers. Brief literature reviews sum up the state of the art in the specific art forms and research trends in using art with the handicapped. Analysis of research shows emphasis on the basic rights of impaired, disabled and handicapped individuals to participate in creative arts activities as their interests presuppose them, and an end to the proliferation of program aids which provide specific program activities rather than an emphasis on program aids adapted for the general population. The major portion of the guide contains an alphabetical bibliography (often containing annotations) of over 1000 printed references organized into the following sub categories: creative arts, general sources; art, art therapy, arts and crafts; dance, movement, and dance therapy; drama, psychodrama, puppetry; music and music therapy; and poetry, bibliotherapy, creative writing, photography. References are indexed by both program area and handicapped condition. Thirty nine aids, a representative sample of cassettes, records, films, videotapes and other audiovisual materials are listed alphabetically by record or film, tape, or multimedia category. Resource people, associations, and organizations are listed with names and addresses, as are equipment and materials suppliers for the following categories; art materials, ceramics, craft supplies, jewelry craft, leather craft, painting, weaving, and phonograph records. (BP)

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MATERIALS ON CREATIVE ARTS (Arts, Crafts,
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INTRODUCTION

The purpose of this Guide is to provide resources for persons who include art, crafts, dance, drama, and music in programs for individuals with various handicapping conditions. Resources are listed for:

1. Printed References -- articles, books, curriculum guides,
2. Audiovisual Materials -- films, records,
3. Resource Persons -- individuals actively involved in one or more areas of the creative arts,
4. Associations and Organizations -- groups concerned with creative arts and/or specific handicapping conditions, and
5. Material and Equipment Suppliers.

The section following the introduction presents summary, state of the art statements regarding the creative arts in general and specific modalities in particular. References to research studies and resource materials in this section are found in listings immediately following the state of the art section and not in extensive resource listings comprising the bulk of this Guide. However, these research studies are included in the index and are easily identifiable because their numbers have been italicized.

Extensive searches of many diverse sources were carried out to obtain program information, resource materials, and research data about the creative arts. Input for this Guide came from reviews of (1) periodicals including journals and newsletters of associations and organizations involved directly or indirectly in creative arts, special education, therapeutic modalities, activity or adjunctive therapies, and related areas, (2) books, (3) curriculum guides from public and special schools, (4) program descriptions from recreation departments, residential facilities, and activity centers, (5) project and research reports, (6) audiovisual materials including films, slides, videotapes, phonograph records, and audio cassettes, (7) masters theses and doctoral dissertations, (8) bibliographies and computer printouts from selected information systems, materials centers and resource networks, and (9) a variety of secondary sources. Individuals familiar with the original guide to Materials on Creative Arts will note that over 110 new sources on creative arts have been incorporated into this revised edition.

Despite comprehensive search and coverage, conditions in the field today promote and provide important new developments almost daily. In addition, personnel at program people-touching levels often devise materials, adapt activities, modify methods, develop approaches, and have productive experiences in these areas that have never been formally written about or presented. Although some fugitive materials--one-of-a-kind, out of print, and difficult to obtain--are included in these listings, this represents a relatively untapped source for additional materials, information, and resources of great value. While extensive, listings and materials are not presented as inclusive of the myriad data and resources available in the creative arts. For these reasons, the staff of Physical Education and Recreation for the Handicapped: Information and Research Utilization

Center (IRUC/AAHPER) welcomes bibliographic data, annotations, abstracts, and summaries for other relevant materials as well as resources themselves and names of additional resource persons and involved organizations.

Various materials have been incorporated into this Guide. Basic criterion for selecting and including items was general applicability to creative arts programs for impaired, disabled, or handicapped persons. Many of these materials are appropriate for educational programs, some for recreational activities, others for rehabilitation efforts, and some for therapeutic purposes. Certain items are designed for structured or formal situations; others are more appropriate for creative or informal settings. Input is from a variety of settings and from personnel with a variety of backgrounds, experiences, and training.

As in any endeavor or activity encompassing the behavioral sciences, no single activity or approach can be everything to everybody. As in no other area, personal interaction between participant and leader, student and teacher, is crucial in the creative arts--individuals are interacting and working with individuals. Certain listed materials will provide valuable leads and ideas for some teachers/leaders with some youngsters in specific situations. However, the same activities and methods will not necessarily be effective for the same teachers/leaders with other youngsters in different situations no matter how similar external behavior and observable characteristics. Although some materials may not be effective for some teachers/leaders, they may be valuable resources for others. Conversely, materials that some hold as tried and true may do little for programs and efforts of others -- seek out and try materials which appear to meet immediate program needs of those you serve.

Every effort has been made to provide all necessary information so materials can be obtained for review and/or use. Most printed materials may be found at libraries or obtained through interlibrary loan. If you are unable to locate a book in the library, refer to Literary Market Place: The Directory of American Book Publishing (R. R. Bowker Company, 1180 Avenue of the Americas, New York, New York, 10036) or Books in Print (also from Bowker) for addresses of publishers and information on a book's availability; both these sources may be found in libraries and some bookstores. Many items can be obtained from the Educational Resources Information Center (ERIC). These items have been indicated by an asterisk (*), and can be ordered from ERIC Document Reproduction Service, P. O. Box 190, Arlington, Virginia, 22210. For journal articles, refer to general libraries, association libraries, and college/university libraries. If unable to locate a particular journal consult Ulrich's International Periodicals Directory (available from Bowker or in most libraries) or Periodicals Pertaining to Physical Education, Recreation, and Related Areas for Impaired, Disabled, and Handicapped Individuals (available from IRUC/AAHPER, \$2.00). Distributors of films and records have been listed with each film or record.

State of the Art

The Creative Arts are a rather broad program area which include activities in art, crafts, dance/movement, drama, and music/rhythms. As a medium of expression and means of self-actualization, activities of this nature are gaining enormous popularity. Search of the literature reveals that creative arts are used quite extensively with persons having various handicapped conditions.

However, a major issue surfaces when examining this information--no clear, universal definition as to when an activity is considered educational, recreational or therapeutic was found. With the added concept of therapeutic recreation, overlap in activity objectives is even more apparent. For example, therapeutic recreation is a process which utilizes recreational services for purposive intervention in some physical, emotional, and/or social behavior to bring about a desired change in that behavior and to promote growth and development of the individual. Education too is a process to bring about change in behavior and to promote growth and development of an individual. Furthermore, the educational process is no longer limited to acquisition of knowledge and factual information but encompasses development of an individual in all domains--cognitive, psychomotor, and affective.

Perhaps no clear-cut distinction can be made among various activity modalities and adjunctive therapies. What might distinguish one from the other is the primary objective of an activity and the setting in which it takes place. However, objectives may be interchangeable depending upon the extent of involvement of the participant and goals of the leader/teacher/therapist.

An equal amount of confusion exists within specific creative art therapies themselves--art, dance, music, and psychodrama. In discussing art therapy, Kramer (1972a) emphasized art as therapy rather than psychotherapy using art as a tool. Throughout the literature it is not resolved whether art, dance, and music therapies and psychodrama are the former or the latter. However, McDermott (1954) delineated four forms of art therapy: (1) diagnostic where character disabilities are found through student drawings and craft work, student mannerisms, and student relationships with other students and teachers, (2) analytic which attempts to find what is wrong with the patient and to remedy the problem, (3) self-expressive which places emphasis and hope on making the individual mature because of achieving success in self-expression, and (4) combinations of the three other forms.

Art

Whether a given activity is educational, recreational, and/or therapeutic, creative art activities can be used with impaired, disabled, and/or handicapped individuals to meet specific habilitation/rehabilitation goals. Spero and Weiner (1973) in a research project to study effects of Creative Arts Therapy on behavior of mentally handicapped children described how one child through art therapy changed from the visual style of a younger child to a style consistent with his chronological age. In another study (Neale, 1964), teacher ratings

showed that trainable mentally retarded students under art therapy made significant gains in classroom behavior, speech, and language. An important aspect of art therapy for elderly participants has been opportunities for group activity and cooperation (Poulden and Rosin, 1967).

Arts and Crafts

"Arts and crafts are important for MR's because they are non-academic, offer opportunities for success, the discovery of dormant abilities, feelings of accomplishment and social skills, and have therapeutic value." (Marpert and Prentky, 1968). Fitzgibbon (1965a) defined therapeutic art as use of crafts as a medium to create or develop an individual child as a person and to prepare him aesthetically and in general competence to participate in our society. He further stated (1965b) that craft programs for educable mentally retarded children may be better justified on the basis of their contribution toward the objective of self-realization rather than on the grounds of their contribution to physical coordination, motor-sensory training, or leisure activity. Arts and crafts were used to help blind children use their unusual amount of spare time actively and usefully (Coombs, 1967). Brief case studies of young adults with mild to severe mental retardation and/or multiple handicapping conditions described how enthusiasms and self-concept gained from making a ceramic object extended to other activities (Bush, 1973).

Dance

Dance is an activity in which each child can achieve success, demonstrate self-expression, learn social awareness, and experience feelings of being part of a group (Reiland, 1969). Square, modern, and social dance class participation have helped retarded children and adolescents learn both verbal and non-verbal social skills and develop physically. Improving coordination skills, increasing attention span, developing an awareness of the body in movement, learning appropriate social behaviors, and achieving self-expression through movement are areas which have been emphasized in dance groups (Goodnow, 1968). In the Spero and Weiner (1973) experiment, dance therapy was used to ventilate one child's anger and helped him become freer and more relaxed.

Perlmutter (1974) described how creative dancing helped inner-city children communicate with their bodies what they could not through language. In one program (Jones, 1968), folk dancing for 10 to 12 year old mentally retarded children stimulated improvement in their self-image and confidence. In a study (Groves, 1968) of movement and music with subnormal adolescent girls, the subjects developed greater interest in language, a more creative and independent attitude, and group feelings. An experimental dance program (Fink, 1968) for retarded children resulted in increased body coordination, language development and concepts, and ability to listen and follow directions. In another dance program (Eichenbaum and Bednarek, 1964), square dancing was used to help alleviate problems of extreme hostile, aggressive behavior of mentally retarded children from impoverished backgrounds.

After review of research relating to place of dance in programs for mentally retarded persons and to the significance of dance programs in perceptual-motor development programs, Calder (1972) concluded that despite limitations of objective studies and subjectivity of others, research reviewed offered conviction of the worth of dance for mentally retarded persons. Positive effects were not only seen in the area of physical education but also in behavior and other areas of the school program.

Drama

A member of the National Theatre of the Deaf urged utilization of creative arts in educating deaf persons. Because creative drama begins where a child is by allowing him to use everyday language to create dramatic scenes out of real or imagined incidents, creative drama is said to free a deaf child from failure associated with written words (Bragg, 1972). With emotionally and academically handicapped adolescents creative dramatics were used to encourage subjects to release inhibitions and increase self-knowledge (Schisgall, Summer, 1973). Dramatization was used with retarded children to satisfy the psychological need to play act, practice speaking clearly, use correct English, follow a teacher's example, learn to memorize, improvise, release energy, use the body, and discover literature (Gitter, 1972). In the Spero and Weiner study (1973) drama was used so children could let loose pent up emotions and improve language ability. In another study (Irwin and McWilliams, 1974), dramatic activities used with children having cleft palates resulted in each child showing significant improvement in verbal as well as social skills.

Music

Greater need is seen for use of music with exceptional children than normal groups. Proper use of this tool can improve speech, help regain use of limbs, improve sense of rhythm, and calm tense bodies (Gilliland, 1955). Music therapy utilized movement and sound in a structured activity to develop group participation, cooperation, individual responsibility, non-verbal communication, self-esteem, and individual expression (Kagin, 1968). In the Spero and Weiner study (1973), music therapy was used to improve one child's self-concept which in turn caused her to become more social, verbal, curious, and creatively expressive. With cerebral palsied children music has been used to stimulate movement and motor activity, strengthen muscles, improve coordination, and for relaxation (Snow and Fields, 1950; Weigl, 1954). Campbell (1972) noted that music helped learning disabled children develop their educational potential since rhythm is basic to bodily movements such as speech, writing, reading, walking, and dancing. With the deaf music has been used to teach rhythm and other aspects of speech, teach and test sound perception, and encourage language development (Hummel, 1971; McDermott, 1971; Samoore, 1970). Goodenough and Goodenough (1970) stressed the influence of music on blind children in physical development, auditory discrimination, and motor development; active participation aided emotional development and self-concept, gave opportunities for emotional outlets, increased creativity,

improved attention span and ability to memorize and stimulated greater social awareness through listening activities in groups which promoted interaction and relationships with others. Dryer and Dix (1968) used music with blind children to open channels of communication where none existed. Wasserman (1972) described a music program for emotionally disturbed children that served as a means for patients to begin communicating both verbally and non-verbally.

Music provided mentally retarded participants with enjoyment, opportunities to express themselves and establish wholesome interpersonal relationships; helped them assume their roles as part of groups; aided them to achieve a sense of accomplishment; and helped them improve their coordination (McClelland, 1970; Srisopark, 1971). Connor and Talbot (1965) related use of musical experiences in an experimental curriculum for young mentally retarded children where singing and rhythms were used to catch the children's interest and provide a vehicle for transfer to other activities; listening and action sequences with a record player were used to focus attention. Cameron (1970) described how music was used to enhance education of mentally retarded children. Basic learning abstractions can be practiced and promoted through the application of intrinsic music symbols, starting with learning at the most elementary level.

Bibliotherapy, Creative Writing, Poetry

Recent interest in literature, poetry, and writing as creative arts for handicapped persons has resulted in a number of highly successful programs in these areas. Poetry and literature are used as therapy as well as being art forms in themselves. These activities are primarily used with emotionally disturbed and mentally ill individuals, but they offer possibilities for enhancing expressive abilities of all persons. In recognition of the increasing role of bibliotherapy, creative writing, and poetry in creative arts programs, a section has been added to the Printed References, which includes 19 references.

Program Aids

Regardless of the specific creative art modality, program aids--activities and guidelines--and program descriptions can be found for almost any handicapping condition. The vast majority of materials--the number greater than the sum of materials found in all other modalities combined--were found for music/rhythms. The number of program materials found in art, crafts, dance/movement, and drama were roughly equal, with art having slightly more than the others.

The handicapping condition for which the most creative arts materials were found was mental retardation--more than twice as many program materials as any other single condition. Program materials were found with some degree of frequency for the following handicapping conditions (in order of greatest frequency): (1) blind and visually impaired, (2) physically handicapped,

(3) deaf and hearing impaired, and (4) psychotic and emotionally disturbed. Creative arts program aids were found for such specific conditions as autism, cerebral palsy, communication disorders, geriatrics, health related conditions, hyperactivity, learning disabilities, minimal brain dysfunction, multiple handicapped, and social maladjustments.

Research

As with program aids, the greatest amount of research concerning use of creative arts with impaired, disabled, and handicapped individuals has been in the area of music/rhythms. Research in this area was found five times more than any other program area, and with the addition of research in music therapy, six times any other program area. With roughly the same amount of research were art, dance, and drama. The frequency of research per handicapping condition was somewhat more evenly distributed. Studies having the greatest frequency dealt with mental retardation and psychoses; no other condition exceeded ten studies.

While the literature is full of examples of behaviors that can be affected by program activities in the creative arts, less than one-third of research studies dealt with verifying theories. Primary areas researched included:

- . Use of creative art activities to bring about change in behavior and/or skill;
- . Surveys of use of a specific modality;
- . Ability of persons having a particular handicapping condition in a specific creative art;
- . Use of a creative art activity as a reinforcer in behavior modification programs; and,
- . Specific training in a modality to increase skill in that modality (e.g., rhythms).

It appears that the bulk of this research is directed toward answering questions only relevant to a specific group at a specific time (e.g., Gerard, 1955--A Survey of Music Activities in Schools for the Handicapped in the New England Area) or totally irrelevant to use of creative arts as program activities with the impaired, disabled, or handicapped persons (e.g., Verneti and Jacobs, 1972--Study to Determine Whether Using Music to Mask Background Noise Would Increase Learning Disabled Children's Productivity).

One group of studies dealt with abilities of persons with particular handicapping conditions to perform successfully in a particular activity. Tyszkiewicz (1972) found an unexpected artistic talent in mentally retarded

children. From a study of deaf and aphasic children, Silver (1970) concluded that there was no reason why an individual who had impaired hearing or language should not have artistic talent. Pang and Harrocks (1968) found that deaf participants scored lower than normal subjects in abstract areas, about the same in concrete areas and higher on elaboration. In another study (Pitman, 1965), blind children scored significantly higher than sighted subjects on musical ability. McLeish (1968) found that average scores of educable sub-normal children equaled those of normal groups in tests involving simple auditory discrimination (i.e., pitch, intensity); these scores dropped significantly in more complex judgments involving memory.

In the Weiner and Spero (n.d.) study of creative arts therapy with mentally retarded children test results showed that this type of treatment helped retarded children sharpen auditory and visual reception and association, and refine verbal and manual expression. Silver (1973) showed that art procedures were useful in teaching ideas of conservation, grouping, ordering, and spatial orientation. Minimal brain impaired children made significant gains in visual perception through participating in creative arts programs (Carter and Miller, 1971). While not always significant, positive effects on academic achievement, motor skills, social awareness and certain aspects of art behavior of intellectually handicapped children and youth were noted as the result of an experimental art program (Mills, et al, 1961). Significant improvement was found after art lessons were introduced to increase creativity of emotionally disturbed children (Gallagher, 1972).

Puretz (n.d.) found statistically significant positive improvement in the self-concept of disadvantaged girls who took part in modern dance as a substitute for physical education. Educable mentally handicapped children had significant sensory-motor improvements related to advances in language abilities and visual perceptions after participating in a dance program (Taylor, 1964). Gittens (n.d.) noted significant improvement in visual closure, gross agility, and self-concept when a dance program was utilized with trainable mentally retarded children. A dance therapy program with psychiatric patients resulted in significant improvement with respect to hypochondriasis; such progress was not found in other personality traits (Balkus, 1968). Overall individual improvement in self-confidence and adjustment to the group resulted from a recreational drama program with emotionally disturbed adolescents (Fowlkes, 1966).

Comparisons of personal and social behavior patterns of three groups of girls who participated in basketball, choir, or no extramural activity in a state training school revealed that while all subjects deviated significantly from norms on factors such as withdrawal tendencies, nervous symptoms, and antisocial tendencies, scores of the basketball group were superior to both choir and control groups on seven factors (Green, 1969). After participating in music activities, post-respiratory patients exhibited a noticeable and sometimes unusual increase in vital capacity measurements (Brim, 1951). Braswell (1970) described a study where music therapy was given to adult rehabilitation clients. No significant differences in either skill in interpersonal relationships or self-concept were found but the experimental group ranked higher in vocational potential as measured by

motivation and attendance. Increased attention span, greater motivation, and more expressive speech were behavioral results attributed to a music program provided mentally retarded subjects (Levey, 1970). In an 18-week music enrichment program for trainable mentally handicapped students, the experimental group made significant gains on the Peabody Picture Vocabulary Test, while both groups made significant gains in basic knowledge, communication, and social behavior (Wingert, 1972). Seybold (1971) found that musical activities when used with speech delayed children produced significant results.

Analysis of these findings suggest something about how impaired, disabled, and handicapped persons are viewed--not as individuals each with his/her own interests and abilities but as labels or diagnostic categories which can be generically pigeon holed! It's time this way of dealing with persons with various handicapping conditions be disposed of and Blatt's (1973) hypothesis considered:

"Given proper conditions, it can be demonstrated that intelligence is plastic, i.e., intelligence is a function of practice and training. That we have not been able to accomplish such change in people is, I believe, less a defect of this hypothesis than it is of our practice."

It is time that interests and needs of persons with various handicapping conditions be recognized. In general, they have the same interests, needs, and abilities regarding creative art activities as any other group; they need to participate in these activities for pure enjoyment. Studies are needed to determine whether or not changes in behavior really result from participating in creative arts activities. When treatment variables cannot be isolated, precautions must be taken not to make unwarranted conclusions. Some studies reported in this section possess one or more of the following design weaknesses: (1) lack of appropriate assessment tools; (2) no control groups; (3) small sample sizes; (4) insufficient treatment time; and (5) inappropriate statistical treatment. However, they still provide insights into behaviors that can be changed through use of creative arts activities and suggest guidelines for future research.

Needs/Recommendations

Review and analysis of research studies, empirical evidence, program information, and other resource materials provide bases for various recommendations for future action and activity in terms of needs, deficiencies, and gaps reflected from this state of the art statement.

Emphasize basic right and need of impaired, disabled, and handicapped individuals to participate in creative arts activities as their interests presuppose them.

End the proliferation of program aids which provide specific program activities; emphasize program aids which provide guidelines, methods, and techniques for providing creative arts activities to

persons with various handicapping conditions; emphasize use and adaptation of program aids developed for the general population.

Provide qualitative analysis of program aids in creative arts designed exclusively for use with impaired, disabled, and handicapped individuals.

Pursue activity analysis of creative art activities in terms of their progressions, sequences, values, and uses with individuals having various handicapping conditions.

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47. Reiland, Robert F. "Dance Workshops Explore Body Awareness." ICRH Newsletter 3:21: 4; 1969.
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50. Seybold, Charles D. "The Value and Use of Music Activities in the Treatment of Speech in Delayed Children." Journal of Music Therapy 8:3: 102-110; Fall 1971.
51. Silver, Rawley A. "Art Breaks the Silence." Children's House 4:4: 10-13; 1970.
52. . Cognitive Skills Development Through Art Experiences: An Educational Program for Language and Hearing Impaired and Asphasic Children." Rehabilitation Literature 34:10: October 1973.

53. Snow, William Beham, and Beatrice Fields. "Music as an Adjunct in the Training of Children with Cerebral Palsy." Occupational Therapy and Rehabilitation 29: 147-156; June 1950.
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57. Tyszkiewicz, Magdalena. "Unintended Artistic Elements in the Drawings and Paintings of Mentally Retarded Children." Psychiatria Polska (Warszawa) 6:3: 267-275; 1972.
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60. Weigl, Vally. "Music as an Adjunctive Therapy in the Training of Children with Cerebral Palsy." Cerebral Palsy Review 15: 9-10; October 1954.
61. Weiner, Carole and Ruth Spero. The Results of a Creative Arts Therapy Program for Mentally Retarded Children. Buffalo, New York: Rehabilitation Center of Buffalo State Hospital, n.d.
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Creative Arts: General Sources

- *1. Alexander Graham Bell Association for the Deaf, Inc. Cultural Activities for the Deaf. Rome, Italy: World Federation of the Deaf, 1967.
ED 021 389.

Cultural activities for the deaf are described and discussed in seven conference papers. Two papers by P. R. Wisner of Gallaudet College treat the role of physical education and athletics for the deaf in a hearing world and psychological contributions of dance to the adjustment of the deaf. Also included are three papers from Poland: H. Burno-Nowakowska, Forms and Methods of Raising the Culture and Shaping of Personality of the Deaf and Their Contacts with the Hearing, reports on the use of leisure time by the deaf; B. Gluszczyk, In Exit from the Circle of Silence, describes a pantomime theater of the deaf; and M. Krysztalowska offers remarks on purpose and organization of education through art in schools for deaf children. In Artistic Activities of the Deaf, N. A. Klykova describes the Moscow Theater Studio of Mimicry and Gesture for the Deaf; and S. Bjorndal considers the role of the visual arts, including film, In How Can One Develop the Esthetic Experiences of the Deaf Child?

2. Carlson, Bernice Wells, and Ginglend, David R. Play Activities for the Retarded Child: How to Help Him Grow and Learn Through Music, Games, Handicraft, and Other Play Activities. Nashville, Tennessee: Abingdon Press, 1961.

Activities suitable for mentally retarded children of less than six years in mental age are described in detail. Chapters consider informal and imaginative play, follow the leader, choral speaking, table work and games, handicrafts, music, and miscellaneous games. A list of 32 books and pamphlets of project ideas and background information on retardation is included.

3. Case, Maurice. Recreation for Blind Adults. Springfield, Illinois: Charles C. Thomas, 1966.

The effects of blindness in adults, activity programs, and the administrative technicalities of these programs are discussed. Activities include arts and crafts, study and participation in dance and drama, group activities and social events, literary and language activities, nature outings, sporting events, and miscellaneous activities. The chain of administration, programing, financing, and physical facilities, including operational problems, are included in addition to the practical problems of recruiting, transporting, and charging patients for the services.

4. Creative Arts for the Handicapped. Denton, Texas: Texas Women's University (76204), 1976. Available from IRUC/AAHPER \$10.50.

Although this is a grant proposal, sections may be useful to individuals trying to implement a creative arts program for handicapped children and youth.

5. Dawson, Alice M. and Warren R. Baller. "Relationship Between Creative Activity and the Health of Elderly Persons." Journal of Psychology 82:1: 49-58; September 1972.

6. Dewey, Margaret A. Recreation for Autistic and Emotionally Disturbed Children. Washington, D. C.: U. S. Government Printing Office, 1973.

Pamphlet discusses recreation for children with autistic behavior based upon 200 questionnaires returned by families with children who have been called autistic at some time in their life. Covers: toys, collections, music, travel, arts and crafts, playground equipment, dramatics, dance, games, sports and outdoor activities, and other specialized interests and practices. Includes recommendations which capitalize upon existing behaviors and interests.

7. Fayette County Public Schools. Special Education Guide for Fayette County Public Schools. Lexington, Kentucky: Fayette County Public Schools (400 Lafayette Parkway, 40503), 1966.

Philosophy, objectives, and administration policies are presented, and descriptions of the programs for the orthopedically handicapped, homebound, speech and hearing impaired, trainable and educable mentally retarded are provided. Program for the educable mentally retarded is explored in terms of activities and materials for language arts, arithmetic, arts and crafts, music, health and safety, science, social studies, and social skills. Bibliography is included.

8. Ginglend, David R. The Expressive Arts for the Mentally Retarded. Arlington, Texas: National Association for Retarded Citizens (2709 Avenue E East, 76011), 1967.

Selected articles to stimulate thinking about the role of expressive arts in educating and training the mentally retarded, and in broadening their interests and activities during leisure time. Areas included: art, arts and crafts, communication and language, dance, dramatics, and music.

9. Gregg, Elizabeth M., and others. What to Do When "There's Nothing to Do." New York, New York: Delacorte Press (Seymour Lawrence Book), 1968.

Collection of creative play ideas for the preschool child. Offers over 600 play ideas involving little or no cost, using items already at hand in every household, such as milk cartons, macaroni, spools, pots, and pans. Includes craft ideas, dramatical play, and music activities.

10. Grove, Richard. The Arts and the Gifted. Proceedings of the National Conference on Arts and Humanities/Gifted and Talented (Spearfish, South Dakota, October 1974). Reston, Virginia: The Council for Exceptional Children (1920 Association Drive, 22091), 1975.

- *11. Jones, Philip R., editor. Areas of Instruction for Trainable Mentally Handicapped Children, n.d. ED 012 544.

Unit outlines on self-care, economic usefulness, language development, social adjustment, music, and arts and crafts are designed for children whose chronological ages range between 5 and 21 years and whose mental ages are between about 2½ to 8 years. Contains objectives, outline of content, sources of information, steps for evaluation, and importance of the unit. The appendix includes a guide for field trips, a sample daily schedule, a progress report form, and conference record forms.

12. Keck, S. Annette, and others. Day Camping for the Trainable and Severely Mentally Retarded: Guidelines for Establishing Day Camping Programs. Springfield, Illinois: Illinois State Department of Mental Health, April 1970.

Resource manual offers guidelines for establishing day camping programs for trainable and severely retarded children. Covered are program structure, organization, evaluation, and other administrative concerns, in addition to suggested physical activities, arts and crafts activities, and music activities. Appended are sample schedules, application forms, job descriptions, a list of materials, and additional ideas for field trips, in-camp activities, and resource people for entertainment purposes.

13. Kidd, John W. Curriculum Guide: Trainable Mentally Retarded Children and Youth. Rock Hill, Missouri: Special School District of St. Louis County, 1966.

Objectives, implementing experiences, and resources in four areas of development are presented for trainable mentally retarded children (ages 6 to 21) on primary, intermediate, and advanced levels. Social development includes adjustment, self-care skills, environmental orientation, and leisure time activities; physical development covers conditioning exercises, motor skills, structured play, and evaluation; development of intellect treats language arts, number concepts, arts and crafts, and music; and occupational development includes homemaking and job training.

- *14. Linford, Anthony G., and Jeanrenaud, Claudine Y. Systematic Instruction for Retarded Children: The Illinois Program--Experimental Edition. Part IV: Motor Performance and Recreation Instruction. Urbana, Ill.: Illinois University, August 1970. ED 054 449.

Manual of programmed instruction for motor skills and recreational activities for trainable mentally handicapped children includes guidelines

on basic recreation movements, rhythm in music, handicrafts, and miscellaneous activities. The justification of each skill selected, prerequisite skills, necessary instructional materials and advanced skills are explained. Evaluation criteria for the model lesson plans are provided.

15. Lobenstein, John H., and others. An Activity Curriculum for the Residential Retarded Child. Madison, Wisconsin: Wisconsin State Department of Public Welfare (Division of Mental Hygiene), October 1964.

An approach to a balanced activity program for the residential retarded child, this guide lists the objectives and desirable outcomes of the program. Three areas of activity are stressed: physical (sports, games, team games, relays, and swimming), expressive (arts and crafts, music, and dramatics), and social (social development, club room, and camping). For each area, suggested activities are organized for preschool, primary, elementary, preteen, teenage, and adult levels.

16. Maynard, Marianne. "The Value of Creative Arts for the Developmentally Disabled Child: Implications for Recreation Specialists in Community Day Service Programs." Therapeutic Recreation Journal 10:1: 10-13; First Quarter 1976.

Suggests a framework for planning a recreation program that includes a strong emphasis on creative arts for developmentally disabled children. General goals of creative arts are related to specific periods of development.

17. McCraig, Virginia, editor. Materials for Nursery School Teachers. Jackson, Michigan: MCCW Publications (4223 Donnelly Road, 49201).

A collection of resources including finger plays, songs with action, poems, games, arts and craft ideas and recipes along with lists of supplementary books and records. Some of the resources are organized around units (weather, nighttime, movement, transportation, etc.), with activities and materials suggested for each topic.

18. National Recreation and Park Association. A Guide to Books on Recreation. Arlington, Virginia: the Association (1601 North Kent Street, 22209), 1968.

Books dealing with all phases of recreation and parks are included in this selected annotated bibliography. Subjects covered include: arts, crafts, hobbies, drama, puppetry, storytelling, games, social recreation, holiday activities, areas, facilities and equipment, and professional development. (746-item bibliography).

19. Parsons State Hospital and Training Center. Mental Retardation Films. Parsons, Kansas: Audio-Visual Department (P. O. Box 738), 67357).

List of 16mm films on mental retardation. Films are listed in alphabetical order and no effort has been made to cross-reference or index them. There are entries in physical education, physical fitness, motor development, recreation, camping, dance, perceptual-motor activities, outdoor education/recreation, art, music, and movement activities with and for mildly, moderately, profoundly, and severely retarded.

20. Pomeroy, Janet. Recreation for the Physically Handicapped. New York, New York: Macmillan Co., 1964.

Types of physical handicaps, incidence, attitudes, objectives, and the values of recreation are discussed. The organization and operation of a recreation program are considered. Suggestions and activities are described for each of the following: drama, music, dance, arts and crafts, special events, clubs and interest groups, active games and sports, social recreation, outings and trips, and day camping.

21. Rathbone, Josephine L., and Lucas, Carol. Recreation in Total Rehabilitation. Springfield, Illinois: Charles C. Thomas, 1959.

The philosophy of recreation in rehabilitation, and general procedures in developing a broad recreation program are presented. Part 2 concentrates upon the needs of various patients and the medical indications for recreational activities for acute illness, convalescence, and chronic disease; motor or physical disabilities; impaired vision, hearing, and speech; mental divergence and asocial behavior; and psychopathology. Music, the graphic and plastic arts, crafts, hobbies, literature and the theater, games and sports, dancing, and special events and parties are examined.

22. Sjolund, James A. "Arts for the Handicapped: A National Direction." American Rehabilitation 2:2: 18-21; November-December 1976.

Traces the direction of art programs for handicapped individuals at the national level. Research supporting the values of art experiences is cited.

23. Thompson, Myrtle F. "The Arts in Therapy: Part 2." Parks and Recreation 1:10: 858, 860, 881; 1966.

The graphic arts, drama, and dance are part of the art therapy program at Essex County Overbrook Hospital in Cedar Grove, New Jersey. Patients are free to move from one activity to another, minimizing problems to staff of supervision and escort. The general policy in scheduling of activities is to approximate conditions the patients will meet later in work and play.

24. Tucker, Dorothy G.; Seabury, Barbara-Jeanne; and Canner, Norma. Foundations for Learning with Creative Art and Creative Movement. Boston, Massachusetts: Massachusetts Department of Mental Health (Division of Mental Hygiene), 1967.

Discusses theory, principles, and practices in early childhood education with emphasis on creative activities. Creative art activities provide directions for: activities with few restrictions--stimulating touch and technique; activities with few restrictions--emphasizing tools and techniques; activities with complex media--emphasizing procedures; activities with media restrictions--emphasizing an end product and increase of attention span; group projects--children work individually; and group projects--children work collectively. Creative movement section stresses exploration of space and experiences, discovery of self, and rhythm development.

25. Wethered, Audrey G. Movement and Drama in Therapy. Boston, Mass.: Plays, Inc., 1973.

Explores the role of body, movement, drama, and music in helping the emotionally disturbed begin to come to terms with themselves and with daily living. Outlines basic principles and discusses their practical and therapeutic values. Presents tested methods for using movement, drama, and music, giving detailed accounts of individual and group experiences. Lists useful musical pieces.

Art, Art Therapy, Arts and Crafts

- *101. Alexander, Dorothy Whitacre. Arts and Crafts for Students with Learning Difficulties. Elwyn, Pennsylvania: Elwyn Institute, 1968. ED 037 872.

A number of arts and crafts projects designed for therapy with students with learning disabilities are presented. All materials needed are listed and complete directions are given with an illustration showing the finished product for 36 projects. Materials used are easily obtained and can generally be found in the home.

102. Alkema, Charles J. Art for the Exceptional. Boulder, Colorado: Pruett Publishing Company, 1971.

Includes specific chapters on physically handicapped, emotionally disturbed, juvenile delinquent, deaf, gifted, blind and mentally retarded children. Presents topics such as motivating the retarded, selecting and presenting an art topic, sources of art topics (i.e., field trips, scrap materials, phonograph records, imaginary occupations, science, self-portraits), art appreciation, evaluating the art product, special techniques, methods, and materials (i.e., television displays, demonstrations, printing techniques, subtractive method, additive method, stencil printing, monoprints), metal tooling, paper sculpture, mosaics, stitchery, puppetry, clay work, finger painting, crayon techniques, collage techniques, woodworking, and weaving.

103. Alkema, Chester Jay. "Art and the Exceptional Child. Part II." Children's House 3:1: 12-15; Winter 1968.

The challenge presented in the teaching of art to the mentally handicapped is explored in the second part of a two-part series. Selected materials, techniques, and teaching methods designed to meet the creative needs of the mentally handicapped are presented. Techniques to develop the child's verbal expression through art are also described.

104. . "Implications of Art for the Handicapped Child." Exceptional Children 33:6: 433-434; February 1967.

Discusses the value of art experiences relative to the physical and social emotional development of the handicapped child. Describes several adaptations of painting techniques for the orthopedically handicapped.

105. "An Art Gallery for the Blind." Programs for the Handicapped 75:8: 11-13; December 30, 1975.

The Mary Duke Biddle Tactual Art Gallery (North Carolina Museum of Art) is designed for both blind and sighted persons to enjoy. This article describes the gallery and gives suggestions for organizing such a gallery.

106. Art Therapy for the Handicapped: A Select Reading List. London, England: Institute for Research into Mental and Multiple Handicap (16 Fitzroy Square, W1P 5HQ), November 1975. 20¢.

107. Baumgartner, Bernice B., and Shultz, Joyce B. Reaching the Retarded Through Art. Johnstown, Pennsylvania: Mafex Associates, Inc., 1969.

Suggestions concerning growth through a good classroom climate, orderly arrangements, displays, and a good visual experience; a new development through art, concept differentiation, motor and sensory skills, self-fulfillment and thought processes, and art as therapy; and the art program itself. The program consists of drawing and painting; playing with blocks; tearing, cutting, folding, and pasting; printing, modeling; using fabric; creating three dimensional objects with cardboard, wood, and scrap materials; and learning to think, write, use the body, and learn number concepts.

108. Benson, Kenneth, and Frankson, Carl. Creative Nature Crafts. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.

Suitable guide to using inexpensive materials as the core of a successful craft program. In addition to 90 specific craft projects for all age groups involved in camping and outdoor education programs, sections of the book discuss tools and materials, collecting materials, dyes and dyeing, and safety in plant selection. A step-by-step

procedure is outlined for each project, so that the novice as well as the experienced instructor or counselor will find the publication useful.

109. Bergen, Richard Dean. Art Oriented Work Experience and Its Effect on Hospitalized Seriously Emotionally Disturbed Adolescents. Doctoral dissertation. Lawrence, Kansas: University of Kansas, 1972. Available from University Microfilms, P. O. Box 1764, Ann Arbor, Michigan, 48106. (Order No. 72-32844, \$10.00 papercopy; \$4.00 microfiche.)
- *110. Blessing, Kenneth B. A Potpourri of Ideas for Teachers of the Mentally Retarded. Milwaukee, Wisconsin: Wisconsin University. Madison: Wisconsin Department of Public Instruction, May 1966. ED 011 157.

The objective of arts and crafts activities for educable mentally retarded children. Includes more than 85 art and craft ideas, complete with how-to-make directions and illustrations. Thirty-four references are listed.

111. Brown, Jerome C. Christmas in the Classroom. Belmont, California: Lear Siegler, Inc./Fearon Publishers, 1969.

Contains over 100 projects for Christmas decorations utilizing inexpensive materials. Each project lists directions and provides diagrams. Several different patterns utilizing different materials are provided for most of the projects.

- *112. Buffalo Public Schools. Art Projects and Activities for the Mentally Retarded. Buffalo, New York: Division of Curriculum Evaluation and Development, 1969. ED 039 666.

Forty-two art activities are suggested for use with mentally handicapped children. These include miscellaneous activities as well as activities appropriate to the four seasons of the year. For each activity, materials, instructional level, procedure, and variations are specified. In addition, display ideas are presented and recipes given for making materials such as finger paints and the like.

113. Burdge, Jeannette Carol. The Effect of an Arts and Crafts Program on Socialization of Aged Mental Patients. Unpublished master's thesis. University Park, Pennsylvania: Pennsylvania State University, 1972.

- *114. Burris, W. R. A Handbook on the Theory and Practice of Arts and Crafts for Educable Mentally Retarded Children and Youth. Jackson, Mississippi: Mississippi State Department of Education, 1962. ED 044 846.

Guidelines are presented for educational experiences in arts and crafts for the educable mentally retarded (EMR). A general discussion summarizes principles of teaching EMRs, and the place, value, and

vocational implications of arts and crafts in the curriculum. Arts and crafts projects with various materials are detailed. Also included are some recipes, suggestions for equipment and supplies, hints, sources of material, and a list of resources.

115. Campbell, Claire, and Dabbs, Betty Ohlragge. Easy Art. Cincinnati, Ohio: Educational Horizons Publishers (492 Pedretti, 45238), 1974.
116. Campbell, June H. Square Knots for Children. Johnstown, Pennsylvania: Mafex Associates, Inc. (111 Barron Avenue, 15906), 1972.
117. Carkin, Helen S. Instant Art Lesson Plans. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1973.

Sixty art projects in lesson plan form. In each lesson a specific technique is taught which can be applied or modified to involve many more different art projects. Each lesson or project plan includes specific objectives to help provide reasons for teaching each lesson; materials needed; motivational techniques; presentation or demonstration of the step-by-step process; and evaluation procedures.

118. Carlson, Bernice Wells. Make It and Use It: Handicraft for Boys and Girls. Nashville, Tennessee: Abingdon Press, 1958.

Handicrafts that can be made out of common household items or inexpensive materials. Geared to the elementary child, each chapter begins with simple crafts and progresses to the more difficult. Materials used include: paper boxes, food, cloth, yarn, wood, nature materials, and odds and ends found around the house.

119. Carlson, Bernice Wells. Make it Yourself: Handicraft for Boys and Girls. Nashville, Tennessee: Abingdon Press, 1950.

Written for the ten year old child, describes many craft items that can be made out of common household items or inexpensive materials. Begins with more simple craft projects and progresses to more difficult ones. In addition to extensive chapters on paper projects, includes chapters on boxes, vegetables, nature materials, cork, plaster of paris, fabric, and other items found around the house.

120. Cherry, Clare. Creative Art for the Developing Child: A Teacher's Handbook for Early Childhood Education. Belmont, California: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1972.

Principles and activities of a creative art program designed as part of the developmental sequence of the 2 to 6 year old child's growth. Suggestions are given for sources of materials, and illustrations show young children engaged in a variety of art activities. Examples of art activities included are string paintings, wet chalk designs, paper collage, and cardboard box construction. A chapter is given to each art idea in the following areas with the approximate number of

activities in parenthesis: paper (seven), color (12), crayons (10), other drawing materials (10), painting (42), paste (five), scissors (four), manipulative materials (10), woodworking (three), styrofoam (three), print making (two), and special activities (seven).

- *121. Conference of Executives of American Schools for the Deaf. Lesson Guide for Captioned Films VIII: A Training and Utilization Guide. Florida Edition, 1972. ED 067-793.

Presented are guidelines for the use of 65 captioned films for the deaf (numbers for each category are listed in parentheses) which relate to art (four), ecology (six), guidance (five), health and safety (two), language arts (11), physical education (four), science (16), social studies (14), and vocational education (three). Guidelines provide film synopses and suggestions on use, objectives (behavioral and general), motivation, vocabulary, culminating activities, evaluation, and additional resource materials. A complete list of all other educational captioned films for which study guides have been written for the past 8 years appears in appendix.

122. Coombs, Virginia H. "Guidelines for Teaching Arts and Crafts to Blind Children in the Elementary Grades." International Journal for the Education of the Blind 16:3: 79-83; March 1967.

General objectives of an effective arts and crafts program are presented. Various activities are listed for the following skills: dressing skills, use and control of paper, woodworking, weaving, sewing, knitting, pottery and sculpture, leather work, metal work, and art experiences. A bibliography includes six items.

123. Council for Exceptional Children. Arts and Crafts: Exceptional Child Bibliography Series. Reston, Virginia: the Council (1920 Association Drive, 22091), 1971.

Contains 99 references selected from exceptional child education abstracts in the area of arts and crafts. The following information is provided for each entry (which includes research reports, conference papers, journal articles, texts, and program guides): bibliographical data, availability information, indexing and retrieval descriptors, and abstracts. Author and subject indexes are also included.

124. District of Columbia Public Schools. Art Education as Therapy for the Special Academic Curriculum, Guidelines for an Experimental Program in the Junior High School. Washington, D. C.: Department of Special Education, 1965.

The therapeutic approach in art education for mentally retarded and slow learning students is described, and the planning necessary for an effective art program outlined. Also considered are art activities relating to the overall goals of a special academic curriculum, perceptual training through art, and a teacher's guide to the problems of slow learners.

125. Dodd, Frances Groves. "Art Therapy with a Brain-Injured Man." American Journal of Art Therapy 14:3: 83-89; April 1975.

Report's case study of a 24-year-old man brain injured in a car accident. With seven drawings, author discusses his progress toward normal consciousness and functioning.

126. Dodd, Marybelle. Have Fun--Get Well? New York, New York: American Heart Association (44 East 23rd Street, 10010), 1953.

Addressed to teenagers and parents of younger children facing a long convalescence in bed from rheumatic fever or rheumatic heart disease, the pamphlet suggests activities, projects, and hobbies. Instructions are not provided, but rather instruction books are listed for each activity. Bibliographies cite 55 craft publications for teenagers and 22 for younger children along with three publications on rheumatic fever for parents.

127. Drew, Linda N., and Reichard, Gary L. "The Use of Arts and Crafts with Educable Mentally Retarded Children." Journal for Special Educators of the Mentally Retarded 12:3: 174-177, 213; Spring 1976.

Stresses that arts and crafts should be part of the special education curriculum for educable mentally retarded children and adults. The curriculum should neither totally exclude these activities nor base the entire program on them.

128. Enthoven, Jacqueline. Stitchery for Children: A Manual for Teachers, Parents and Children. New York, New York: Reinhold Book Corp., 1968:

Teaching creative stitchery, how to start, what materials to use, and what can be expected of the child at a given age; for children 2½ and continuing through high school age. One section is devoted to children with special problems, including the mentally retarded, physically handicapped, blind, and emotionally disturbed. Material is organized according to age and school grade.

129. Fox, Barbara. Through the Year: Art Projects for Primary Age Children. Skokie, Illinois: Priority Innovations, Inc., 1970.

Art projects that have been used successfully in regular and special education classrooms at the primary level. Activities are centered around the seasons and holidays and require only those supplies which are readily available.

130. Francois-Michelle School. "Therapeutic Art Programs Around the World, IV. Art and Applied Art by Mentally Defective Children." Bulletin of Art Therapy 7:1: 29-33; October 1967.

An art program for mentally retarded children (ages 7 to 18, IQ's 35 to 75) is described in terms of its staff, goals, facilities, and

schedule. Also discussed are the teacher's attitude, the children's artistic abilities, and the program's success.

131. Frankson, Carl E., and Benson, Kenneth R. Crafts Activities--Featuring 65 Holiday Ideas. Englewood Cliffs, New Jersey: Educator's Book Club, 1970.

Crafts activities specially designed for quick and easy use by children in grades K-6, to be coordinated with major holidays. Each activity tells what materials are needed, how to proceed step-by-step, how to take special care in handling certain materials, and how to encourage imagination and creativity.

132. Fukurai, Shiro. How Can I Make What I Cannot See? New York, New York: Van Nostrand Reinhold Co. (Division of Litton Educational Publishing, Inc.), 1974.

Records the experiences and impressions of the author in teaching art to blind and partially sighted. Part I is an account of the blind students' progress from their first expressions in clay to their later work in drawing. Part II explains and illustrates congenitally blind children's first attempts in clay. The final sections record comments of the blind children in conversation with the partially sighted.

133. Gair, Sondra B. "Form and Function: Teaching Problem Learners Through Art." Teaching Exceptional Children 9:2: 30-32; Winter 1977.

The GARR Program described in this article uses the arts to reach children with behavior, emotional, perceptual, and learning problems. Seven major art concepts are taught through a slide-cassette program that challenges learners to solve realistic problems through art.

134. . . "An Art-Based Remediation Program for Children with Learning Disabilities." Studies in Art Education 17:1: 55-67; 1975.

Author carried out an evaluative study to determine the effects of an art-based remediation program on the psycholinguistic abilities of twenty learning disabled children.

- *135. Gantt, Linda, and Schmal, Marilyn Strauss, compilers. Art Therapy: A Bibliography, 1974. ED 108 401; \$6.97 plus postage.

Presents 1175 citations (1940-1973) on art therapy. References are listed alphabetically by author in 11 categories of art therapy.

136. Goldstein, Herman. "Craftmobile for Seniors." Parks and Recreation 1:9: 719; 1966.

Describes the craftmobile hobby program-on-wheels which serves the aged and disabled in Cleveland, Ohio.

137. Gould, Elaine, and Gould, Leon. Crafts for the Elderly. Springfield, Illinois: Charles C. Thomas, 1971.

Written for nursing home craft directors and all who work with the elderly. Describes the therapeutic aspects, socialization experiences, and other benefits of a craft program. Seventy-five craft projects are reviewed step-by-step.

138. Groff, Linda B. "Recreational Arts and Crafts for the Mentally Retarded." Therapeutic Recreation Journal 3:3: 29-32; 1969.

Set of guidelines for a recreational arts and crafts program. Stresses simplicity of task, individual attention, and freedom of choice.

139. Haines, Norma. "Guide to the Literature of Art Therapy." American Journal of Art Therapy 11:1-2: 25-42; October 1971-January 1972.

Annotated bibliographic listing of literature on art therapy. Seventy-one listed sources grouped into: bibliographies, indexes, abstract journals, journals, reviews, congresses, catalog collections, picture collections and exhibition catalogs, case studies, general works on art and mental illness, general works on art and psychoanalysis, general works on art therapy, and bibliographic and annotation aids.

140. Harper, Grady. "Toe Painting--A Special Education Project." Exceptional Children 32:2: 123-124; October 1966.

Discusses the use of toes and feet in a "finger painting" type activity for the orthopedically handicapped.

141. Haupt, Charlotte. Beginning Clay Modeling: An Approach for Elementary School Children. Palo Alto, California: Fearon Publishers, 1969.

This book is designed to give the inexperienced elementary school teacher essential information about working with clay. Based upon the belief that a child must learn basic techniques before he can take off from structure and be creative. It provides four lessons each concerned with making a different object (ball, bowl, human figure, and an animal) that will help the child gain necessary techniques for working with clay.

142. Henry, Edith M. Evaluation of Children's Growth Through Art Experiences. Reston, Virginia: The National Art Education Association (1920 Association Drive, 22091), 1953.

Report intended to give a picture of our understanding of the kinds of growth that may take place in children through art experiences and of our stage of development in securing an evaluation of this growth. Findings from teachers, parents, and children are summarized in an

attempt to define satisfactory growth, behavior characteristics of children who are growing satisfactorily, evidence of growth--how to gather and evaluate it--and contributing conditions for maximum growth through the best possible learning situations.

143. Hershoff, Evelyn Glantz. It's Fun to Make Things from Scrap Materials. New York, New York: Dover Publications, Inc.

399 easy projects using boxes, tin cans, paper bags, bottles, buttons, crepe paper, and similar materials.

144. Hollander, H. Cornelia. Creative Opportunities for the Retarded Child at Home and in School. Garden City, New York: Doubleday & Co., 1971.

Six booklets--Getting Started, Finger Painting and Print Making, Drawing and Painting, Clay and Other Dimensional Media, Stitchery, and Woodworking and Odds and Ends. Written for parents, teachers, volunteers, nurses, and vocational workers. Specific areas include: finger painting, pulling a print, butterfly prints, gadget printing, vegetable prints, stencil rubbings, printing from a prepared surface, silk screen printing, linoleum block prints, scribbling, crayon processes, felt-tip markers, colored chalk drawings, melted crayon drawings, ink drawing, painting, cut-tear-paste pictures, puppets, paper mache, collage, mosaic, wire sculpture, seed pictures, tongue depressor projects, and holiday decorations. Bibliographical listings and additional resources and contacts are included in each booklet.

- *145. Iowa State Department of Public Instruction, and Special Education Curriculum Development Center. Art Integration: A Teaching Program for the Mentally Retarded. Des Moines: the State Department. Iowa City: the University, August 1969. ED 033 498.

To aid the teacher of the mentally retarded in integrating art into other subject areas, two sample projects and two five-lesson units with core activities, one on clothing and one on the State of Iowa, are presented. In addition, suggestions for teachers are listed along with the expectations of normal children and the basics of good art. Directions are given for the use of the media of clay, finger paint, watercolor, tempera, crayon, paper, and other materials; craft projects and ideas for core area activities are proposed. Appendixes list art materials, supply and equipment companies, and books for both teachers and children.

146. Jacobson, Marilyn. "Art as an Experience: An Experiment in Film." American Annals of the Deaf 117:3: 401-402; June 1972.

Described is an art experience using film and rhythm instruments which was created by four deaf fifth grade students in an art class. Working with clear 16mm. film, they applied color, line, and shape directly on the film and then reacted to the projected imagery with variations in rhythmic responses.

147. Jungels, Georgiana. An Introductory Bibliography to Art Therapy. Helmuth, New York: Author (Gowanda State Hospital). Available from IRUC/AAHPER. \$0.50.

Lists bibliographies, books, booklets, films, and journals. Provides a list of universities offering degrees and/or courses in art therapy.

148. Kramer, Edith. "The Practice of Art Therapy with Children." American Journal of Art Therapy 11:3: 89-116; April 1972.

Extensive article on the practice of art therapy with emotionally disturbed children begins with a short explanation of the program between 1968 and 1970 in the child psychiatric ward of Jacobi Hospital in New York City. Two illustrative sessions are described.

149. Kramer, Edith. Art as Therapy with Children. New York, New York: Schocken Books, January 1972.

Art therapy with emotionally disturbed children is discussed with emphasis upon art as therapy rather than on psychotherapy using art as a tool. Case histories of emotionally disturbed children and their art work illustrate the discussion. Psychological problems focused upon are sublimation, defense, and aggression. Also examined is the rise of art therapy as a profession and its relationship to art education.

150. Lambert, Carroll, and Christensen, Sandra. What a Child Can Do. Boulder, Colorado: Pruett Publishing Co., 1964.

Arts and crafts activities for children are described including: finger painting, clay and paste, media for sensory experience, paint and painting ideas, collages, creative activities using miscellaneous materials, science experiences, and food experiences. Instructions on how to conduct the activities are provided. Line drawings and photographs illustrate activities.

151. Laskin, Joyce Novis. Arts and Crafts Activities Desk Book. West Nyack, New York: Parker Publishing Co., Inc., 1971.

Presents over 110 arts and crafts ideas to develop creative expression while teaching important new learning concepts. Art lessons are designed to correlate with such activities as space study, foods and nutrition, music and dance, and the human body. Projects range from simple to complex and are geared to all age groups. A checklist of materials needed, motivational techniques and background information, follow-up activities, and classroom management hints are included with each lesson.

152. Lindsay, Zaidee. Art and the Handicapped Child. New York, New York: Van Nostrand Reinhold Co., 1972.

Suggestions and ideas for creative art activities for physically and mentally handicapped children. Discusses briefly: visual handicaps, auditory handicaps, autism, brain damage, and mental retardation. Art activities are suggested in the areas of drawing, painting, modeling, carving, placing, printing, and puppets.

153. Lindsay, Zaidee. Learning about Shape: Creative Experience for Less Able Children. New York, New York: Taplinger Publishing Co., 1969.

Art education for the educable mentally handicapped is described with an emphasis on shape rather than real life subjects. Building shapes, materials used, handling shapes, repetition, and creating shapes are discussed as are discovering space shapes, creating dimension, and making contrasts. Attention is also given to feeling and creating rhythmic shapes, the influence of materials and tools, making patterns, shapes and textures, related space, and irregular arrangements.

154. _____. Art is for All: Arts and Crafts for Less Able Children. New York, New York: Taplinger Publishing Co., 1968.

Art activities for educationally subnormal children are presented in the areas of painting, carving, printing, paper construction, mosaics, collages, paper and wire sculpture, embroidery, and a puppet theatre. Seventy-two illustrations provide examples of students' work for each area; suggestions for teachers are included.

155. _____. Art for Spastics. New York, New York: Taplinger Publishing Co., 1966.

Plans for art projects which incorporate the careful selection of materials and the use of unorthodox tools are discussed. Each activity is designed to help improve muscular coordination and to provide creative outlets for the hemiplegic spastic child. Chapters give methods and helpful hints in developing projects in cutting into materials, drawing and painting pictures, modeling, space filling with various materials, space filling by printing, and fabric decorating.

156. Linse, Barbara B. Arts and Crafts for All Seasons. Belmont, California: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1966.

Designed to provide classroom teachers with basic arts and crafts techniques in a progressive sequence of varied and exciting projects. Activities capitalize on the natural motivational factor of holidays and seasons.

157. _____. Elementary Art Activities. Belmont, California: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1961.

Guide for teaching young children the elements of art (line, shape, color, and texture) and the principles of design (rhythm, emphasis, balance, and proportion). Provides simple activities that will help

the child to learn these concepts. Directions are included for several activities combining two or more of these elements and principles in the medium of crayon, tempera, water colors, colored chalk, and collages. Also included are helpful hints for using these materials.

158. Lisenco, Yasha. Art Not by Eye: The Previously Sighted Visually Impaired Adult in Fine Arts Programs. New York, New York: American Foundation for the Blind, Inc. (15 West 16th Street, 10011), 1971.

Written as an aid for including blind adults in the community art program, this book presents methods for teaching blind and severely visually impaired adults in integrated creative art classes. Sections deal with characteristics and techniques of the student, media and techniques for the art activity, and methods and techniques for the instructor. Art activities discussed cover: painting for visually impaired; drawing, reliefs, sculpture, mosaics, and graphic media for both blind and severely visually impaired individuals. Bibliography included.

159. Little, Willard. "Training in Pre-Art Skills." The Pointer 20:2: 16-17; Winter 1975.

Stresses the need to teach motor handicapped children basic skills before going into regular art lessons. Skills described include holding a pencil, tracing, scissors, general work habits, and color.

160. Lovano-Kerr, Jessie, and Savage, Steven L. "Survey of Art Programs and Art Experiences for the Mentally Retarded in Indiana." Education and Training of the Mentally Retarded 11:3: 200-211; October 1976.

This study attempted to ascertain what classroom and art teachers of retarded students perceived to be their needs and problems in teaching art and what they perceived as effects of art on their students. Results indicated a need for more teacher training.

161. _____. "Incremental Art Curriculum Model for the Mentally Retarded." Exceptional Children 39:3: 193-199; November 1972.

Reviews the relative position of art in special education curriculums, summarizes existent research literature related to art and the mentally retarded, and presents the beginnings of a structured, sequential, behaviorally based art program for educable mentally retarded children. Includes a method of assessing the individual's increment of learning in the areas of visual analysis, perceptual discrimination, self-awareness, and self-concept. Brief descriptions of three introductory lesson plans are included.

162. Macaluso, Charles. An Experimental Investigation of the Effects of an Arts and Crafts Program on the Productivity of the Trainers at the Occupational Center of Union County. Master's thesis. Newark, New Jersey: Newark State College, n.d.

163. McNeice, William C., and Benson, Kenneth R. Crafts for the Retarded: Through Their Hands They Shall Learn. Bloomington, Illinois: McKnight and McKnight Publishing Co., 1964.

Practical, sequential creative arts and crafts projects for the retarded. Projects are coded to indicate the use of small or large muscles, the degree of difficulty, and the required time for completion.

164. Mississippi State Department of Education. A Handbook on the Theory and Practice of Arts and Crafts for Educable Mentally Children and Youth. Jackson, Mississippi: the State Department, n.d.

Discusses theory and rationale for arts and crafts in the special education program. Describes many craft projects in a variety of media. Special resource lists include: recipes, suggested materials and equipment, sources of materials, resources for free materials, and a bibliography.

165. Moriarty, J. "Collage Group Therapy with Female Chronic Schizophrenic Inpatients." Psychotherapy: Theory, Research and Practice 10:2: 153-154; 1973.

Discusses a combined form of verbal and activity group therapy in which chronic schizophrenic patients were engaged in collage-making as a structured, less threatening activity than art therapy.

166. Mullins, June B. "The Expressive Therapies in Special Education." American Journal Art Therapy 13:1: 52-58; October 1973.

Suggestions are made as to methods by which special education curricula for blind, physically handicapped, delinquent, drug-addicted, or emotionally disturbed children can effectively utilize recent developments in the expressive arts. Actual pictures drawn by such children are reproduced to illustrate the use of innovative art therapy as a means of communication and understanding.

167. Pattemore, Arnel W. Arts and Crafts for Slow Learners. Dansville, New York: Instructor Publications, Inc., 1969.

This booklet presents projects which have been used in special education art classes successfully. Contents include planning a program, the teacher's role, picture making, design, gifts, lettering, modeling, paper mache, casting, ceramics, model building, paper sculpture, mobiles, box sculpture, weaving, print making, found materials, puppetry, seasonal crafts, classroom decorations, and displaying children's works.

168. Peck, Ruth L., and Aniello, Robert S. What Can I Do for an Art Lesson? Practical Guide for the Elementary Classroom Teacher. West Nyack, New York: Parker Publishing Co., Inc., 1966.

Sixty art lessons for elementary children. Each lesson contains objectives, lists of materials needed, and suggestions on motivation, transition to and supervision of work periods, and evaluation of pupil's work. Lessons are graded for appropriate age range, but suggestions are given for making them applicable to other ages. Sections cover: tempera paint, water color, finger paint, wax crayons, chalk and charcoal, cut paper, fabric, transparent materials, 3-D materials, and print making.

169. Perlmutter, Ruth. "Papercrafts and Mobiles." Teaching Exceptional Children 4:3: 134-141; Spring 1972.

Presented are practical guidelines for making selected papercrafts and mobiles that are said to stimulate mentally handicapped children's imaginations. Projects include tissue paper designs and cutouts, paper foil cutouts for a seascape, a paper mosaic, a cereal collage of a sailboat, a pipe cleaner mobile, a pine cone mobile, an origami bird mobile, a butterfly mobile or wall decoration, and a fish mobile.

170. Perlmutter, Ruth. "Constructing." Teaching Exceptional Children 4:1: 34-41; Fall 1971.

Described are construction guidelines for 13 art projects developed at a school for mentally handicapped children. Art projects explained in detail include styrofoam roosters, pipe cleaner skier, hand puppet, tile patterns, yarn and stone mosaic, yarn geometrics, shadow box, show in a shoe box, bumblebees and flies, pine cone rabbits, plaster relief, nutshell sailboats, and merry-go-round.

171. Platts, Mary E. Create. Stevensville, Michigan: Educational Service, Inc., 1966.

Hundred of ideas to help children grow in their skills, knowledge, and attitudes in art. Projects can be done with materials commonly supplied by most schools, with scraps brought from home, or with materials which may be purchased at a nominal price. Projects can be adapted to a wide variety of grade levels. Each represents either an unusual medium, or an unusual treatment of a common medium.

172. Popplestone, John A. "The Validity of Projective Interpretations of Art Products of Mentally Retarded Individuals." American Journal of Mental Deficiency 59:2: 156-159; 1970.

- *173. Rainey, Ernestine W. Art for Young Children, revised edition, 1974. ED 126 660; \$4.67 plus postage.

This manual is designed to help plan art experiences for children with developmental problems. Sections on pasting, cutting, crayons, clay, finger painting, paper tearing, and crafts list activities, materials needed, and procedures for teaching.

174. Ring, Nigel D. "Miscellaneous Aids for Physically Handicapped Children." Inter-Clinic Information Bulletin 12:3: 1-12; December 1972.

Describes various aids for the physically handicapped, many of which can be homemade. Aids include those for mobility, self-help skills, and education. Of interest to the recreator are spring-loaded scissors and various pencil holders.

175. Robbins, Irene. Arts and Crafts Media Ideas for the Elementary School Teacher. West Nyack, New York: Parker Publishing Co., Inc., 1973.

Over 170 multi-media projects in crayon, ink, dyes, paint, graphics, paper, pastels, yarn, string, wire, stone, wood, reed, textiles, plaster, styrofoam, and wax. Provides illustrations, step-by-step procedure instructions and helpful hints that require no art training to use.

176. Ross, Wendy M. "The Children's Experimental Workshop." Parks and Recreation 10:9: 27-31, 60-61; September 1975.

Visually handicapped children are involved in a creative arts experience at Glen Echo Park, Maryland. Both handbuilding and potter's wheel techniques have been used successfully with clay.

177. Roukes, Nicholas. Classroom Craft Manual. Belmont, California: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1960.

The purpose of this book is to acquaint teachers with practical and successful craft techniques and activities. Several techniques are discussed and directions for appropriate projects are included. Some techniques included are: paper sculpture, collage, paper mache, mosaics, constructions, sculptures, stitchery, weaving, and graphics. The projects included use several different mediums for each technique.

178. Rubin, Judith A. "Art is for All Human Being--Especially the Handicapped." Art Education 28:8: 5-10; December 1975.

Author developed a program for handicapped children, enabling them to express themselves creatively and expand the psychological image they project upon others.

179. Rubin, Judith A. "Through Art to Affect: Blind Children Express Their Feelings." New Outlook for the Blind 69:9: 385-391; November 1975.

Describes the feelings and fantasies expressed in and through art by multiple handicapped visually impaired children. Children express need for freedom of movement and expression, and their anger and fear about injury, rivalry, uniqueness, and blindness.

180. St. Louis Public Schools. Handbook of Crafts for Slow Learners. St. Louis, Missouri: Production Committee, St. Louis Public Schools, 1959.

Craft guide to enable teachers of slow learning children to introduce various materials and techniques. Extensive illustrated instructions for projects of paper, fabrics, wood, metal, plastics, nature, glass, and clay. Suggestions for materials and tools included.

181. San Diego County Department of Education. Art Guide: Let's Create a Form. Washington, D. C.: Association for Childhood Education International (3615 Wisconsin Avenue, N. W., 20016), 1969.

Designed as a teaching guide for art from primary through upper grades, the booklet briefly describes materials and equipment, the process involved, teaching hints, and some evaluation techniques for a number of art forms. The forms included are the assemblage, puppets, mobiles and stabiles, carved forms, sand casts, paper sculptures, wood sculptures, salt dough, paper laminations, clay models, woven baskets, and other woven materials.

182. Schmidt, Alfred. Craft Projects for Slow Learners. New York, New York: John Day Co., 1968.

Thirty illustrated step-by-step craft projects. Aimed to simplify teaching of crafts so that an unskilled teacher can help even the slowest child in the class make something with his own hands. Variety of media used include clay, paper, paper mache, paint, and wood.

183. Schwartz, Alma. Art Guide for Teachers of Exceptional Children. Aberdeen, South Dakota: Northern State College, 1965.

Describes the nature and goals of art, the qualities of the teacher, the administrator, the parent and the growth stages of the child. A key to activities indicates the areas suitable for each type of exceptionality. The art activities are then described at length. Materials, media, sources, approaches, and processes are suggested.

184. Serban, George. "A Critical Study of Art Therapy in Treating Psychotic Patients." Behavioral Neuropsychiatry 4:1-2: 2-9, 20; 1972.

185. Shea, Ed. "A Home Guide of Arts and Activities for Preschool Hearing-Impaired Children and Others." Rehabilitation Literature 36:12: 376-380, 395; December 1975.

Various activities and methods used in an art program for a 3½ year old hearing impaired boy are presented.

186. Silver, Rawley A. "Children with Communication Disorders: Cognitive and Artistic Development." American Journal of Art Therapy 39-47; January 1973.

187. Silver, Rawley A. "Art and the Deaf." American Journal of Art Therapy 9:2: 63-77; January 1970.
188. Sinclair, D. "Art Teaching for the Blind." Teacher of the Blind 63:3: 65-72; Spring 1975.
- Author explores art for blind persons as a means of therapy, reinforcement of tactile memory, development of manipulatory skills, self-expression, and development of imagination.
189. South Carolina State Department of Education. Arts and Crafts: For Use with Mentally Retarded Students. Columbia, South Carolina: the State Department, 1966.
- Organized by materials, each section describes the material from the standpoint of what it will do, how it should be cared for, and where it can be obtained. Specific projects for each material are arranged in order of difficulty. Suggestions are given as to ways to correlate arts and crafts with other class activities. Materials covered: paper; felt, yarn, cloth, and plastic; wood; metal; nature; paints; and miscellaneous others.
190. Speece, Marjorie E. The Effects of an Art Activities Program on the Participation, Social Interaction, and Behavioral Patterns of Institutionalized Asocial Psychiatric Aged. Master's thesis. University Park, Pennsylvania: the Pennsylvania State University, May 1976.
191. Taylor, Frank D., and others. Creative Art Tasks for Children. Denver, Colorado: Love Publishing Co., 1970.
- Based on the theory that art can provide motivation and materials to help exceptional children attend, respond, follow directions, and explore the environment around them. Presented are 146 art tasks. Two to 22 art tasks are found in the following categories: scribble designs, mixing colors, finger painting, mosaics, printing fun, paper construction, making images, creating designs, magic paper, splitting areas, using imagination, paper weights, greeting cards, collages, using molds, figures and faces, classroom crafts, and potpourri.
192. Taylor, Irving A., and Knapp, Marion W. "Creative Artistic Production of Chronic Schizophrenics Through Simultaneous Sensory Stimulation." Proceedings of the Annual Convention of the American Psychological Association 6:1: 411-412; 1971.
193. Teacher's Arts and Crafts Workshop. West Nyack, New York: Parker Publishing Co., Inc., published monthly.
- Portfolios of art projects: crayon, chalk, charcoal, watercolor, tempera, and tissue paper, which gives opportunity to create drawings, paintings, and simple sculptures. Activities challenge powers of

observation and interpretation while encouraging creative expression. Portfolios of art projects available monthly (except July and August) at \$18/year. Wide variety of art media for elementary students.

194. Uhlin, Donald M. Art for Exceptional Children. Dubuque, Iowa: William C. Brown Company, 1972.
195. Ulman, Elinor, and Dachinger, Penny, editors. Art Therapy in Theory and Practice. New York, New York: Schocken Books, 1975.
196. U. S. Department of Health, Education, and Welfare. Fun in the Making. Washington, D. C.: Office of Child Development, 1973.

Directions for many simple projects that can be made out of scrap materials. Includes ideas on what scraps to save and recipes for paste, play-dough clay, and bubble solution. Projects make use of: egg cartons, milk cartons, aluminum pans, boxes, empty thread spools, margarine tubs, plastic bottles, paper towel rolls, bags, styrofoam meat trays, and bits and pieces of scrap materials.

197. "Weaving the Way to Freedom." The Lion 58:3: 6, 26; September 1975.
Describes a weaving device that enables blind weavers to produce intricate designs without memorizing patterns.
198. Wiggin, Richard G. "Art Activities for Mentally Handicapped Children." Journal of Educational Research 54:7: March 1961.
199. Winkelstein, Ellen; Shapiro, Bernard J.; and Shapiro, Phyllis P. "Art Curricula and MR Preschoolers." Mental Retardation 11:3: 6-9; June 1973.
200. Winsor, Maryan T. Arts and Crafts for Special Education. Belmont, California: Fearon Publishers, 1972.

Provides easy-to-follow directions for more than 100 projects designed to entertain, stimulate, and encourage children in special classes. The book is organized by months from September through June and incorporates appropriate holidays. A description of necessary materials and complete directions are provided for each activity. Illustrations are provided for projects that benefit from additional visual explanation.

201. Wirth, Ruth. "Art for the Handicapped." The Pointer 19:2: 146-148; Winter 1974.

An art program for handicapped children 7-16 years old emphasizes experimentation with a variety of objects and media, such as nature materials and shape templates.

Dance, Movement, and Dance Therapy

301. Andrews, Gladys. Creative Rhythmic Movement for Children. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954.

Explores movement in relation to child development and creativity. Sections cover: movement exploration, development of movement, effects of space and rhythm on movement, making percussion instruments, ideas and compositions for movement, and music and progressions for dance.

302. Barlin, Anne, and Barlin, Paul. The Art of Learning Through Movement. Los Angeles, California: The Ward Ritchie Press, 1971.

Teacher's manual of movement for students of all ages. Representative of chapters are: Involvement Through Stories; Involvement Through Fantasy; Vigorous Movement; Moving with Others; Involvement Through Games; Movement Isolations; Involvement Through Dramatic Play; Involvement Through Emotional Expression; Moving Through Space; and Using Movement in Other Classroom Subjects: General hints and first lesson plans are included.

303. Blankenburg, W. "Tanz in der Therapie Schizophrener (Dance in the Therapy of Schizophrenics)." Psychotherapy and Psychosomatics 17: 5-6, 336-342; 1962.

Describes the use of dance as a therapeutic modality in the treatment of schizophrenia. Various dances from different epochs in the history of dance were employed.

304. Calder, Jean E. "Dance for the Mentally Retarded." Slow Learning Child 19:2: 67-78; July 1972.

The role of dance in education and particularly in the education of the mentally retarded is discussed. Considered are such factors in dance programs as size of class, appropriate selection of types of dances, the variety of accompaniments possible, and the role of the teacher in the dance program. A review of research relating to the place of dance in programs for the mentally retarded and to the significance of dance program in perceptual-motor development programs is presented.

305. Canner, Norma. . . . and a Time to Dance. Boston, Massachusetts: Beacon Press, 1968.

The use of creative movement and dance to help young retarded children is described through narrative and through 125 photographs which represent the physical and emotional growth of a class and illustrate activities and techniques. Teaching methods are suggested for circle activities, nonparticipants, the isolation of body parts, locomotor

movements, activities with sound, instruments, and other materials, and rest period objectives and procedures. A discussion of teachers' workshops is included.

306. Carroccio, Dennis P., and Quattlebaum, Lawrence F. "An Elementary Technique for Manipulation of Participation in Ward Dances at a Neuropsychiatric Hospital." Journal of Music Therapy 6:4: 108-109; 1969.

Discusses ways to increase participation in a weekly dance via manipulation of environmental variables.

307. Chadwick, Ida F. "Historical Aspects of Dance Therapy." Journal of Physical Education and Recreation 48:1: 46,48; January 1977.

Author traces the historical philosophies of dance as therapy.

308. Chapman, Ann, and Cramer, Miriam. Dance and the Blind Child. New York, New York: American Dance Guild, Inc. (1619 Broadway, Room 203, 10019), 1973.

Details of teaching one blind child in a class of sighted children. Includes 8 pages of lesson plans.

309. Cherry, Clare. Creative Movement for the Developing Child: A Nursery School Handbook for Non-Musicians. Belmont, California: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1968.

Activities intended to develop more acute sensory perception through movement during different stages of children's growth. Songs, chants, suggested activities, and games included in the handbook foster development of skills in areas such as crawling, creeping, walking, running, jumping, skipping, whole body movements, kinesthetic awareness, throwing and catching, balance, space orientation, hand movement, and other sensory-motor and perceptual skills.

310. Dowling, Katherine Cloydia. Dance Therapy for Selected Psychiatric Patients. Master's thesis. San Antonio, Texas: Trinity University, 1966.

311. Duggar, Margaret P. "What Can Dance Be to Someone Who Cannot See?" Journal of Health, Physical Education and Recreation 39:5: 28-30; May 1968.

Methods for teaching blind children to dance are suggested, including establishing a verbal vocabulary of movement and using analogy and images. Also explained are methods of developing spatial awareness, body awareness, and rhythmic perception, and of using instruments for matching quality of sound and motion.

312. Fait, Hollis F. Special Physical Education, Adapted, Corrective, Developmental. Philadelphia, Pennsylvania: W. B. Saunders Company, 1966.

Written for prospective physical education teachers in a variety of settings. Discusses visual handicaps, auditory handicaps, cerebral palsy, orthopedic defects, heart conditions, convalescence, nutritional disturbances, other physical conditions requiring adapted physical education, mental retardation, social maladjustment and mental illness, and aging. The following activities and topics are treated: basic skill games, rhythms and dance, individual sports, dual games, team games, swimming, weight training, outdoor education, corrective body mechanics, and developmental programs for physical fitness. An appendix includes suggested films and filmstrips for teachers, film sources, record sources, professional organizations, societies and associations, and periodicals.

313. Farina, Albert M., and others. Growth Through Play. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.

Planned to supply a single source for play activities, songs, games and dances appropriate to ages four through twelve. Helpful to teachers, parents, recreation leaders.

314. Gewertz, Joanna. "Dance for Psychotic Children." Journal of Health, Physical Education, and Recreation 35:1: 63-64; January 1964.

Describes the sessions of a dance therapy program for fifteen psychotic children. Discusses the methods used to elicit participation. Program led by a volunteer-teacher.

315. Glass, Henry "Buzz". Action Time - With Story, Chant, and Rhyme (Vol. I). Hayward, California: Alameda County School Department (244 West Winton Avenue, 94544), 1973.

Collection of 256 chants and rhymes intended to involve the child with the word in action...through dramatics, verse choir, chant, rhyme, story, music, and movement exploration. Variety of materials includes subject matter ranging from rocks, spacemen, rain, clouds, vines, flowers, cowboys, warriors, baseball, football, fishing, boats, and storms, to many animal activities.

316. Godwin, Betty Alice. A Study of the Use of Dance as a Therapeutic Aid With Special Reference to the Mentally Ill. Master's thesis. Chapel Hill, North Carolina: University of North Carolina, 1954.

317. Grassman, Cyrus S. "Modified Folk and Square Dancing for the Mentally Retarded." The Physical Educator 15:1: 32-35; March 1958.

Provides modifications for four standard dances which can be used with groups of mentally retarded age 7-12, IQ 50-75. For each dance

includes: record needed, formation, movement per measure, words when used, and other possible adaptations. Dances include: "Bingo," "Seven Steps," "Masquerade," and "Waltz Quadrille."

318. Hecox, Bernadette; Levine, Ellen; and Scott, Diana. "A Report on the Use of Dance in Physical Rehabilitation: Every Body has a Right to Feel Good." Rehabilitation Literature 36:1: 11-16; January 1975.

Describes and evaluates a dance program for physically handicapped adults that has been going on for three years at St. Luke's Hospital (New York City). Five case studies illustrate values of dance.

319. Hill, Kathleen. Dance for Physically Disabled Persons: A Manual for Teaching Ballroom, Square, and Folk Dances to Users of Wheelchairs and Crutches. Washington, D. C.: American Alliance for Health, Physical Education, and Recreation, June 1976. \$7.95.

320. Huberty, C. J.; Quirk, J. P.; and Swan, W. "Dance Therapy with Psychotic Children." Archives of General Psychiatry 28:5: 707-713; May 1973.

The development and evaluation of a dance program are described. The program was designed to modify a variety of irregular and disordered body-movement patterns common to psychotic children; it was conducted in a day-care unit for psychotic children.

321. King, Bruce. Creative Dance: Experience for Learning. Blawenburg, New Jersey: Dance World Books, 1968.

Introduction to the creative teaching of dance to children. Discusses: creative dance in elementary education, principles and techniques of creative teaching, and interests of children that can be used for dance. One section deals with the teacher's skills and attitude. A bibliography is included.

322. Kratz, L. E. Movement Without Sight. Palo Alto, California: Peek Publications, 1973.

Provides a definition of blindness, the role of relaxation, and posture and locomotion. Activities cover individual stunts and self-testing, rhythms, and dance.

323. Kraus, Richard. Pocket Guide of Folk and Square Dances and Singing Games. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1966.

This book is designed for elementary grades, but it could be used in some instances with older mentally retarded individuals. Begins with such activities as: "Five Little Chickadees" and the "Mulberry Bush" to "Virginia Reel," "Maypole Dance," "Salty Dog Rag" and square dancing.

324. Kubitsky-Kaltman. Teachers' Dance Handbook No. 1. Freeport, New York: Educational Activities, Inc. (P. O. Box 392, 11520), n.d.

Outlines a definite program with progression based on growth and development. Begins with rhymes, songs, plays, and simple dances to more advanced national dances of many countries. Explicit directions and tunes are included in each dance.

325. Latchaw, and Pyatt. A Pocket Guide of Dance Activities. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1958.

Gives explicit directions for movement experiences in play acting, creative movement, music with movement, gradually working from simple nursery rhyme dances to popular folk dances.

326. Lehmann, Eugenia Marie. A Study of Rhythms and Dancing for the Feeble Minded, the Blind, and the Deaf. Master's thesis. Columbus, Ohio: Ohio State University, 1936.

327. Mason, Kathleen Criddle, editor. Dance Therapy: Focus on Dance VII. Washington, D. C.: American Alliance for Health, Physical Education, and Recreation, 1974.

Compilation of articles exploring the development, theory, and methods of dance therapy. Philosophy and methods are examined for the role of the dance therapist in a psychiatric setting, as a member of a clinical team, in group therapy, and in individual work. Techniques for research and observation are examined. Dance is discussed for the following special groups: children with minimal brain dysfunction, the visually-impaired, the deaf, children with emotional or learning problems, and older people. Training and professional status is examined and a dance therapy consultant model presented.

328. Matteson, Carol A. "Finding the Self in Space." Music Educators Journal 58:8: 63-65, 135; April 1972.

Use of motor development activities, physical activities and music with handicapped children is discussed. Use of movement and spatial relationship in music classes with multiply handicapped children is advocated for purposes of aiding in the growth of body and mind. Practical guidelines are then presented to permit children with various handicaps to learn about the qualities of movement and sound.

329. Mossman, Maja. "Movement--The Joyous Language: Dance Therapy for Children." Children's House 8:5: 11-15; Spring 1976.

330. Nagel, Charles, and Moore, Fredricka. Skill Development Through Games and Rhythmic Activities. Palo Alto, California: The National Press, 1966.

Material presented is useful to personnel directing the progression of skill development for various age groups. Definite skills are related to practice in these areas: goals and purposes for developing movement skills; ball skills; rhythm skills; advanced ball skills; team games; and dance skills for folk and social dance. The carefully worked-out progressions and many sequential illustrations make the contents quite appropriate for those who work with the mentally retarded in physical education or recreation programs.

331. Paley, A. M. "Dance Therapy: An Overview" American Journal of Psychoanalysis 34: 81-83; 1974.

332. Perlmutter, Ruth. "Dance Me a Cloud." Children's House 6:6: 15-19; Winter 1974.

Describes how a dance-movement program for inner-city children uses creative dancing to help children communicate with their bodies what they cannot through language. Several techniques which promote free expression are explained including: the "magic circle" exercises to explore and express emotions; space; space as a shape; touch; the importance of touch; and activities which serve to release tension.

333. Plitt, Norna Q. Modern Dancing as an Aid in Psychotherapeutics. Master's thesis. New York City: New York University, 1948.

334. Polk, Elizabeth. "Notes on the Demonstration of Dance Technique and Creative Dance as Taught to Deaf Children, Ages 7-11." Journal of the American Dance Therapy Association, Inc. 1:1: 4-5; Fall 1968.

Methods and techniques for teaching deaf children to dance.

335. Recreation Literature Retrieval Project. "Selected Bibliography on Recreation for the Mentally Retarded." Therapeutic Recreation Journal 3:4: 14, 41-42; 1968.

A bibliography of 34 selected items. Activities include crafts, games, dance, scouting, and camping. Other areas of concern are motor function improvement, social education, cultural deprivation, model cities, adolescent attitudes, home influences, activities programing, and physical education. The selection covers materials published between April, 1964, and July, 1968. A project of the Recreation and Parks Program, the Pennsylvania State University, College Park, Pennsylvania.

336. Robbins, Ferris, and Robbins, Jennet. Educational Rhythmics for Mentally and Physically Handicapped Children. New York, New York: Association Press, 1968.

Presents the use of foundational rhythmic and movement skills which are correlated to the education program of participants. Detailed progression of activities which are well illustrated and easily understood.

337. Robbins, Ferris, and Robbins, Jennet. Supplement to Educational Rhythmics for Mentally and Physically Handicapped Children. Zurich, Switzerland: Ra-Verlag, Rapperswil, 1966.

This supplement is a continuation of original book Educational Rhythmics for Mentally Handicapped Children. Motor action and coordinated movement, accompanied by music, the spoken word, vision, touch, and the natural sense of imitation are discussed.

338. Educational Rhythmics for Mentally Handicapped Children. New York, New York: Horizon Press, 1965.

Using fundamental rhythms with the retarded, program utilizes music, words, pictures, and movements to achieve total child development. Exercises are given for the severely retarded, intermediate, and more advanced.

339. Roberts, A. G. "Dance Movement Therapy: Adjunctive Treatment in Psychotherapy." Canada's Mental Health 22:4: 11; December 1974.

340. Robinson, Christopher, and others. Physical Activity in the Education of Slow-Learning Children. Baltimore, Maryland: Williams and Wilkins Co., 1970.

Guide to physical activity for mentally handicapped children. Suggested activities, materials to use, and teaching methods are recommended for nursery through adolescent age groups in four main areas: educational gymnastics (to learn functional body management), educational dance (to learn to move expressively), skills and games (to learn handling of balls, bats, etc., to be able to participate in games and sports), and specific posture training, which includes corrective exercises for simple muscular or postural defects.

341. Robinson, Violeta Compagnoni. The Effects of Psycho-dance with Neuro-Psychiatric Patients. Master's thesis. Jacksonville, Illinois: MacMurry College, 1957.

342. Rosen, Elizabeth Ruth. Dance in the Therapy of Psychotic Patients. Doctoral dissertation. New York City: Columbia University, 1956.

343. Samoore, Rhoda. "A Rhythm Program for Hearing Impaired Children." The Illinois Advance. 1-3, 15-20; January 1970.

Rhythm program which is based on the conviction that the teaching of rhythmic bodily movements and an appreciation of music facilitate the development of speech in deaf students at both the primary and secondary level. Benefits are cited, and objectives are outlined for rhythm programs in oral and manual departments. The methods and content of the rhythm classes are detailed (body and voice exercises, auditory discrimination practice, examples of songs and dances used, vocabulary development and speech practice techniques, and development of an appreciation and knowledge of musical instruments).

344. Sandel, Susan L. "Integrating Dance Therapy into Treatment." Hospital and Community Psychiatry 26:7: 439-440; July 1975.

345. Schmais, Claire. "What is Dance Therapy." Journal of Physical Education and Recreation 47:1: 39; January 1976.

Explores the differences between dance therapy and dance teaching. Although good dance teaching is therapeutic, dance as therapy requires intentional therapeutic intervention.

346. _____. "What Dance Therapy Teaches Us About Teaching Dance." Journal of Health, Physical Education, and Recreation 41:1: 34-35, 88; January 1970.

The underlying theme of dance therapy, reinforcing the ability to communicate, is reflected through experiences and comments of a dance therapist. Attention is given to the important elements of a dance session and the use of effort-shape theory to give meaning to movement. Exploration of the structure of a typical dance class, the growth of social interaction as a result of dance, the possibilities of using dances from other countries in order to express the culture of other people, and the field of modern dance is discussed in relation to dance therapy.

347. Schnideman, Craig M., and Volkman, Ann. "Music and Movement Involve the Whole Child." Teaching Exceptional Children 7:2: 58-60; Winter 1975.

Camp Greentree (Bethesda, Maryland) is a therapeutic day camp for emotionally disturbed boys. Music and movement experiences are provided to alleviate psychological stress placed on disturbed, aggressive children.

348. Szyman, Robert. "Square Dancing on Wheels." Sports 'n Spokes 2:4: 5-7; November-December 1976.

Nearly 50 persons are members of the Colorado Wheelers, a square dance club for individuals in wheelchairs. How to form such a club, as well as basic square dance maneuvers, are discussed in this article.

349. Task Force--Children's Dance, Dance Division. Guidelines for Children's Dance. Washington, D. C.: American Alliance for Health, Physical Education, and Recreation, 1971.

Based on a 1969 survey of elementary physical education programs, discusses the status of dance and the professional preparation of those responsible for dance instruction in the elementary school. Defines objectives, general approach, and methods for dance instruction in the elementary school. Provides guidelines for movement-centered activities that should form the major part of the dance curriculum from early through middle childhood.

350. Tavares, Marilyn D. An Experimental Investigation in Rhythmic Movement of Institutionalized Mongoloid Children. Unpublished master's thesis. Columbus, Ohio: Ohio State University, 1958.
351. Thieler, Virginia L. A Study of Behavior in a Boys' Dance Therapy Group at St. Elizabeth's Hospital. Unpublished master's thesis. Washington, D. C.: Catholic University of America, 1950.
352. Tipple, Blanche. "Dance Therapy and Education Program." Journal of Leisurability 2:4: 9-12; October 1975.
- Describes the dance therapy program at Muskoka Centre (Gravenhurst, Ontario). Over 150 mentally retarded residents participate in ballet, tap, acrobatics, and ballroom dancing.
353. Weiner, Carole. Dance-Movement Therapy Bibliography. Helmuth, New York: Gowanda State Hospital, 1973. Available from ERUC/AAHPER. \$0.50.
- Sources on movement and creative dance applicable to all ages. Emphasis on materials used with mentally, physically and/or emotionally handicapped children. Listings include: articles, bibliographies; books; booklets; films; journals; newsletters; equipment, odds and ends; and musical instruments.
354. Weisbrod, Jo Anne. "Shaping a Body Image Through Movement Therapy." Music Educators Journal 58:8: 66-69; April 1972.
355. Wisher, Peter R. "Dance and the Deaf." Journal of Health, Physical Education, and Recreation 40:3: 81; 1969.
- Discussion of considerations for hearing impaired participants in dance activities. Accompaniment, tactile cues, creativity, balance, relationship to speech development, student interest, and program values are covered.
356. Zeretsky, Sondra. A Survey of Dance Therapy Among Selected Mental Hospitals in the United States. Unpublished master's thesis. Urbana-Champaign, Illinois: University of Illinois, 1957.

Drama, Psychodrama, Puppetry

501. Bach, Roberta S. The Effect of a Creative Drama Program on the Self-Concept of Children with Learning Disabilities. Master's thesis. University Park, Pennsylvania: Pennsylvania State University, College of Health, Physical Education, and Recreation, March 1975.
502. Blake, James Neal. Speech Education Activities for Children. Springfield, Illinois: Charles C. Thomas, 1970.

Designed to be helpful to the classroom teacher and also to the speech therapist, this book suggests activities which will incorporate speech education as an integral part of elementary school education. Stimulation activities described are finger plays, action games, oral reading, choral speaking. Other categories of activities for speech covered are dramatic activities, storytelling, talks, conversation, and discussions.

503. Brookes, Jayne Mooney. "Producing Marat/Sade: Theater in a Psychiatric Hospital." Hospital and Community Psychiatry 26:7: 429-435; July 1975.

504. Carlson, Bernice Wells. Funny-Bone Dramatics. Nashville, Tennessee: Abingdon Press, 1974.

Provides a number of humorous speak-up riddles, dramatic puppet jokes, skits with endings the actors create themselves, and plays with both serious and humorous twists. Directions on how to recite and act each part are included with other useful acting suggestions and dramatic terms.

505. _____. Let's Pretend it Happened to You. Nashville, Tennessee: Abingdon Press, 1973.

Introduces a method of presenting creative dramatics to young children that capitalizes on the relationship between real-life people and storybook people. The process involves choosing a tale, introducing the activity, the opening activity, reading the story, discussion and play planning, the acting, and evaluation. Includes eleven stories with an introductory activity for each.

506. _____. Act it Out. Nashville, Tennessee: Abingdon Press, 1956.

Provides plays--one section for children to act, the other for puppet performances. Includes simple acting instructions.

507. Clayton, Lynette. "Psychodrama with Deaf People." American Annals of the Deaf 116:4: 14; 1971.

508. Clitheroe, T. K. "The Effects of Free Drama on the Interpersonal Relationships of E.S.N. Children." Special Education 54:2: 7-10; 1965.

509. Coleman, Peter. "Playmaking." The Pointer 20:2: 34-35; Winter 1975.

Playmaking is an activity in which children act out real-life situations. Low functioning, non-verbal children can participate through body actions.

510. D'Alonzo, Bruno J. "Puppets Fill the Classroom with Imagination." Teaching Exceptional Children 6:3: Spring 1974.

A brief review of the literature is made and the use of puppets in the classroom is discussed. A list of ten types of puppets that can be made is included. Eleven uses of puppets with exceptional children are given.

511. Davis, Jackson. "A Survey of Theatre Activities in American and Canadian Schools for the Deaf, 1965-1970." American Annals of the Deaf 119:3: 331-341; June 1974.
512. Gaffney, John P., Jr. "Creative Dramatics for Hard of Hearing Children." Volta Review 54: 40; September 1952.
513. Gervase, Ellen L. "Body Puppets in Role Playing." The Pointer 20:2: 36-39; Winter 1975.

The use of life-sized puppets that children wear on their bodies while role playing is described. Role playing helps students consider problems and behavior, and these large puppets facilitate their moving about freely.

514. Gillies, Emily. Creative Dramatics for All Children. Washington, D. C.: Association for Childhood Education International (3615 Wisconsin Avenue, N. W., 20016), 1973.

Presents six basic principles for using creative dramatics with all children: tuning in the senses; listening and recording; pantomime, rhythms and movement; presenting a story; discussion and constructive criticism; and a child who is open. Through the use of these principles, one is shown how to develop a sequential program of creative dramatics which enables children to learn that speaking aloud with ease and conviction and interacting with others creatively can bring deep satisfaction. The reader is taken through the process with three different groups: children for whom English is a second language, emotionally disturbed children, and brain injured children. Twenty resources for creative dramatics are provided.

515. Goodman, Judith, and Prosperi, Marie. "Drama Therapies in Hospitals." Drama Review 20:1: 20-30; March 1976.

Explores the use of drama as a therapeutic tool at various hospitals. Specific dialogue from drama groups is recounted.

516. Gray, Paula E. Dramatics for the Elderly. Doctoral dissertation. (Dissertation Abstracts International 33: 8-A; 4192, February 1973. University Microfilms, University of Michigan, Ann Arbor, Michigan)

517. Harris, Philip Baxter. The Formulation and Direction of a Drama Activities Program in a Mental Hospital. Unpublished master's thesis. Lawrence, Kansas: University of Kansas, 1963.

518. Hayward, Sandra. "Deaf Children Shine in Children's Theater." The Deaf American 29:3: 13-14; November 1976.

The Center on Deafness (Glenview, Illinois) houses a unique Children's Theater of the Deaf. This article describes the Theater's drama program and adaptations used to open dramatics to hearing impaired children.

519. Hutson, Natalie Bovee. Stage. Stevensville, Michigan: Educational Service, Inc. (P. O. Box 219, 49127), 1968.

Written for classroom teachers to help the child become more actively involved in learning. Part one shows how a teacher may work with children in the areas of choral reading, creative dramatics, pantomime, singing activities, and actual stage productions. Part two consists of a calendar of important events and suggestions enabling the teacher to put to use the ideas offered in the first part.

520. Jennings, Sue. Remedial Drama. New York, New York: Theatre Arts Books (333 Sixth Avenue, 10014), 1973.

521. Johnson, David, and Munich, Richard L. "Increasing Hospital-Community Contact Through a Theater Program in a Psychiatric Hospital." Hospital and Community Psychiatry 26:7: 435-438; July 1975.

522. Kaliski, Lotte, and others. Structured Dramatics for Children with Learning Disabilities. San Raphael, California: Academic Therapy Publications, 1971.

Explains the motivational and educational value of dramatics and offers guidelines for a variety of class dramatic activities. Half the pamphlet is devoted to the script for a child-centered play entitled "Happiness Is," using 60 cast members.

523. Karpilow, Babette. "Drama Therapy." Therapeutic Recreation Journal 4:1: 15-16, 44; 1970.

A case history is presented in this brief discussion relating drama therapy to a supervised patient care program.

524. Keysell, Pat. "Extra Problems." Broad Sheet 4:3: 3-5; March 1972. (Flat 14, 30 Crescent Road, N8, 8DA, London, England.)

Describes the author's experiences working in dramatics with the deaf. Goes from the development of a television program for the deaf, to an adult drama group, to teaching dramatics to deaf children. Provides a few suggestions for using mime with deaf children.

525. Koenig, Frances G. "Implications of the Use of Puppetry with Handicapped Children." Journal of Exceptional Children 17: 117; January 1952.

526. Leonard, Anne. "Extra Problems." Broad Sheet 4:3: 6-9; March 1972. (Flat 14, 30 Crescent Road, N8, 8DA, London, England).

Account of the author's teaching practice. Describes five-week experience with mentally retarded young adults in an institution. Discusses the use of movement and drama.

527. Linn, Shirley H. Teaching Phonics with Finger Puppets: Games for Language Development. San Rafael, California: Academic Therapy Publications; 1972.

528. Lovelace, Betty M. "The Use of Puppetry with the Hospitalized Child in Pediatric Recreation." Therapeutic Recreation Journal 6:1: 20-21, 37-38; 1972.

Psychiatrically oriented discussion of puppetry in general short-term pediatric recreation setting. Some specific suggestions are offered for programming using puppets.

529. Lovinger, Sophie L. "Socio-dramatic Play and Language Development in Preschool Disadvantaged Children." Psychology in the Schools 11: 313-320; July 1974.

530. Mahlman, Lewis, and Jones, David C. Puppet Plays for Young Players. Boston, Massachusetts: Plays, Inc. (8 Arlington Street, 02116), 1974.

Twelve royalty-free plays for hand puppets, rod puppets, or marionettes written and/or adapted for production by children. The scripts require from a few to many puppeteers; all are adaptable to performance by live actors. Final section provides suggestions for putting on a successful puppet show; instructions on how to make and manipulate hand puppets, rod puppets, and cloth marionettes; instructions on how to construct puppet stages, sets, and properties; do's and don't's for effective rehearsals.

531. Malatesta, Daniel I. "The Potential Role of 'Theater Games' in a Therapeutic Recreation Program for Psychiatric Patients." Therapeutic Recreation Journal 6:4: 164-166, 190; 1972.

Drama is found to be a valuable tool to facilitate pleasurable social interaction among psychiatric patients. Its use has demonstrated significant value to patients in further understanding their difficulties and in learning new role behaviors which can effectively enable them to deal with their problems.

532. Marcoux, J. Paul. "Helping Emotionally Disturbed Children Through Creative Dramatics." Communication Education 25:2: 174-177; March 1976.

533. Mazer, June L. "Producing Plays in Psychiatric Settings." Bulletin of Art Therapy 5:4: 135-148; July 1966.

534. McIntyre, Barbara. Informal Dramatics: A Language Arts Activity for the Special Pupil. Pittsburgh, Pennsylvania: Stanwix House, 1963.

Handbook presents: a background in informal drama in general for the untrained teacher; a program of informal dramatics for the mentally retarded child designed to accompany the child's reading program, and descriptions of spontaneous and guided dramatic play, story dramatization and role playing by means of examples; and suggested materials including six original stories which have been successfully used by the author.

535. McIntyre, Barbara M., and McWilliams, Betty Jane. "Creative Dramatics in Speech Correction." Journal of Speech and Hearing Disorders 34: 275-277; August 1959.

536. Olson, Jack R., and Hovland, Carroll. "The Montana State University Theatre of Silence." American Annals of the Deaf 117:6: 620-625; December 1972.

Described is the development of a summer touring theatre group of deaf and hearing individuals. Discussed are program selections as well as acting and staging problems resulting from the use of manual communication.

537. Pierini, Mary Paul Francis. Creative Dramatics: A Guide for Educators. New York, New York: Herder and Herder, Inc., August 1971.

An approach to creative dramatics by action is presented with descriptions of pantomime, sensory explorations, observation, imagination, characterization, improvisation, and story dramatization. Art as an approach to creative dramatics includes explanation and illustration of space, movement, rhythm, lines, shapes, color, and texture. The third and last approach to creative dramatics is through storytelling.

538. Pisa, Anthony, and Lukens, Horace. "A Multifaceted Approach to Psychodrama in a Day Treatment Center." Hospital and Community Psychiatry 26:7: 444-447; July 1975.

539. Root, Lawrence T. "Speech Improvement Through Puppetry." Instructor 54: 8; February 1950.

540. Schattner, Regina. Creative Dramatics for Handicapped Children. New York, New York: John Day, Co., 1967.

By providing instructions and sample scripts, the author shows teachers how to broaden the environment of handicapped children through dramatic play. Techniques of play planning, materials, adaptations for handicapped children, play organization, and play presentation are discussed. Nine play scripts and four musical reviews developed by handicapped children are included. A listing of suggested resources includes songbooks, music books, records, and rhymes and poetry.

541. Schuman, Sarah H.; Marcus, Dina; and Nesse, Dorothy. "Puppetry and the Mentally Ill." The American Journal of Occupational Therapy 27:8: 484-486; November-December 1973.

A program utilizing hand puppets in group therapy with psychiatric patients is described. Illustrative case material describing some patients who successfully participated in the program is presented. Included are criteria for successful patient group make up, program organization, and leadership tips.

542. Stensrud, Carol. Creative Drama: Sensory Stimulation and Creativity for the Multiply Handicapped Child. California State University at Chico, n.d. Available from IRUC/AAHPER. \$1.20.

543. Swerdlow, David. "Audio Drama: A Mobile Theater by the Blind." Rehabilitation Record 13:3: 11-14; May-June 1972.

Explained briefly is Audio Drama, a troupe of blind adult, amateur repertory thespians that travels around the New York City area bringing dramatic reading productions of major plays to numerous communities. Comments are provided by several thespians, followed by a short explanation of the personal value gained from participating in a dramatic group.

544. Williams, Chester T. "Recreation for the Blind--A Community Drama Project." Therapeutic Recreation Journal 3:4: 20-24; 1969.

Details the Westchester Lighthouse (New York State) Drama Program with emphasis on community interaction and the production which involved both visually impaired and the sighted at every step.

545. Williams, De Atna M. More Paper-Bag Puppets. Belmont, California: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1968.

Simple directions for completing the paper-bag puppet. Includes patterns for many different puppets based on the topics: community helpers, seasons, and children's stories.

546. Williams, R. L., and Gasdick, J. M. "Practical Applications of Psychodrama--An Action Therapy for Chronic Patients." Hospital and Community Psychiatry 21:6: 187-189; 1970.

Describes the use of psychodrama as part of a multidimensional rehabilitation program for long-term patients, especially designed to teach subjects with a low level of functioning. Twenty men and women who had been hospitalized for an average of 10 years took part in a nine-month psychodrama session. Experiences, problems, and useful techniques are related.

547. Williamson, Neith. The Therapeutic Use of Creative Drama with Children Presenting Behavior Problems. Unpublished master's thesis. Denver, Colorado: University of Denver, 1946.

548. Zajac, Paula, and Miller, Mary. Finger Play. New York, New York: G. Schirmer Co., 1955.

Recommended highly for severely retarded, but all children enjoy and learn from these little drills. Excellent for use with children who have speech problems. Each rhyme has a tune with easy accompaniment, and drawings to demonstrate movements.

Music and Music Therapy

701. Alford, Robert L. "Music and the Mentally Retarded Ethnic Minority Child." The Pointer 19:2: 138-139; Winter 1974.

Suggests guidelines for selection and use of music for the mentally retarded ethnic child who typically encounters language, social, and emotional problems and inferior educational opportunities.

702. Alvin, Juliette. Music for the Handicapped Child. New York, New York: Oxford University Press, 1965.

Musical sensibility in the handicapped child and the contribution of music to a child's general, emotional, intellectual, and social maturation are assessed. Recommended forms and types of music for listening and creating are discussed, and music and musical movement are described for children who are maladjusted, autistic, psychotic, cerebral palsied, physically handicapped, blind or deaf.

703. Antley, John W. Sing and Learn. New York, New York: John Day Company, 1965.

Simple songs related to everyday life with teaching instructions designed to make them more meaningful to retarded children. One section is devoted to music for activities such as hopping, skipping, marching, etc. Also included are directions on how to make simple rhythm instruments and a unit on the use of the toy piano and the tape recorder as teaching aids.

704. Apicella, Anthony. A Survey of Music Activities in the Penal Institutions of Northeastern United States. Master's thesis. Boston, Massachusetts: Boston University, 1952.

705. Bailey, Philip. They Can Make Music. New York, New York: Oxford University Press, 1973.

Discusses the value of music in the lives of physically and mentally handicapped children. Provides notes on teaching music, a means of teaching music notation, methods for teaching instrumental music, and other musical activities. Appendices include gadgets used for adapting musical instruments, a report on music in a special care unit, and directions for musical games. Bibliography included.

706. Baldwin, Lillian. "Music and the Blind Child." School Music Handbook. Boston, Massachusetts: C. C. Birchard, 1955, pp. 598-606.

Describes the participation of blind elementary-age children in such music activities as rhythm bands, eurhymics, flutophone groups, group singing, and individual piano instruction.

707. Becker, Maurice E. "How to Play an Organ with Minimal Leg Musculature." Rehabilitation Gazette 16: 1973.

Describes the physical adaptation of a Hammond Electric Spinnet Organ, Series N-300, which mechanically translates the action of a few weak leg muscles into the rather complex movements normally required to manipulate foot pedals and volume control. Designed for a specific paralysis, slight modifications would be necessary depending upon residual musculature. Specific model made to utilize poor abductor of right leg and poor ankle strength of left leg.

708. Bender, Laretta. "Music Project." Child Psychiatric Techniques. Springfield, Illinois: Charles C. Thomas, 1952, pp. 197-199.

Describes the use of music with children who have emotional problems. Music was found to be most valuable for younger children, particularly rhythmic activities. It was also one of the most important means of training hyperkinetic children.

709. Beresford-Peirse, Sybil. "Telling the Christmas Story." Special Education 59:2: 15-16; 1970.

A program of individualized music therapy in a school for autistic children utilized narration of the Christmas story to enhance responsiveness and self-confidence in the children.

710. Bevans, Judith. "The Exceptional Child and ORFF." Education of the Visually Handicapped 1:4: 116-120; December 1969. (Reprinted from Music Educators Journal, March 1969.)

A music program for the multiply handicapped blind developed by Carl Orff is described. Suggestions are made concerning musical instruments, singing, song development, and movement and dance.

711. . "Development of a Recreational Music Program at Perkins School for the Blind." International Journal for Education of the Blind 14:3: 72-76; 1965.

Describes use of methods other than braille for learning music and offers slow-learning pupils opportunities for creative experiences through the use of instruments mastered with relative ease. Rhythmic songs and games, rhythm band instruments, and flutophones are used.

712. Biglow, N., and Ruken, P. "Music and Milieu." Psychiatric Quarterly 44:3: 502-515; 1970.

Describes music as the main force in milieu treatment of the mentally ill. Use of lullabies and martial music, the combination of music and painting, and a music programs are outlined, along with case histories which indicate the benefits of such programs. Appendix lists the basic instrumentation and repertoire for a concert band, stage band, combo, and chorus.

713. Birkenshaw, Lois. "Music for the Handicapped Child." Leisurability 2:2: 3-9; April 1975.

Stresses need for providing handicapped children with intensive musical experiences, both for the developmental/therapeutic benefits and for leisure education. Author elaborates on developmental benefits and suggests appropriate instruments and songs.

714. Music for Fun, Music for Learning. Toronto, Ontario, Canada: Holt, Rinehart, and Winston of Canada, 1974.

715. Blackwell, Ethel, and Gordon, A. Neal. "Music in Mental Hospitals." Occupational Therapy and Rehabilitation 25: 243-246; December 1946.

Explains the "facts" and background a musician should have when performing for mental patients. The value of music for mental patients and the most therapeutic type of programing were discussed. Desired length of program and expected reactions of patients were also emphasized.

716. Blair, Donald, and Brooking, Mair. "Music as a Therapeutic Agent." Mental Hygiene 41: 228-237; April 1957.

717. Bolander, Betty. "A Special Skill Adapted to the Needs of the Group." Intercom 27:3: 6-7; Summer 1975.

Music activities were used in a variety of situations within a hospital setting. Musical bingo, sing-a-longs, and children's action songs were a few activities initiated.

718. Boyle, Constance M. "Dalcroze Eurhythmics and the Spastic." Spastics Quarterly 3: 5-8; March 1954.

Describes a program of eurhythmics used with a spastic boy in conjunction with piano lessons. Walking and clapping at various tempi, plus the use of other parts of the body were used extensively.

719. Brick, Rose Marie. "Eurhythmics: One Aspect of Audition." Volta Review 75:3: 155-160; March 1973.

Described is a eurhythmics program for hearing impaired primary, preteen and adolescent children using both structured and informal

approaches. At the primary level, informal rhythm bands, creative interpretation of animals, and the composition of simple songs are suggested. Activities such as contrasting human voices and identifying instruments are recommended to help the preteen child understand the sound aspects of pitch, intensity, quality, and direction. Group activities are particularly recommended for adolescents.

720. Browne, Hermina Eisele. "The Use of Music as a Therapy." Mental Hygiene 36: 90-103; January 1952.

The progress of music therapy in the United States from World War I through the organization of the National Association for Music Therapy was briefly surveyed. Following this, a synopsis of the organization and progress of a music therapy program at Marlboro State Hospital, New Jersey, was presented.

721. Bruce, Robert. "Music Therapy: How it Helps the Child." Journal of the International Association for Pupil Personnel Workers 19:2: 74-79; March 1975.

Following a brief review of the role of music in the history of education, author examines the expanding application of music to child therapy. Gives suggestions for a broader application of music in the total school scene.

722. Carabo-Cone, Madeleine. A Sensory-Motor Approach to Music Learning. Book I-Primary Concepts. New York, New York: MCS Music (445 Park Avenue, 10022), 1969.

Background of the Carabo-Cone Method of teaching music, which is based on the theory that structured subject matter can be assimilated if translated into a concrete explorable environment is discussed. Attention is given to the child's own body as a learning aid, his motivation, the mental and visual focus of attention, methods of building skills, some general suggestions for teachers, and descriptions of the rest of the Carabo-Cone Method series of pamphlets.

723. Carey, Margaretta Adelaide. Music for the Educable Mentally Retarded. Unpublished doctoral dissertation. University Park, Pennsylvania: Pennsylvania State University, 1958.

724. Carlson, Bernice Wells, and Ginglend, David R. Recreation for Retarded Teenagers and Young Adults. Nashville, Tennessee: Abingdon Press, 1968.

Summarizes basic social and physical needs of teenage and young adult retardates. Methods and techniques for meeting needs through music, games, parties, sports, hobbies, and other recreational activities are outlined. Activities are listed for special recreational programs, community projects and recreation at home.

725. Cartwright, Joan, and Huckaby, Geraldine. "Intensive Preschool Language Program." Journal of Music Therapy 9:3: 137-146; Fall 1972.

Reports on a nine-week preschool language program involving music therapy for eight autistic and emotionally disturbed children. Songs and finger plays were used to stimulate verbalization and introduce basic concepts.

726. Castellano, Joseph A., and Wilson, Brian I. "The Generalization of Institute Therapy to Classroom Behavior of an Electively Mute Adolescent." Journal of Music Therapy 7:4: 139-143; Winter 1970.

727. Clarke, Janet, and Evans, Elizabeth. "Rhythmical Intention as a Method of Treatment for the Cerebral Palsied Patients." Australian Journal of Physiotherapy 19:2: 57-64; June 1973.

728. Cole, Francis. Music for Children with Special Needs. Glendale, California: Bowmar Publishing Co., 1965.

Materials and procedures for the use of music with physically, mentally, or emotionally handicapped children. Suggestions of ways to present the music are based on recognition of the need for motivational activities involving active participation. The words and music of the songs, suggested accompanying activities, and references to other related songs are included for the following categories: greetings, singing games, rhymes and jingles, folk favorites, make believe, games and dances, and special days.

729. _____. "Music for Children with Special Needs." Music Professional Committee of the California School Supervisors Association 29: 1953-1954.

An outline of materials and methods to employ in teaching music to handicapped children. Includes a bibliography of recommended music texts for classroom use. A list of recommended songs and recordings presented with suggested ways of using them. Equipment and its use in the classroom are discussed.

730. Coleman, Jack L., and others. Music for Exceptional Children. Evanston, Illinois: Summy-Birchard Co., 1964.

Information about various instruments which can be used in the classroom, with special suggestions as to how children with certain handicapping conditions might use the instruments (visually handicapped, aurally handicapped, orthopedically handicapped, educable and trainable mentally handicapped). Words, music, and directions are then given for songs which are especially appropriate for each instrument.

731. Cotten, Paul D., editor. A Handbook on the Theory and Practice of Music for Educable Mentally Retarded Children and Youth. Jackson, Mississippi: Mississippi State Department of Education, Division of Instruction, 1968.

Guidelines for educational music experiences for educable mentally retarded (EMR) students. Music activities are presented by category: rhythmic activities, group singing, singing games and folk dances, dramatizations and choral readings, and creative activities, objectives, procedures, and specific songs and games are given in each category. Also included are instructions for making rhythm instruments.

732. Covalt, Erlita. A Survey and Evaluation of Volunteer Music Entertainment and It's Influence on Patients' Behavior at Winter Veterans Administration Hospital. Unpublished master's thesis. Lawrence, Kansas: University of Kansas, 1958.
733. Crane, Lois Marjorie. The Role of Music in the Interest and Activities of 95 Former Polio Patients. Unpublished master's thesis. Austin, Texas: University of Texas, 1955.
734. Deaver, Mary Jo. Sound and Silence: Developmental Learning for Children Through Music. Pikeville, Kentucky: Curriculum Development and Research, Inc. (211 Bank Street, 41501), 1975.
735. Rhythms and Rhymes for Remedial Learning. Montgomery, Alabama: State Department of Education, Program for Exceptional Children and Youth, 1973.
736. Developmental Music Therapy. Athens, Georgia: Rutland Center, Technical Assistance Office (698 North Pope Street, 30601), August 1974.
737. Dextor, Lane Ann. Music for Special Children. Springfield, Illinois: State Office of Education, n.d.

Collection of suggested references and activities related to music for special children. Provides: guidelines for choosing activities; general goals; specific goals and activities for primary, intermediate and advanced groups; discussions of use of rhythm instruments; and suggested songs that can be used successfully.

738. DiPasquale, Henry John. Teaching Instrumental Music to the Blind. Unpublished master's thesis. Pittsburgh, Pennsylvania: Duquesne University, 1956.

Various ways of presenting musical notation to blind students were explained and rated according to effectiveness. A method of teaching the blind to play musical instruments was presented.

739. Dobbs, J. P. B. The Slow Learner and Music: A Handbook for Teachers. New York, New York: Oxford University Press, Inc., 1966.

Describes the value of music for slow learners and emphasizes the significance of music in the schools. Instructional activities and methods are suggested for group singing, instrumental music, listening, and movement and dance. Appendices provide lists of general background

reading, music books for teachers, song books, records, film strips, books and music for movement and dance, music publishers, and related associations.

740. Dollins, Curtis Nels. The Use of Background Music in a Psychiatric Hospital to Increase Group Conversational Frequency. Unpublished master's thesis. Lawrence, Kansas: University of Kansas, 1956.

741. Dormady, Blanche, and Erving, John. "R-4-R." Green Pages 1:2: 6-8; Spring 1976.

Recording for Recovery (R-4-R), created by Ralph Hoy, is a program that brings music to rehabilitation. Music programs, either determined by Hoy or specifically requested by handicapped persons undergoing rehabilitation, are recorded on tape and processed by six regional R-4-R libraries.

742. Dudas, Virginia Colangel. Utilization of Music Therapy in the Treatment of Cerebral Palsy. Unpublished master's thesis. Pittsburgh, Pennsylvania: Duquesne University (15219), 1954.

743. Dutton, William S. "Why Not Music Like This in All Hospitals?" Reader's Digest 68: 197-202; January 1956.

The work of one particular volunteer, who was responsible for beginning the volunteer program was summarized.

744. Ebej, Dorthy Helen. Music Therapy for Children with Cerebral Palsy at the Ruth Lodge Residential School, Chicago, Illinois. Unpublished doctoral dissertation. Chicago, Illinois: Chicago Musical College, 1955.

745. Eddy, Clark. "No Fingers to Play a Horn." Music Educators Journal 58:8: 61-62; April 1972.

746. Elston, Jody E. The Effects of Teaching a Rhythm Band Activities Program to Hearing Impaired Children: Master's thesis. University Park, Pennsylvania: the Pennsylvania State University, 1975.

747. Epley, Carol. "In a Soundless World of Musical Enjoyment." Music Educators Journal 58:8: 55; April 1972.

748. Erickson, Lorraine B. "Never Say 'You Can't Do That' to an Amputee!" Inter-Clinic Information Bulletin 13:10: 13-14; July 1974.

Relates the experience of one bilateral upper-limb amputee learning to play the trumpet. Describes adaptation necessary and also describes necessary adaptation for playing the trombone.

749. _____. "Keyboard Fun for Children with Osteogenesis Imperfecta and Other Physical Limitations." Inter-Clinic Information Bulletin 12:4: 9-17; January 1973.

Recommended is the recreational use for psychological and social purposes of keyboard instruments with children who have osteogenesis imperfecta or other physical limitations. The piano is particularly recommended. Various adaptations for use by children who cannot play with their hands are illustrated and described. Electric chord organs are suggested for children whose fingers are not strong enough to strike a piano key and for the severely handicapped patient. Based on the article which appeared in Breakthrough, a publication of the Osteogenesis Imperfecta Foundation.

750. Erickson, Lorraine. "Keyboard Fun for Quadriplegics." Rehabilitation Gazette 15: 23-25; 1972.

Describes the use of keyboard instruments by individuals with physically handicapping conditions by use of: piano damper pedal, knuckles and-foot, arm slings and "lollipop" mouthsticks, and tongue-depressor mouthsticks. Also discusses choosing the organ and valuable adaptation of organ to lessen the tension.

751. _____ . "Piano Playing as a Hobby for Children with Problem Hands." Inter-Clinic Information Bulletin 11:6: 6-17; March 1972.

Explains how children with serious hand and arm problems such as amputations and severe deformities can derive benefits, happiness, and satisfaction from learning to play the piano. Several brief case histories and photographs illustrate children with various arm and hand handicaps playing the piano.

752. Fahey, Joan Dahms, and Birkenshaw, Lois. "Bypassing the Ear: The Perception of Music by Feeling and Touching." Music Educators Journal 58:8: 44-49, 127-128; April 1972.

Explained is the ability of the aurally handicapped child to enjoy music by tactual perception. Two educational programs are briefly described to illustrate methods that can be used in teaching music to the deaf. Discussed at some length are the areas of relaxation, movement, auditory training, rhythmic exercises, and speech in which music is said to be able to play an important role.

753. Fielding, Benjamin B. "Two Approaches to the Rehabilitation of the Physically Handicapped, Music Project." Exceptional Children 20: 336-341; May 1954.

754. Fields, Beatrice. "Music as an Adjunct in the Treatment of Brain-Damaged Patients." American Journal of Physical Medicine 33: 273-283; October 1954.

755. Franklin, C. C., and Freeburg, William H. Diversified Games and Activities of Low Organization for Mentally Retarded Children. Carbondale, Illinois: Southern Illinois University (Department of Special Education), n.d. Available from IRUC/AAHPER in xerox (reduced). \$3.70.

Basic principles in teaching physical activities to young mentally retarded children are presented along with child growth and development characteristics and needs, and concepts which contribute to the mental, social and physical health of 8-year-olds. Suggestions are provided for games and contests, dramatized stories, charades, songs, water games, and day camp. Also detailed are physical education in the elementary school and supplementary physical education activities.

756. Giacobbe, George A. "Rhythm Builds Order in Brain-Damaged Children." Music Educators Journal 58:8: 40-43; April 1972.

757. Gilliland, Esther Goetz, editor. "Music in Hospitals." Music News 42:3: 23, 29-33; April 1950.

This issue was devoted entirely to the area of music in hospitals. The guest editor explained the purpose of music therapy, its present status, and the purpose intended in this particular publication.

758. Gilman, Leonard, and Paperte, Frances. "Music as a Psychotherapeutic Agent." Music and Your Emotions. (Edited by Alexander Capurso.) New York, New York: Liveright, 1952, pp. 24-55.

759. Ginglend, David R., and Stiles, Winifred. Music Activities for Retarded Children: A Handbook for Teachers and Parents. Nashville, Tennessee: Abingdon Press, 1965.

Importance of music in the learning of mentally retarded; song material and simple folk dances, along with practical hints; instructions for using the record player, autoharp, and percussion instruments; and sources are given for printed materials and instruments.

760. Glover, Barbara E. A Case Study on the Use of Music Activities for a Brain Injured Child. Unpublished master's thesis. Lawrence, Kansas: University of Kansas, 1955.

761. Goodell, Theresa W. Music and the Handicapped Child. Hancock, Michigan: Copper Intermediate School District (302 Front Street), 1970.

762. Governor Morehead School. Instruction in Music for Visually Handicapped Children. Volume I. Raleigh, North Carolina: Governor Morehead School (301 Ashe Avenue), 1967.

First section deals with music in the early, middle, and late elementary grades, materials needed, junior and senior high school choruses, and individual voice instruction. The other two sections cover piano and organ instruction, from introduction to advanced study. Presented for each category in all three sections are general and specific objectives, and procedures and experiences (including recommended songs and records to use).

763. Graham, Richard M. "Seven Million Plus Need Special Attention. Who Are They?" Music Educators Journal 58:8: 22-25; April 1972.

764. Graham, Richard. Suggested Procedures for Conducting Rhythm Activities on Wards of Chronic and Regressed Mental Patients. Unpublished master's thesis. Lawrence, Kansas: University of Kansas, 1958.

765. Green, Ray. "Music in Veterans Administration Hospitals." Music Teachers National Association, Proceedings, 1948. Washington, D. C.: the Association, 1950, 259-268.

The author outlines the music program operating in Veterans Administration hospitals throughout the country. He presents information concerning the scope and extent of the program, accomplishments to date of this publication, and the way music is being utilized as a direct adjunct in the total treatment program.

766. Guelig, Evangeline. The Effects of Music on the Socially Maladjusted. Unpublished master's thesis. Evanston, Illinois: Northwestern University, 1943.

The author discussed the unfulfilled social and psychological needs of the socially maladjusted and showed how music can help fulfill these needs. The scope of the music program was presented.

767. Halser, Patricia, and Krantz, Robert. "Music Therapy in an Adult Cerebral Palsy Center." American Journal of Occupational Therapy 61-63, 91; March-April 1960.

768. Harbert, Wilhelmina K. Opening Doors Through Music: A Practical Guide for Teachers, Therapists, Students, Parents. Springfield, Illinois: Charles C. Thomas, 1974.

769. _____. "Music Education for Exceptional Children." Music in American Education--Music Education Source Book II. Chicago, Illinois: Music Educators National Conference, 1955, pp. 263-271.

Describes music programs aimed at the needs of the blind and partially sighted, deaf and hard of hearing, speech defectives, mentally retarded and slow learners, brain damaged, orthopedically limited, emotionally disturbed, and the gifted. The exceptional child should be incorporated into the music program of the normal rather than established in a special program for himself and others like him. The objectives and techniques used for the normal can be applied to the exceptional child also.

770. Hart, Lenny. Sound and Action with Theory: Book II. Mill Valley, California: Music in Motion (P. O. Box 331, 94941), 1973.

Music program which promotes perceptual development through music experiences. Covers theory, teacher evaluation, inventory of developmental skills, psychoeducational evaluation for students, and music in motion studies. Includes 21 songs with autoharp accompaniment, 11 verses and rhythmic speech ensembles, and four ensembles for bongo drum instruction for beginners to advanced pupils.

771. Hart, Lenny. Music in Motion, Book I. Mill Valley, California: Music in Motion (P. O. Box 331, 94941).
- Music program which promotes perceptual development through music experiences for kindergarten through sixth grade. Kids' and teachers' manual includes procedures and achievement goals. Provides 17 songs with ostinati accompaniment for autoharp, resonator bells, and other classroom instruments, plus 19 rhythmic speech ensembles.
772. Hatch, Modesta; Hough, Barbara; and Gregg, Gary. Guide for Training Recreation Leaders in Constructive and Creative Recreation Activities for Mentally Retarded. Buckley, Washington: Rainier State School, 1965.
- Guidelines and specific activities for physical conditioning and social recreational activities. Recreational theories and their application to the mentally handicapped are presented. Directions are given for physical exercises, ball and bean bag games, musical and singing games, and fingerplays. The bibliography contains over 66 items.
773. Healey, Bernard J. "Introduction to Music Therapy, with Some Present Day Applications and Possible Areas for Research." Australian Journal of Mental Retardation 2: 136-141; 1973.
774. Hedden, Steven K. "N = 4: A Small-Sample Statistical Technique for Use in Music Therapy Research." Journal of Music Therapy 8:4: 146-151; Winter 1971.
775. Herlein, Doris G. "Music Reading for the Sightless: Braille Notation." Music Educators Journal 62: 42-45; September 1975.
- Author explains how various elements of music are denoted in braille music notation. She suggests the prerequisites for learning music braille, including fundamentals of music theory and a reading knowledge of literary braille.
776. Herron, Carole Jane. "Some Effects of Instrumental Music Training on Cerebral Palsied Children." Journal of Music Therapy 7:1: 55-58; Summer 1970.
777. Hoem, Jean C. "Don't Dump the Students Who 'Can't Do'." Music Educators Journal 58:8: 29-31; April 1972.
778. Hoy, Samuel Alden. The Development of an Adequate Teaching Procedure for the Teaching of Piano to the Visually Handicapped. Unpublished master's thesis. Vermillion, South Dakota: University of South Dakota, 1954.
779. Hudson, Wayne C. "Music: A Physiologic Language." Journal of Music Therapy 10:3: 137-140; September 1970.

- * 780. Iowa State Department of Public Instruction, and Special Education Curriculum Development Center. Music for the EMR: Teacher's Handbook. Des Moines: the State Department. Iowa City: the University, November 1969. ED 036 933.

Discusses presenting and teaching song, using rhythm instruments, playing the autoharp, and planning listening activities. Three-fourths of the handbook consists of singing activities including goals, songs of different types, and teaching methods. Appendices list over 50 recordings, books, and audiovisual aids.

- 781 Jefferson County Public Schools. Tentative Music Guide, Educable Mentally Handicapped, Transition. Louisville, Kentucky: Jefferson County Education Center (3332 Newbury Road, 40218), 1965.

Music units are presented both for the educable mentally handicapped and for slow learners and underachievers. For educable mentally handicapped children, suggestions for musical activities range from nursery rhymes and singing games to social studies and recreation. For underachievers and slow learners, suggestions for musical activities concentrate on animals, social studies, and geography. Books, records, and other musical materials and equipment are cited for each of the two groups of students.

782. Jorgenson, Helen; and Parnell, Martha K. "Modifying Social Behaviors of Mentally Retarded Children in Music Activities." Journal of Music Therapy 7:3: 83-87; 1970.

Describes the modification of inappropriate social behaviors in four moderately retarded children, all 8-9 years old with IQ's from 40-50. The shaker game, the Indian game, the hokey-pokey, and listening to records were used to modify hitting, yelling, pushing, and non-participation.

783. Kaplan, Max. "Music Therapy in the Speech Program." Exceptional Children 22: 112-117; December 1955.

Summary of a music program in operation for children with speech and hearing problems stemming from organic impairments.

- *784. Kesler, Buford, and Richmond, Bert O. Music Training for Severely and Profoundly Retarded Individuals. Athens, Georgia: University of Georgia, 1975. ED 111 128; \$1.58 plus postage.

Investigated the influence of sex, ability, and training method on musical instrument playing ability of 16 institutionalized severely and profoundly retarded persons. Results indicated that with training some severely and profoundly retarded individuals can learn elementary music skills.

785. Klafs, Carl Ernest. Rhythmic Activities for Handicapped Children. Doctoral dissertation. Los Angeles, California: University of Southern California, 1957.

786. Koffer-Ullrich, Editha. "Music Therapy in the Group Therapy Rehabilitation Program." Psychotherapy and Psychosomatics (Akademie Fur Musik und Darstellende Kunst, Vienna, Austria) 15:1: 35; 1967.

787. Kral, Carole. "Musical Instruments for Upper-Limb Amputees." Inter-Clinic Information Bulletin 12:3: 13-26; December 1972.

Suitable musical instruments for various types of upper-limb amputees are suggested. Major instruments are recommended for certain levels and types of amputation, and examples (with photographs) of children who have successfully played the instruments are provided.

788. Krolick, Betty. How to Read Braille Music. Louisville, Kentucky: American Printing House for the Blind (1839 Frankfort Avenue, Box 6085, 40206).

Available in both print and braille, this book is designed for the beginning to advanced blind music student. Students can progress independently as the music advances in its level of difficulty.

789. Lamken, Natalie. 3-D Guitar Chords, second edition. Washington, D. C.: Author (1724 17th Street, N. W., Apt. 72, 20009), 1976. \$53.00.

Duplicates guitar chords in raised form and large type, permitting visually impaired persons to learn the guitar. Complete package consists of book, five cassettes, capo, pick, and fret finder.

790. Landreville, Donald J. Comparative Study of the Uses of Music at the Montana State Prison with Prisons of the Northwest Area. Unpublished master's thesis. Missoula, Montana: Montana State University, 1956.

791. Lanthom, W. "The Use of Music Therapy with Retarded Patients." Music in Therapy. (T. E. Gaston, Editor). New York, New York: Macmillan Co., 1968.

Music therapy and its application to the needs of a retarded child first entering an institution are discussed. The child is then led through the socialization process until interpersonal relationships through music are made easier. Continuing treatment is also discussed.

792. Lehrer-Carle, Inard. "Group Dynamics as Applied to the Use of Music with Schizophrenic Adolescents." Journal of Contemporary Psychotherapy 3:2: 111-116; 1971.

Describes a group music therapy program for patients who cannot play an instrument and cannot concentrate sufficiently to utilize a practice schedule. The program is based on experimentation with

rhythm and sound. Techniques utilizing body percussion, two-member nonverbal communication, and group interaction are discussed.

793. Leisy, Thomas. The Good Times Song Book. Nashville, Tennessee: Abingdon Press.

For those who lead, accompany, or teach informal group singing--and for singers themselves--this is a versatile comprehensive resource. Contains 160 songs of great variety--folk songs, spirituals, nostalgic popular songs, rounds, and many more. Gives vocal and accompanist's scores, tempo suggestions, suggestions for chanting and adapting, plus notes on sources and background.

794. Leonhard, Charles. Recreation Through Music. Cranbury, New Jersey: A. S. Barnes and Company, 1952.

Provides a basic introduction to the possibilities and merits of using music as a recreational activity. The first parts are most relevant for theories and philosophies while the latter half covers the more practical aspects of music activity.

795. Levin, Herbert D., and Levin, Gail M. "Instrumental Music: A Great Ally in Promoting Self-Image." Music Educators Journal 58:8: 31-34; April 1972.

Described briefly is a Philadelphia music program for trainable mentally handicapped children. Purpose: engaging the children's general abilities through the relaxed atmosphere of musical activities; fully utilizing their inherent musical abilities; and contributing to their emotional and educational growth. Aspects of music education discussed are rhythm, melody, harmony, form, orchestration, finding a teammate, and the value of music.

796. Lorenzen, Hans, and Jokl, Ernst. "Piano Music for the One-Handed with Remarks on the Role of Art in Rehabilitation." American Corrective Therapy Journal 28:1: 11-23; January-February 1974.

Describes piano playing by the one-handed, including the blind. Provides sources of one-handed music including: works composed for one hand; works composed for two hands transcribed for one hand; works composed for three hands (one-handed player accompanied by a partner); work composed for two or four hands; transcribed for three hands; and piano works composed for one hand accompanied by a violin. Also stresses the use of music as a means of consolation.

797. Mailhot, Alice. "Musical Instruments for Upper-Limb Amputees." Inter-Clinic Information Bulletin 13:10: 9-12, 14-15; July 1974.

Chart compiled to demonstrate to amputees, parents, and their advisors, the many musical options open to upper-limb amputees. Assesses major types of instruments for each with which they may

be played by various levels of upper-limb amputees using prostheses, other devices, or unencumbered stumps. Gives rating in terms of excellent, possible, or highly unlikely for use of each instrument with or without prosthesis, below or above elbow amputation, unilateral or bilateral amputation, and various combinations of these possibilities.

798. Marks, M. B. "The 1974 Bela Schick Memorial Lecture: Musical Wind Instruments in Rehabilitation of Asthmatic Children." Annals of Allergy 33: 313-319; December 1974.

799. May, Elizabeth. "Music for Children with Cerebral Palsy." American Journal of Physical Medicine 35: 320-323; October 1956.

Discusses a program of music activities employing music listening, creative rhythms, singing, finger plays, rhythm band, marching, and variations on some of these.

800. Merrill, J. W., Jr. Observations Concerning Effects of Selected Types of Background Music on the Free Play Activities of Autistic Children. Lexington, Kentucky: University of Kentucky, 1972.

801. Michel, Donald E., and Martin, Dorothea. "Music and Self-Esteem Research with Disadvantaged, Problem Boys in an Elementary School." Journal of Music Therapy 7: 1970.

802. Miller, Ann. "Growing with Music." Exceptional Children 20: 305-307, 310-311; April 1954.

Singing and dancing were the two musical activities chosen to be used in a junior high school class for mentally retarded children. Singing was taught by rote and consisted mainly of familiar songs with repetitive words. Folk dancing was first introduced through the use of musical rhythms. Simple dances were then taught with the express purpose of conducting an activity which assured immediate success and satisfaction.

803. Mills, Sherry R. Fun with Instruments: An Instrumental Method for the Special Child (individual books on Recorder, Clarinet, Guitar, Piano, Drum, Chord Organ, Accordion, Trumpet). Colorado Springs, Colorado: Author (2220 Glenwood Circle, 80909). Student books: \$3.00 each; teacher manuals \$4.50 each.

804. . "Band for the Trainable Child." Education and Training of the Mentally Retarded 10:4: 268-270; December 1975.

805. Mitchell, S. D., and Zanker, A. "Musical Styles and Mental Disorders." Occupational Therapy and Rehabilitation 28: 411-422; October 1949.

806. Monus, A., and Kokas, K. "An Investigation of Singing and Musical Influences of 3-8 Year Old on the Basis of Motor Activity." Magyal Pszichologiai Szemle 27:1: 58-71; 1970.

807. Mooney, Muriel K. "Blind Children Need Training, Not Sympathy." Music Educators Journal 58:8: 56-59; April 1972.

The visually handicapped child's ability to learn a musical instrument and to enjoy music are discussed. Potential negative teacher attitudes toward the visually handicapped child are noted, followed by a realistic assessment of the visually handicapped child's needs in music education. Reading of braille music is explained. Selected instructional materials coordinated for the blind student and teacher by the Library of Congress are briefly described.

808. Murphy, Mary Martha. "Rhythmical Responses of Low Grade and Middle Grade Mental Defectives to Music Therapy." Journal of Clinical Psychology 13: 361-364; October 1957.

809. National Association for Music Therapy, Inc. Handbook for Volunteer Workers in Hospital Music. Lawrence, Kansas: National Association for Music Therapy (P. O. Box 610, 06044), 1965-1966.

Provides guidelines for volunteers providing music entertainment and/or instruction in hospital settings. Includes summaries of NAMT articles concerning: organizing a volunteer program; obligations of the institution; values received by the institution; the volunteer; and program planning. Contains listing of NAMT books and other suggested readings.

- *810. New York State Education Department. Professional and Instructional Music Materials for Exceptional Children. Albany, New York: Division for Handicapped Children, October 1972. ED 071 259.

Annotated bibliography lists materials available from the Special Education Instructional Materials Center, Albany, New York. Included in the listing are 17 professional books and references, 15 curriculum guides for teaching various types of music from preschool through secondary levels, and 56 instructional materials.

- *811. The Role of Music in the Special Education of Handicapped Children. Albany, New York: Division for Handicapped Children, April 1971. ED 064 853.

Twenty-five instructional units: each contains a general educational goal, a series of behavior objectives designed to achieve the goal, and a number of learning experiences and accompanying resources intended to help children with particular types of handicaps experience music for purposes of learning about music itself, meeting certain physical, emotional, or psychological needs, and/or motivating and providing alternative ways of learning in other subject areas. Instructional units are provided for: emotionally disturbed, learning disabilities, brain injured, educable mentally retarded, communication disorders, blind, visually impaired, deaf and severely hard of hearing, and multiply handicapped.

- *812. New York State Education Department. Improving Music Experiences for Emotionally Handicapped Children in Public School Programs. Proceedings of a Special Study Institute (Rochester, New York, October 23-25, 1969). Albany, New York: Division for Handicapped Children, 1969. ED 044 872.

Proceedings of the Study Institute on improving music experiences for emotionally handicapped children in public school programs. Statements of greeting, an overview, and the keynote address, presentations on music and movement (including a materials list), presentation on the program at the Berkshire Farm for Boys, the role of the music teacher, and on teacher preparation are provided.

813. Nordoff, Paul, and Robbins, Clive. Therapy in Music for Handicapped Children. New York, New York: St. Martin's Press, 1971.

Illustrated with case histories and photographs, the text discusses a variety of musical and psychological approaches which can be used to meet the emotional and expressive needs of handicapped children. Both individual and group music therapy techniques are outlined. Focused upon is music therapy with autistic children and with trainable mentally retarded children.

814. Music Therapy in Special Education. New York, New York: John Day Co., 1971.

Techniques and principles of creating developmentally significant musical activity experiences for handicapped children in a group setting. Suggestions are given to teachers for choosing, arranging, or composing musical materials and for leading and accompanying each activity. Major types of activities covered include singing, resonator bells, instrumental activities, plays with music, and a lengthy therapeutic game based on a folk tale.

815. Obaldia, Mario de, and Best, Gary A. "Music Therapy in the Treatment of Brain-Damaged Children." Academic Therapy 6:3: 263-269; 1971.

816. Paul, Rochelle, and Staudt, Virginia M. "Music Therapy for the Mentally Ill: A Historical Sketch and a Brief Review of the Literature on the Physiological Effects and on Analysis of the Elements of Music." Journal of General Psychology 59: 167-176; October 1958.

The musical elements of rhythm and pitch are discussed as to their effectiveness in therapy. The effects of various types of instruments and music are studied. An extensive bibliography is included.

817. Perler, H. "Musical Productions of Schizophrenics." Confinia Psychiatrica (Hügelweg 2, 3000 Bern, Switzerland) 12: 222-248; 1969.

818. Petera, Martha L. "Music Sensitivity - A Comparison of Mongoloid and Normal Children." Journal of Leisure Research 1:4: 289-295; 1969.

819. Peterson, Carol Ann. "Sharing Your Knowledge of Folk Guitar with a Blind Friend." New Outlook for the Blind 63:5: 142-146; 1969.

A systematic method for a sighted person to teach a blind person the general technique of playing the guitar.

820. Pirtle, Marilyn, and Seaton, Kay P. "Use of Music Training to Actuate Conceptual Growth in Neurologically Handicapped Children." Journal of Research in Music Education. 21:4: 292-301; Winter 1973.

821. Preston, Mary Jane. "The Organization of a Music Program as a Rehabilitation Measure for the Mentally Ill." Psychiatric Quarterly Supplement 24: 119-127; 1950.

Activities usually associated with music therapy are described as part of this particular program, which is placed within the recreation department. Several experiments carried on at the hospital where the author was employed are described.

822. Price, Ronald, and others. "Out of Pandemonium--Music." Music Educators Journal 58:8: 35-36; April 1972.

Briefly described is a musical program for emotionally disturbed children who demonstrate many discipline problems. Objectives are: to increase musical perception, to develop a positive self-concept, and to modify unconventional behavior.

823. Reardon, Diane M., and Bell, Graham. "Effects of Sedative and Stimulative Music on Activity Levels of Severely Retarded Boys." American Journal of Mental Deficiency 75:2: 156-159; 1970.

824. Reed, James. Music is Fun for Children. New York, New York: Play Schools Association, Inc., 1971.

Integrates music, movement, dramatics, and dance. Discusses how to make music a meaningful part of everyday play school activities. Bibliography includes sources for instruments, books, and records.

825. Reid, D. H., et.al. "The Use of Contingent Music in Teaching Social Skills to a Nonverbal, Hyperactive Boy." Journal of Music Therapy 12:1: 2-18; Spring 1975.

Describes three experiments that used music in teaching walking and car-riding skills.

826. Riordan, Jennifer Talley. They Can Sing Too--Rhythm for the Deaf. Springfield, Virginia: Jenrich Associates, 1971.

Designed for use by the preschool (3-6) teacher of the deaf in order to teach rhythm as a basis to speech. (May also be used with brain damaged, mentally retarded, physically disabled, emotionally disturbed, socially and emotionally maladjusted, and those with speech problems.) Contains sections on: short songs; large muscle creative activities; games, dances, and marches; rhythm time beats. Instructions include general hints for working with deaf children as well as goals to be achieved through music.

827. Roan, Margaret Z. "Music Can Help the Crippled Child." Crippled Child 29: 10-11, 28-29; April 1952.

Discusses a music program where selection of instruments is based upon individual physical needs; singing is encouraged to improve speech; and tempo of the music is set at the participation level of the performers. A technique for teaching piano to a cerebral palsied child is described.

828. Robinson, Doris. "The Response of Institutional Children to a Play Music Program." Child Welfare 32: 12-16; October 1953.

829. Ross, Dorothea M.; Ross, Sheila A.; and Kuckenbecker, Shari L. "Rhythm Training for Educable Mentally Retarded Children." Mental Retardation 11:6: 20-23; December 1973.

830. Sato, Chiyoko. "A Study on Rhythm Patterns of Cerebral Palsied Children." Cerebral Palsy Review 23:5: 7-12; September-October 1962.

831. Scheerenberger, Richard. "Description of a Music Program at a Residential School for Mentally Handicapped." American Journal of Mental Deficiency 57: 573-579; 1953.

The program for the trainables and preacademic centered around enjoyment, the older children were instructed in methods which would not only meet the needs of the present, but would help orient them toward community living. Rhythm activities, conducted for the trainable, preacademic, and primary students only, were used to assist in developing finer coordination between the visual, auditory, and motor processes. The older children participated in folk dancing and other rhythmic activities in the recreation department.

832. Schorsch, Sister M. Josepha. "Music Therapy for the Handicapped Child." Education 70: 434-439; March 1950.

Explanations of various types of programs conducted for various type handicaps are made. Individual as well as group activities are described.

833. Sears, William W., editor. Journal of Music Therapy--Special Issue: Research Abstracts. Lawrence, Kansas: The National Association for Music Therapy, June 1964.

Lists 170 short abstracts of studies in music therapy. Studies represent those appearing prior to 1958 that did not appear in the NAMT yearbooks, Music Therapy 1951-1958. Abstracts are presented in two sections: those that represent controlled experimental research, or in a few cases, especially well-written summaries of research appear in Part I; Part II offers abstracts of articles or papers considered to be of a more general nature and not falling under the first category.

834. Shallenburg, Myrtle M. The Value of Rhythm in the Training of the Subnormal Child. Master's thesis. Columbus, Ohio: Ohio State University, 1939.

835. Shatin, Leo, and Kotter, Wallace. "Rhythm Groups in Rehabilitation." Recreation 50: 262-264; September 1957.

Discusses the use of rhythm activities with schizophrenics. Describes in detail the framework necessary for organizing and developing an effective rhythm program.

836. Shaw, Stella. One-Hand Piano Method for Beginners. New York, New York: Mills Music, Inc., 1952.

Stresses the independent development of either the right or left hand. Music has been so arranged that the same effect is created as though it were being played with two hands. May be self-taught. Methods will help bridge the gap to advanced piano playing.

837. Shepherd, Louis T., Jr., and Simons, Gene M. "Music Training for the Visually Handicapped." Music Educators Journal 56:6: 80-81; February 1970.

Problems faced by blind students of music are presented. Braille music is described, and difficulties associated with its use are noted. Suggestions to aid blind students to become professional musicians are made.

838. Sherwin, Albert C. "Reactions to Music of Autistic (Schizophrenic) Children." American Journal of Psychiatry 109: 823-831; May 1953.

839. Smith, Shirley M. "Using Music Therapy with Short-Term Alcoholic and Psychiatric Patients." Hospital and Community Psychiatry 26:7: 420-421; July 1975.

840. Snow, William Benham, and Fields, Beatrice. "Music as an Adjunct in the Training of Children with Cerebral Palsy." Occupational Therapy and Rehabilitation 29: 147-156; June 1950.

Objective of music in this program is to meet the needs of the children on a physical level. Music is used to stimulate muscular activity, strengthen muscles, improve motor coordination, and for

relaxation. On an emotional level it is used as a source of interest which can be turned into a resource for living and an outlet for pent-up emotions. Music is introduced through the rhythm band.

841. Spero, Ruth. Music Therapy--Bibliography. Buffalo, New York: Greenberg May Productions, Inc., Fall 1973. Available from IRUC/AAHPER. \$0.20.

Compilation of 29 books or papers on music for handicapped children.

842. Stecher, Miriam B., and McElheny, Hugh. Joy and Learning Through Music and Movement Improvisation. New York, New York: The Macmillan Co. (Threshold Division), 1972.

A sourcebook to provide ideas for early childhood education in songs, rhythms, dances, and dramatic play improvisation. Contains anecdotal records to encourage the educator to look for spontaneous learning situations.

843. Steele, Anita Louise. "Music in a Special Way." Children Today 2:4: 8-12; July-August 1973.

Community-based music therapy department and the use of music-therapy to meet the needs of children with learning and behavior problems. Illustrates how music can be used to teach basic academic skills, such as pre-reading and language skills, as well as to develop basic musical skills appropriate to the age and the ability of the children involved.

844. Steele, Anita L., and Jorgenson, Helen A. "Music Therapy: An Effective Solution to Problems in Related Disciplines." Journal of Music Therapy 8:4: 131-145; Winter 1971.

845. Steele, Glynn. "The Pied Piper of Ridgewood." The Lion 57:10: 24-27; April 1975.

Describes the Music Foundation for the Visually Handicapped (Ridgewood, New Jersey), currently maintained by the New Jersey / Lions Club. The Foundation is staffed by volunteers and provides instruction, large-type sheet music, and some instruments.

846. Stern, Virginia. "They Shall Have Music," Volta Review 77:8: 495-500; November 1975.

The Lexington School for the Deaf's Music program is described in this article. All ages are involved in the multi-faceted program.

847. Sterrett, Delbert Ellingsworth. Music in the Recreation Program for the Senior Citizen in the State of Florida. Doctoral dissertation. Nashville, Tennessee: George Peabody College for Teachers, 1957.

848. Stevens, Emily, and Clark, Frank. "Music Therapy in the Treatment of Autistic Children." Journal of Music Therapy 6:4: 98-104; 1969.
849. Stoesz, Gilbert. A Suggested Guide to Piano Literature for the Partially Seeing. New York, New York: National Society for the Prevention of Blindness (79 Madison Avenue, 10016), 1966.

Listing of piano music divided into two parts. Part I selections are large note size, approximately comparable to an uncapitalized O in 18- to 24-point type size. Part II selections are comparable to an uncapitalized O in 12- to 14-point type size. The 262 selections are identified by degree of difficulty, size of note-head, name of publisher, and type of composition--collection, ensemble, solo, instructional.

850. Stubbs, Barbara. "A Study of the Effectiveness of an Integrated, Personified Approach to Learning with Trainable Mental Retardates." Journal of Music Therapy 7:3: 77-82; Fall 1970.
851. Talkington, Larry W., and Hall, Sylvia M. "A Musical Application of Premack's Hypothesis to Low Verbal Retardates." Journal of Music Therapy 7:3: 95-99; 1970.
852. Thomas, M. "The Challenge of Music Therapy." Provo Papers 4: 12-21; 1968.
853. Thompson, Myrtle F. "Music Therapy at Work." Education 72: 42-44; September 1951.

An actual music therapy program conducted at a psychiatric hospital is described. Various music activities and the physical plant where these activities are carried out are discussed.

854. Thresher, Janice M. "A Music Workshop for Special Class Teachers." Exceptional Children 36:9: 683-684; May 1970.

A description of a three-week workshop designed to assist special class teachers in using music more effectively in their classroom programs is presented. The schedule, methods, and general contents of the program conducted at Keene State College (New Hampshire) are provided.

855. Tsukerman, I. V. "Rhythmic Exercises and the Speech of Deaf Children." Spetsial'naya Shkola 1: 54-57; 1968.
856. Tyson, F. "Therapeutic Elements in Out-Patient Music Therapy." The Psychiatric Quarterly 39:2: 315-327; 1965.

Describes some purposes and methods involved with the Music Therapy Center in New York City. Music is used to facilitate the release of hostile feelings. The out patient setting is also described.

857. University of the State of New York. Curriculum Modules for Music in Special Education. Albany, New York: State Education Department (Bureau of Secondary Curriculum Development), 1971.

Individual music units for blind, brain injured, communication disordered, deaf, severely hard of hearing, educable mentally retarded, emotionally disturbed, learning disabled, multiple handicapped, trainable mentally retarded, and visually impaired. Units at the primary, intermediate, and advanced levels are included for most of these handicapping conditions. Each unit has a general goal, a series of five behavioral objectives designed to achieve the goal, and a number of learning experiences and accompanying resources intended to help children with that particular type of handicap to experience music.

858. Unkefer, Robert K. Music Therapy in the Rehabilitation of the Adult Blind. Topeka, Kansas: State Department of Social Welfare of Kansas, Services for the Blind, 1958.

859. Van de Wall, Willem. "A Music Program for the Institutions for the Mentally Deficient." American Association for the Study of the Feebleminded: Proceedings and Addresses of the 56th Annual Session 37: 70-98; 1932.

Areas discussed: (1) the function of music in the life of the mentally deficient; (2) the place of music in the general program of institutional care and treatment; (3) the actual music program and its organization and scheduling; and (4) the personnel involved and the development of the music worker.

860. Vaughan, Margery M. "Music for Gifted Children: A Bridge to Consciousness." Music Educators Journal 58:8: 7-72; April 1972.

861. Vernazza, Marcelle. "What Are We Doing About Music in Special Education?" Music Educators Journal 53:8: 55-58; April 1967.

The need for and the usefulness of music in special education are considered. The following music activities in different schools are described: singing, rhythms and creative play, dancing, instrumental music, keyboard instruments, listening to music, and general music instruction.

- ~~862. Vocal and Instrumental Music for the Mentally Retarded. Conway, Arkansas: Arkansas Children's Colony. Available from IRUC/AAHPER. \$3.10.~~

863. Walker, Doris E. "Play-a-Long, Sing-a-Long with the Hi Hopes." The Pointer 20:2: 57-60; Winter 1975.

The Hi Hopes are seven trainable mentally retarded young adults who perform and produce records.

864. Walker, Doris. "When it Comes to Music, They See the Light." The Pointer 19:2: 127; Winter 1974.

Trainable mentally retarded high school students can be taught to play simple chords on the guitar, autoharp, marimba, and resonator guitar by a color-coded system.

865. Walker, John B. "The Use of Music as an Aid in Developing Functional Speech in the Institutionalized Mentally Retarded." Journal of Music Therapy 9:1: 1-12; Spring 1972.

866. Ward, David. Music for Slow Learners. London, W.I., England: Advisory and Information Centre, College of Special Education (85 Newman Street), 1970.

The booklet outlines the contribution that music can make to the development of slow learners. Suggested are some music activities related to exploration of sound, timbre, imaginative use of sounds, improvisation, song accompaniment, and a play with music. A suggested list of useful instruments is also given.

867. Warder, D. S. Response to Specific Music Tempos by Hospitalized Psychotic Patients. Unpublished master's thesis. Lafayette, Indiana: Purdue University, 1966.

- *868. Washington State Library. Music the Healer: A Bibliography. Olympia, Washington: the State Library, June 1970. ED 046 204.

Bibliography contains references to primarily journal literature dealing with music as a therapeutic tool. Categories include: activities, audioanalgesia, education, effects, emotionally disturbed children, geriatrics, handicapped, medicine, mentally ill, mentally retarded, music therapy, prisoners (use of music in prisons), psychotherapy, music therapists, and bibliographies.

869. Wasserman, Norma M. "Music Therapy for the Emotionally Disturbed in a Private Hospital." Journal of Music Therapy 9:2: 99-104; Summer 1972.

Briefly described is a 2½ year music therapy program for the emotionally disturbed in a private hospital. Activities include speech and body exercises, an informal singing group, and instrumental jam sessions. Program goals are reported as encouragement of ego strengths within the patient and resocialization of patient within unit, family, and the outside community. The program serves as a means for the patients to begin communicating verbally and nonverbally.

870. Weber, Richard. Musical Series. New York, New York: Musical, Inc., 1964.

Provides beginning instrumental instruction for slow learners or very young children. Published in editions for 18 different instruments, each utilizing 39 melodies based on six notes.

871. Weigl, Vally. "Music as an Adjunctive Therapy in the Training of Children with Cerebral Palsy." Cerebral Palsy Review 15: 9-10; October 1954.

Discusses the use of simple rhythms as a relaxant and stimulant for purposeful activity. Describes the development of a rhythm band, use of arms and legs in rhythm sessions, and acting out stories to music.

872. Welsbacher, Betty T. "The Neurologically Handicapped Child: More Than a Package of Bizarre Behaviors." Music Educators Journal 58:8: 26-28; April 1972.

873. Wendelin, Andrew, and Engle, T. L. "A Survey of Musical Activities in Institutions for the Mentally Deficient." American Journal of Mental Deficiency 59: 206-209; October 1952.

874. Wiley, Mary P. Music Therapy Today. Unpublished master's thesis. Detroit, Michigan: Wayne University, 1956.

The five specific points under discussion were: (1) music used in mental hospitals; (2) volunteer services in mental hospitals; (3) music in the education of handicapped children; (4) the professional aspects of the music therapist; and (5) the need for additional research. Bibliography included.

875. Worthington, Donna. "Therapy with Cerebral Palsied Children." Music Journal 27:9: 19, 66; 1969.

Describes the music program of the Spastics' Home and School (Owensboro, Kentucky).

876. Wright, Minnie G. "The Effect of Training on Rhythmic Ability and Other Problems Related to Rhythm." Child Development 8:2: 159-172; June 1937.

877. Wrobel, Art. "A Drum and Bugle Corps for Neuropsychiatric Hospital Patients." Recreation 48: 392-393; October 1955.

Describes the procedure necessary for implementing a drum and bugle corps in a mental hospital.

878. Zimmer, Lowell J. Music Handbook for the Child in Special Education. Teaneck, New Jersey: S & S Publications, 1970.

Basic concepts of music and rhythmic response. Includes information on teaching simple songs, use of rhythm band instruments, drum sticks and the flutophone, and introducing musical instruments.

Poetry, Bibliotherapy, Creative Writing, Photography

1001. Baskin, Barbara Holland, and Harris, Karen H., editors. The Special Child in the Library. Chicago, Illinois: American Library Association (50 East Huron Street, 60611), 1976. \$9.00.

Articles in this book examine such areas as library responses to environmental barriers, books and materials appropriate for handicapped children, and utilization of bibliotherapeutic support.

1002. Brown, Jean D. "Storytelling and the Blind Child." New Outlook for the Blind 66:10: 356-360; December 1972.

Author gives suggestions for selecting and telling stories to blind children. Specific stories enjoyed by blind children are listed.

1003. Carlson, Bernice Wells. Listen! And Help Tell the Story. Nashville, Tennessee: Abingdon Press, 1965.

Contains verses, poems, and stories which invite children to take part by responding at the proper time with a sound, a word, a chorus, or some simple activity. The book progresses from simple verses for the young child to more complicated stories for older children.

1004. Corman, Cheryl. "Bibliotherapy--Insight for the Learning Handicapped." Language Arts 52:7: 935-937; October 1975.

1005. Haley, Beverly. "Once Upon a Time--They Lived Happily Ever After." Language Arts 52:8: 1147-1153; November/December 1975.

1006. "Have Fun with Photography." Accent on Living 21:3: 68-70, 72-73; Winter 1976.

Includes general tips on choosing and operating a camera for persons in wheelchairs who have limited use of their hands.

1007. Leedy, Jack J. Poetry the Healer. New York, New York: J. B. Lippincott Company, 1973.

1008. _____, editor. Poetry Therapy: The Use of Poetry in the Treatment of Emotional Disorders. New York, New York: J. B. Lippincott Company, 1969.

1009. McClasky, Harris C. Bibliotherapy with Emotionally Disturbed Patients: An Experimental Study. Doctoral dissertation. Seattle, Washington: University of Washington, 1970.

A planned program of bibliotherapy was offered to 73 chronic emotionally disturbed patients to assess the effectiveness of didactic and creative literature on patients of differing sexes and lengths of institutionalization.

1010. McDowell, D. J. "Bibliotherapy in a Patient's Library." Bulletin Medical Library Association 59:3: 450-457; 1971.

Description of the various ways a rehabilitation-work program involving personal contact and bibliotherapy can be helpful to patients in a mental hospital in Massachusetts. Among these are the employment of patients in the library, individual meetings with patients, a magazine written and edited by patients, and groups meeting frequently to discuss short stories, write poetry, and read plays and poems.

1011. Miles, Dorothy. Gestures: Poetry in Sign Language. Northridge, California: Joyce's Sign Language Store (8613 Yolanda, P. O. Box 458, 91328).

1012. Naiman, Doris W. "Picture Perfect: Photography Aids Deaf Children in Developing Communication Skills." Teaching Exceptional Children 9:2: 36-38; Winter 1977.

New York University's Deafness Research and Training Center conducted a photography project with deaf youngsters attending a public school for the deaf. Photography, a form of self-expression and communication, resulted in significant increases in interaction with others and expression of feelings.

- *1013. Narang, Harbanis L. Bibliotherapy: A Brief Review, 1975. ED 110 940. \$1.58 plus postage.

Reviews literature on bibliotherapy, which is defined as dynamic interaction between reader and literature utilized for personality assessment, adjustment, and growth.

- *1014. Doctoral Dissertations on Bibliotherapy: An Annotated List. 1975. ED 110 961. \$1.58 plus postage.

Lists and describes 14 completed doctoral dissertations in the area of bibliotherapy and its effects.

1015. Nathanson, David W.; Cynamon, Amy; and Lehman, Katharine. "Miami Snow Poets: Creative Writing for Exceptional Children." Teaching Exceptional Children 8:2: 87-91; Winter 1976.

Blind, deaf, mentally retarded, and physically handicapped children can complement their functional learning experiences with a creative writing process. Creative writing builds vocabulary, stimulates the senses, and results in creative and meaningful expression.

- *1016. Patridge, Cyndia, et.al. Bibliotherapy as it Relates to the Student and His Environment, 1976. ED 126 886. \$3.50 plus postage.

Reviews the literature regarding possible uses of bibliotherapy in the emotional stabilization of disturbed children. Methodology of bibliotherapy is discussed and numerous resources given.

1017. Rubin, Dorothy. "Bibliotherapy: Reading Towards Mental Health." Children's House 9:1: 6-9; Fall 1976.

Discusses what bibliotherapy is and how it helps children better cope with their emotions and problems. Bibliotherapy techniques for the teacher are presented, with a listing of good books.

1018. Shepherd, Terry, and Iles, Lynn B. "What is Bibliotherapy?" Language Arts 53:5: 569-571; May 1976.

1019. Spiess, Jo Ann. "Literature and Hidden Handicaps." Language Arts 53:4: 435-437; April 1976.

Discusses the use of children's literature in helping youngsters with emotional and learning problems.

Index of Printed References

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745, 748, 749, 750, 751, 753, 769, 787, 796, 797, 826, 827,
836, 1006, 1015

Severely Mentally Retarded--12, 548, 784, 823

Slow Learner--12, 167, 180, 182, 340, 739, 769, 781, 866, 870

Socially Maladjusted--21, 102, 166, 312, 766, 826

Speech Impaired--21, 50, 52, 354, 502, 535, 539, 726, 763, 769, 783, 826, 865

Trainable Mentally Retarded--7, 11, 12, 13, 14, 25, 36, 47, 730, 782, 795, 804, 813,
831, 850, 857, 863, 864

Visually Impaired--3, 72, 73, 21, 24, 44, 102, 105, 122, 128, 132, 152, 158, 166, 176,
179, 188, 197, 308, 311, 312, 322, 326, 327, 354, 543, 544, 702, 706,
710, 711, 730, 738, 762, 769, 775, 778, 788, 789, 807, 811, 819, 837,
845, 857, 858, 1002, 1015

AUDIOVISUAL MATERIALS

Records

While all records listed have been used successfully in programs for persons with handicapping conditions, the user is urged to review records before purchasing them to determine their appropriateness and/or applicability. Factors to consider when selecting records for any group include:

- . consistency between developmental level of participants and records
- . vocabulary used
- . speed and rhythm of record
- . complexity of movements required
- . functional ability, level of understanding, previous experience of participants.

Records developed for the general population can be used and/or adapted for programs and activities for individuals with handicapping conditions. Several listed special records have dances which are repeated at different tempos to enable the participants to coordinate music and instructions with movements and patterns. Many instrumental records can be adapted in a similar manner by playing them one speed slower (e.g., 45 rpm at 33; 75 rpm at 45) during learning periods. However, not all records--especially those with vocal renditions--can be used in this way.

The records described on the following pages are only a representative sample of good records on the market today. For additional sources of phonograph records consult record distributors listed under Phonograph Records in the section on Equipment and Materials Suppliers.

Basic Concepts Through Dance (Body Image). 33 1/3 rpm; Educational Activities, Inc.

Specially selected to develop and reinforce self-concepts in children who are mentally retarded and/or physically handicapped with neurological impairments. Children are encouraged to become aware of the use of their whole body with appropriate movements of the head, trunk, arms, hands, legs, and feet.

Basic Concepts Through Dance (Position in Space). 33 1/3 rpm; Educational Activities, Inc.

Uses the medium of the dance to help pupils develop and improve their perceptual-motor skills. The dances selected can help pupils

with an inaccurate concept of their relationship to space around them and the relationship of space to them. Pupils are encouraged to move the whole body as well as their individual limbs in many directionality and laterality activities.

Children's Dances Using Rhythm Instruments. 33 1/3 rpm album or cassette with manual; Kimbo Educational

These simple dances can be done seated or standing with authentic or improvised instruments. The songs are popular and familiar to all and the accompanying teacher's manual describes in detail how to use the album.

Come Dance With Me. Two 33 1/3 rpm records, Teaching Booklet, Celophane Piece, Directional Cards in Color, Color Rhythm Cards, and One Copper Penny; Hoctor Dance Records, Inc.

Basic principles of movement and rhythm explored through music. Includes: Words That Rhyme; Daddy's Car--compares musical tempo with the speed of daddy's car; What Do I Have in My Hands?--freedom of dance movement in a lyrical style; Where Do You Live?; Exploring the Skip--slide and gallop; The Great Organizer--method of teaching note value through color and shape.

Coordinated Classroom Activities Through Movement, Music, Art. 33 1/3 rpm album or cassette with manual; Kimbo Educational

Each conceptual theme presents a trio of creative experiences to coordinate with classroom curricula. The music activities include specific behavioral objectives such as static and dynamic balance, locomotive motor skills. The movement activities include (Roundup)--group game with all kinds of gallops; (Safari)--creative movement for balance; (Circus)--movements included on the Neurological Gait Examination. Art activities encourage this total learning experience. Chart form manual gives activities for each series.

Dances Without Partners. Two 33 1/3 rpm records; Educational Activities, Inc.

Easy-to-do group dances featuring the individual. Three-stage teaching technique makes these albums easy for all teachers to use. Stage 1--Complete talk-through, walk-through instructions. Stage 2--Voice cue-through, Music with cues. Stage 3--Music only. Written instructions are on the cover.

Finger Games. 33 1/3 rpm; Educational Activities, Inc.

Rhythmic verses combined with hand motions. Complete instructions and activities are on the record.

Folk Dances of the World. 33 1/3 rpm; Hootor Dance Records, Inc.

Music and instructions for dances from Israel, Greece, Sweden, Mexico, Hungary, Ireland, Italy, Turkey, Poland, and Yugoslavia.

Fun Activities for Fine Motor Skills. 33 1/3 rpm album or cassette with manual. Side A directions and music, Side B instrumental only; Kimbo Educational

Rhythmic activities and exercises that focus on developing fine motor skills for fingers, eyes, tongue (speech therapy), eye-hand coordination, right/left discrimination...can be done seated.

The Hokey Pokey. 33 1/3 rpm; A. B. LeCrone Co.

Lively, easy-to-do with complete instructions. Slow recording for the very young, faster recording for the advanced. Album includes "The Bunny Hop," "Skip to My Lou," "Pop Goes the Weasel," and "Oh Susanna."

Learning Basic Skills Through Music. Two 33 1/3 rpm records with manuals. Records also available in Spanish and on cassettes; Educational Activities, Inc.

Numbers, colors, the alphabet, and body awareness are all presented in a happy, rhythmic teaching program that pre-school, retarded, and early primary children from all backgrounds can participate in immediately. Volume II is a follow-up to Volume I and includes game songs teaching eleven colors, numbers to twenty, subtraction, and telling time. There are also two reading-readiness game songs.

Multi-Purpose Singing Games. 33 1/3 rpm; Educational Activities, Inc.

For physical education, music, or a needed break in the classroom. Relieve tension through large body movements, and they also develop listening skills, teach body awareness, handedness, coordination, agility and encourage interpretive dramatic expression. Guide on cover.

Multi-Purpose Singing Games #2. 33 1/3 rpm; Educational Activities, Inc.

Longer-action singing games to further encourage listening, coordination, spontaneity, rhythm and dramatic expression. Any number of children may be involved. Guide on cover.

1,2,3, and Move (Today's Rhythms for Basic Motor Skills and Today's Melodies for Rhythmic Activities). Two 33 1/3 rpm records or cassettes with manual; Kimbo Educational.

Album I--original music, tempos constant and paced...melodic, repetitive, easily identified, supportive, not distracting from basic skills of skipping, galloping, marching, tiptoeing, jumping, hopping. Each music band is extended to allow teachers to work without resetting

music. Album II--popular songs delightfully arranged for gymnastic exercises, dance, trampolines, ball bouncing, singing, clapping. Graduated tempos permit teachers to increase pace without student's awareness.

Popular and Folk Tunes for Dancing and Rhythmic Movement. 33 1/3 rpm;
Hoctor-Dance Records, Inc.

Provides the teacher of regular dance classes as well as the teacher of exceptional children and dance therapists with suitable accompaniment for a wide range of movements. The music, when coupled with imaginative play and teacher directed activities as described on the record jacket, has been found unusually effective in: developing conscious control of the body, developing a conscious response to music, providing a joyous or calming atmosphere.

Rhythms for Today. Two 33 1/3 rpm records; Educational Activities, Inc.

Updated rhythms include sounds and experiences with which pupils are familiar. There are over 50 bands divided into: Natural Movements-Movable Objects-Body Movements-Make-Believe People-Animals-Nature-Real People-Travel-Space Travel. Written rhymes for chanting in time to the music are provided.

Simplified Folk Dance Favorites. 33 1/3 rpm; Educational Activities, Inc.

An approach for teaching all-time favorite folk dances to exceptional children in a very simplified manner. Rhythmic skills required are within their ability. Participation helps mentally retarded and physically handicapped children gain physical skills, social abilities, and a sense of emotional well-being from successful achievement. Dances are repeated at three tempos; Very Slow, Medium and Regular.

Singing Action Games. 33 1/3 rpm; Educational Activities, Inc.

Singing action games that require neither partners nor the necessity to learn specific steps and movements. Children are encouraged to use their imagination and ability to pretend. Easy-to-follow instructions keep children listening and enable them to understand readily. Creative instructional bands are separated from complete action game (without instructions) to make use easier. Interpretation and movement can be enlarged by the teacher to suit the needs of the class.

26 All Purpose Action Tunes. Two 33 1/3 rpm records; Hoctor-Dance Records, Inc.

Designed to provide a variety of activities for preschool, early grade, or exceptional children. Provides melodies that may be used for games, skipping, running, walking, dancing (ballet or tap), exercises, rhythm band, or music appreciation.

Films, Videotapes, Multimedia Materials

And A Time to Dance (16mm, sound, black/white, 10 minutes).

Commonwealth Mental Health Foundation, 4 Marlboro Road, Lexington, Massachusetts, 02173.

Shows Norma Canner using creative movement with two groups of retarded children--in an institution and in a community nursery.

Arts and Crafts for the Slow Learner (16 mm, sound, black/white, 26 minutes).

SWS Educational Films, 2011 Kallin Avenue, Long Beach, California

The values and attributions of arts and crafts to the total development (physical, social, emotional, and mental) of the slow learner and the mentally retarded are emphasized. Students in public schools (CA 8-11, 12-14, and 15-18) participate in numerous types of arts and crafts including paper mache, finger painting, wet chalk drawing, potato carving, knitting, glass painting, bead stringing, wood burning, leather craft, copper tooling, clay sculpture, and loom weaving. Many of the projects shown are done with free or inexpensive materials and are correlated with different academic areas.

At Your Fingertips (16mm, sound, color, 10 minutes).

ACI, 35 West 45th Street, New York, New York, 10036

Series of six films which deal with arts and crafts and show children making things out of familiar, easily obtained materials. Suggest ways to explore materials and techniques. In addition to introducing concepts and principles, each film suggests creative uses for common materials. Each film--Boxes, Cylinders, Play Clay, Floats, Sugar, Grasses--is 16mm, sound, color, and 10 minutes in length.

Building Children's Personalities with Creative Dancing (16mm, sound, color, black/white, 30 minutes). Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood, California

Through creative dance children are led through various activities that stimulate self-expression. The role of the teacher in setting the climate for this learning experience is clearly demonstrated. The children are eager to dance but like most children are embarrassed and tense. To help them overcome their inhibitions about dancing in a creative fashion, the teacher guides them through basic movements, praising them to build their confidence while inspiring their imaginations with vivid word pictures. The children reveal deeper feelings, stamping, whirling, and leaping to express themselves in their own individual ways. Many of the approaches demonstrated are applicable for the mentally retarded.

Children Dance (16mm, sound, black/white, 14 minutes).

University of California, Extension Media Center, Berkeley, California, 94720.

A film of a pilot program in Metropolitan Washington, D. C., records unrehearsed dance sessions in K-3 classrooms as part of the regular curriculum. Children explore space, time, and force through dance improvisations. It is designed for dancers and teachers who want to introduce dance in the classroom.

Dance With Joy (16mm, color, sound, 13 minutes).
Documentary Films, 3217 Trout Gulch Road, Aptos, California

A racially and socioeconomically integrated group of two-and-a-half to four-year-old children respond to the inner stimuli of music and rhythm in an experimental early childhood education program. The film depicts an experienced teacher of dance creating an environment within which very young children find spontaneous, bubbling, un-adult-erated expression for their own deeply felt language of movement. Also shows the dance teacher working with older elementary children to illustrate the longitudinal effectiveness of her philosophy of movement and dance. The philosophy, activities, methods, and approaches are appropriate for youngsters with various handicapping conditions including the mentally retarded, emotionally disturbed, and physically involved.

Discovering Rhythm (16mm, sound, color, 11 minutes).
Universal Education and Visual Arts, 221 Park Avenue S., New York, New York, 10003.

The film demonstrates to children that rhythm is an outgrowth of normal activities such as walking, running, etc. Children are taught basic concepts relating to rhythm.

Fun and Fantastic with Problem Hands (videotape, sound, black/white, 36 minutes). Available in any format--include make and model of machine on which tape will be used. Educational Media Center, University of Colorado, Stadium Building, Boulder, Colorado, 80302.

Shows how children with severe hand and arm disabilities can have fun and play the piano amazingly well. Mrs. Howard A. Erickson and six of her students demonstrate unilateral and bilateral prostheses; discuss osteogenesis imperfecta, arthrogryposis and thalidomide birth defects, and playing the piano with balls, pencils, cosmetic hand, one hand alone, prosthetic hooks and stumps (one player has no hands); with loose-ligament, tight-tendon and clubhands.

the I in the beat (16mm, sound, color, 14 minutes).
Greenberg May Productions, Inc., 148 Virginia Street, Buffalo, New York, 14201.

This is a documentary film about primary educable mentally retarded children from special education classes participating in a four-part Creative Arts Therapy Research Program encompassing sessions in dance, drama, art, and music. Music therapy as shown in this presentation is primarily concerned with effecting change through self-expression, release of emotions, relaxed group interaction, organization, and

stimulation. Through listening, singing, instrumental rhythmic, body rhythmic, improvisations, music games, and music dramas the therapist sought to strengthen auditory discrimination and retention, verbal and non-verbal expression, rhythmic responses, visual discrimination and retention, concept development, and socialization.

Keyboard Fun with Problem Hands (16mm, sound, black/white, 32 minutes).
S-L Film Productions, 5126 Hartwick Street, Los Angeles, California, 90041.

The film covers an eight-month experience in creative dance with grades 1-6, showing the physical, emotional, and intellectual involvement of the children, and explores the multiplicity of learning concepts.

The Mikado is Coming (16mm, sound, black/white and color combined, 25 minutes).
Audiovisual Center, University of Iowa, Iowa City, Iowa, 52240.

Shows the teamwork involved in helping a group of physically handicapped children put on the operetta "The Mikado."

Moving/Making/Me (16mm, sound, black/white, 28 minutes).
Realist: Photographers and Film Makers, 196 North Park, Buffalo, New York, 14216.

This is a documentary film of 13 primary educable mentally retarded children in dance and arts sessions which were part of a Creative Arts Therapy/research program. The film focuses on the children's art styles--their original dances, and art work. The soundtrack includes the children's verbal descriptions of their work and comments by the art and dance therapists.

Moving True (16mm, sound, black/white, 19 minutes).
Music Therapy Center, 840 Eighth Avenue, New York, New York, 10019.

The use of dance therapy with a severely withdrawn female patient is demonstrated in this film.

Music Makers All (16mm, sound, color, 28 minutes).
Fairfield South Elementary School, 5460 Bibury Road, Fairfield, Ohio, 45014.

The Fairfield Central Elementary School special education music program is presented in this film. Student groups at different levels of development, from beginning rhythm groups to high school concert band, illustrate this progressive system of instruction.

Puppet Enrichment Program. Media Packet.
Ideal School Supply Company, 11000 S. Laverne Avenue, Oak Lawn, Illinois, 60453.

Includes four sleeves for interchangeable puppets, teacher guide, two cassettes, one long play record (33 1/3 rpm), worksheets, Peppy Story Starter book, and supplementary materials. The activities and materials

are designed to specifically help children build their listening and speaking skills.

Reach Inside--Learning Through Music (16mm, sound, color, 32 minutes).
Bradley Wright Films, 309 North Duane Avenue, San Gabriel, California, 91775.

The use of two techniques of music education/appreciation are illustrated with learning disabled and mentally retarded children. Produced as part of a special ESEA project, this film demonstrates music techniques originated by Zoltan Kodaly and Carl Orff to draw on the natural musicality of children and provide opportunities for creative exploration and individual response. Classroom demonstrations, provided by Dr. Farrugia, Mary Helen Richards, and Martha Wampler, show examples of the techniques which stimulate participation and allow the child to participate without fear of failure.

The Shape of a Leaf (16mm, black/white, color, sound, 26 minutes).
The Perkins School, Lancaster, Massachusetts, 01523.

Prepared to document a simple observation, that art is a universal teaching medium as relevant to the retarded child as to any child, this film reveals the sensitive responses of retarded children to various types of training. It demonstrates the artistic creativity and the individuality of style that such children share with all children. Retarded children (CA 7-19, kindergarten through the eighth grade) are shown working in various art activities--making perception training boxes, painting, talking about art, doing creative stitchery, weaving, working with batik, making ceramic creche figurines, and conducting a puppet show.

A Song for Michael: A Demonstration of How Music Therapy is Used To Develop Language in a Multiply Handicapped Boy of Fourteen (16mm, sound, black/white, 22 minutes). Music Therapy Center, 840 Eighth Avenue, New York, New York, 10019.

Presents a condensation of one actual music therapy session. Demonstrates how music is used at the Music Therapy Center as a functional tool to promote emotional and social growth as an adjunct to psychotherapy. The viewer sees how the therapist deals with the many levels of behavior in terms of the goals of establishing and strengthening associative thinking and eliciting communication. More than a dozen songs and games are used in this film and, out of their phrases, rhythms, and meaning, are devised the materials for facilitating interplay, establishing identity, and achieving autonomy.

Teaching the Mentally Retarded Through Music (16mm, kinescope or videotape, sound, black/white, 30 minutes per program) Governor's Interagency Council on Mental Retardation, 1001 Main Street, Room 205, Columbia, South Carolina, 29201.

In each of four presentations, Dr. Richard Weber explains and demonstrates his approach to teaching the mentally retarded through music.

By using a simple six note scale and combining letters, numbers, and other symbols, Dr. Weber shows how music becomes a motivator for developing writing and reading skills as well as a stimulus for better self-control. Dr. Weber points out that the method requires a minimum of supervision and that most teachers, parents, or volunteers can achieve similar results without specialized music background or training.

To Paint is to Love Again (16mm, color, sound, 21 minutes).
Charles E. Conrad Films, 6331 Weidlake Drive, Hollywood, California, 90028.

This film was inspired by the art work of mentally retarded children which was displayed in an exhibit of the Exceptional Children's Foundation (Los Angeles). The expressed purpose of the film is to inspire others. The film shows what can be accomplished through great dedication, unremitting effort, and love. Some insight can be gained into the techniques which were used by the teacher and which made these accomplishments possible.

RESOURCES: PEOPLE AND ORGANIZATIONS

Art, Arts and Crafts, Art Therapy

Project ARTS
Arts Resource Teams in the Schools
Ashburton Elementary School
6314 Lone Oak Road
Bethesda, Maryland 20034

Educational Arts Association
90 Sherman Street
Cambridge, Massachusetts 02140

Handicapped Artists of America, Inc.
8 Sandy Lane
Salisbury, Massachusetts 09150

National Art Education Association
1920 Association Drive
Reston, Virginia 22091

American Art Therapy Association, Inc.
823 Franklin Court
Worthington, Ohio 43085

Dance, Movement, Dance Therapy

Physical Education Department
Gallaudet College
Florida Ave. and 7th St., N. E.
Washington, D. C. 20002
(Dance/Hearing Impaired)

A.I.M., Inc.
Adventures in Movement for the
Handicapped
945 Danbury Road
Dayton, Ohio 45420

American Dance Therapy Association
Suite 216E
1000 Century Plaza
Columbia, Maryland 21044

Supervisor of Recreation and
Athletics
University of Illinois
136 Rehabilitation-Education Center
Oak Street at Stadium Drive
Champaign, Illinois 61820
(Wheelchair Square Dance)

Therapeutic Recreation Program
The Rehabilitation Hospital of
the Pacific
Honolulu, Hawaii 96814
(Wheelchair Square Dance)

Music and Music Therapy

Sherry R. Mills
2220 Glenwood Circle
Colorado Springs, Colorado 80909
(Instrumental Music/Handicapped)

Lorraine B. Erickson
2635 Dartmouth Avenue
Boulder, Colorado 80303
(Piano/Physically Handicapped)

Music Educators National Conference
1920 Association Drive
Reston, Virginia 22091

Music Services
Library of Congress
Division for the Blind and
Physically Handicapped
Washington, D. C. 20542

National Association for Music Therapy
P. O. Box 610
Lawrence, Kansas 66044

American Association for Music Therapy
777 Education Building
New York University
New York, New York 10003

Poetry, Bibliotherapy

Ann White, Supervisor
Special Recreation Activities Unit
Department of Recreation and Parks
County of Nassau
Eisenhower Park
East Meadow, New York 11554
(Poetry Therapy)

Dr. Jack J. Leedy
Brooklyn Cumberland Hospital
39 Auburn Place
Brooklyn, New York 11205
(Poetry Therapy)

Arleen Hynes, Librarian
The Circulating Library
St. Elizabeth's Hospital
Washington, D. C. 20032
(Bibliotherapy)

Other General Resources

National Center on Educational Media
and Materials for the Handicapped
Ohio State University
Columbus, Ohio 43210

Creative Arts Rehabilitation
Center, Inc.
840 Eighth Avenue
New York, New York 10019

Council for Exceptional Children
1920 Association Drive
Reston, Virginia 22091

National Therapeutic Recreation
Society
1601 North Kent Street
Arlington, Virginia 22209

National Endowment for the Arts
Program Advocate for the Handicapped
2401 E Street, N. W.
Washington, D. C. 20506

National Association for
Retarded Citizens
2709 Avenue E East
Arlington, Texas 76011

National Committee
Arts for the Handicapped
1701 K Street, N. W.
Suite 205
Washington, D. C. 20006

National Easter Seal Society for
Crippled Children and Adults
2023 West Ogden Avenue
Chicago, Illinois 60612

Arts and the Handicapped Information
Service
Box 2040
Grand Central Station
New York, New York 10017

EQUIPMENT AND MATERIALS SUPPLIERS

Art Materials

ACME United Corporation, 100 Hicks Street, Bridgeport, Connecticut, 06608.

Dick Blick, P. O. Box 1267, Galesburg, Illinois, 61401.

California Titan Products, 320 E. Alton St., Santa Ana, California, 92707.

Craftint Manufacturing Company, 18501 Euclid Ave., Cleveland, Ohio, 44112.

Hartline Products Company, Inc., 2186 Noble Road, Cleveland, Ohio, 44112.

J. L. Hammett Company, Hammett Place, P. O. Box 545, Braintree, Massachusetts, 02184.

Horton Handicraft Company, Inc., P. O. Box 330, Farmington, Connecticut, 06032.

J & A Handy Crafts, Inc., 210 Front Street, Hempstead, New York, 11550.

Macmillan Arts and Crafts, Inc., 9520 Baltimore Avenue; College Park, Maryland, 20740.

Marvile Art Needlework Company, 808 Washington Ave., St. Louis, Missouri, 63101.

Skil-Crafts, Division of the Brown Leather Company, 305 Virginia Avenue, P. O. Box 105, Joplin, Missouri, 64801.

Universal Color Slides, 136 West 32 Street, New York, New York, 10001.

Vanguard Crafts, 2915 Avenue J, Brooklyn, New York, 11210.

Ceramics

American Art Clay Company, Inc., 4717 W. 16th St., Indianapolis, Indiana, 46222.

Boin Arts & Crafts Company, 87 Morris Street, Morristown, New Jersey, 07960.

Bona Venture Supply Company, 17 Village Square, Hazelwood, Missouri, 63042.

Ceramichrome, 7155 Fenwick Lane, Westminster, California, 92683.

Cole Ceramic Laboratories, Box 248, Gay Street, Sharon, Connecticut, 06069.

The Handcrafters, 1 West Brown Street, Waupun, Wisconsin, 52963.

House of Ceramics, Inc., 1011 North Hollywood St., Memphis, Tennessee, 38108.

Magnus Craft Materials, 304-8 Cliff Lane, Cliffside Park, New Jersey, 07010.
Ming Studio, Inc.; 139 West Cherry Street, Hicksville, New York, 11801
Paragon Industries, Inc., P. O. Box 10133, Dallas, Texas, 75207.
Stewart's of California, Inc., 16055 Heron Ave., La Mirada, California, 90638.

Craft Supplies

American Handicrafts, 2112 8th Avenue, South, Nashville, Tennessee, 37204.
A' n L's Hobbicraft, Inc.; 50 Broadway, Asheville, North Carolina, 28802.
CEDCO Distributors Corporation, 122 Main Street, New York, New York, 11550.
Central Ceramic Art Supply Company; 29 West 555 Batavia Road, Warrenville, Illinois, 60555.
Sol M. Collins, P. O. Box 1082, Northland Center Station, Southfield, Michigan, 48075.
Columbia-Minerva, 295 Fifth Avenue, New York, New York, 10009.
Crowe & Coulter Crafts, Box 484, Cherokee, North Carolina, 28719.
DonJer Products Company, 1398 Utica Avenue, Brooklyn, New York, 11203.
Dow Corning Corporation, South Saginaw Road, Midland, Michigan, 48640.
Economy Handicrafts, Inc., 47-11 Francis Lewis Boulevard, Flushing, New York, 11361.
Family Circle Crafts, Inc., 297 Westport Avenue, Norwalk, Connecticut, 06851.
The Handcrafters, 1 West Brown Street, Waupun, Wisconsin, 53963.
Hollywood Fancy Feather, 512 South Broadway, Los Angeles, California, 90013.
L. Laufer & Company, 50 West 29th Street, New York, New York, 10001.
Lily Mills Company, Department HWOT, Shelby, North Carolina, 28150.
Immerman Crafts, Inc., 21668 Libby Road, Cleveland, Ohio, 41137.
National Artcraft Supply Company, 23456 Mercantile Rd., Beachwood, Ohio, 44122.
S & S Arts and Crafts, Colchester, Connecticut, 06415.
Savin Handcrafts, P. O. Box 4251, Hamden, Connecticut, 06514.

Sax Arts and Crafts, 207 N. Milwaukee Street, Milwaukee, Wisconsin, 53202.

Jewelry Craft

Folsom's, P. O. Box 52, Medford, Massachusetts, 02155.

Swest, Inc. (formerly Southwest Smelting), 10803 Composite Drive, Dallas, Texas, 75220.

Leather Craft

Art Handicrafts Company, 3512 Flatlands Avenue, Brooklyn, New York, 11234.

Drake Leather Company, 3500 West Beverly Boulevard, Montebello, California, 96040.

Robert J. Golka Company, 400 Warren Avenue, Brockton, Massachusetts, 02403.

National Handicraft Company, Inc., 337 Lincoln Road, Miami Beach, Florida, 33139.

S-T Leather Company, 4018 Olive Street, St. Louis, Missouri, 63108.

Painting

Connie Gordon Art Instruction Books, 530 Lincoln Road, Miami Beach, Florida, 33139.

M. Grumbacher, Inc., 460 West 34th Street, New York, New York, 10001.

L. W. Longenecker Associates, R. D. #4, Manheim, Pennsylvania, 17545.

Strathmore Paper Company, West Springfield, Massachusetts, 01089.

Winsor Newton, Inc., 555 Winsor Drive, Secaucus, New Jersey, 07094.

Weaving

Bradshaw Manufacturing Company, P. O. Box 425, West Columbia, South Carolina, 29169.

Contessa Yarns, P. O. Box 37, Lebanon, Connecticut, 06249.

J. L. Hammett Company, 15 Hammett Place, Braintree, Massachusetts, 02184.

Little Loomhouse of Lou Tate, 328 Kenwood Hill Road, Louisville, Kentucky, 40214.

Nilus Leclerc, C.P. 69, L'Isletville, Quebec, Canada

Potomac Yarn Products Company, 7917 Norfolk Avenue, Bethesda, Maryland, 20014.

Robin and Russ Handweavers, 533 North Adams, McMinnville, Oregon, 97128.

Phonograph Records

Bowmar, 4563 Colorado Boulevard, Los Angeles, California, 90039.

Bridges Dance Wear, 310 W. Jefferson, Dallas, Texas, 75208.

Children's Music Center, Inc., 5372 West Pico Boulevard, Los Angeles, California, 90019.

Concept Records, Center Conway, New Hampshire, 03813.

Educational Activities, Inc., P. O. Box 392, Freeport, New York, 11520.

Educational Record Sales, 157 Chambers Street, New York, New York, 10007.

Folk Dance House, 108 West 16 Street, New York City, New York, 10011.

Folkways Records and Service Corp., 117 West 46th Street, New York, New York, 10036.

Golden Records, Affiliated Publishers, 630 Fifth Avenue, New York, New York, 10020.

Hector Dance Records, Inc., P. O. Box 38, Waldwick, New Jersey, 07463.

Kimbo Educational, P. O. Box 477, Long Branch, New Jersey, 07740.

A. B. LeCrone Rhythms Record Company, 819 N. W. 92nd Street, Oklahoma City, Oklahoma, 73114.

Lyons Band, 530 Riverview Avenue, Elkhart, Indiana, 46514.

QT Records, Statler Record Corporation, 73 Fifth Avenue, New York, New York, 10003.

Rhythms Products Records, Whitney Building, Box 34485, Los Angeles, California, 90034.

Ruth Evans, Box 132, P. O. Branch X, Springfield, Massachusetts, 01107.

Stallman Educational Systems, Inc., P. O. Box AL, Roslyn Heights, New York, 11577.

Summit Industries, P. O. Box 415, Highland Park, Illinois, 60035.

Twelgrenn, Inc., Box 216, Bath, Ohio, 44210.