Aesthetics and Children with Special Needs
An Interdisciplinary Approach

Opening

**REbelreBEI**

REbelrebel consists of piano player Lars Dybvik, the artists Samira Jamouchi and Jeanette Helleberg Dybvik. They are artists in art performance that explores various artistic and musical contexts. The art performance is specially adapted for children with special needs. The presentation of the artistic expression is partially installed before the performance starts, the rest happens here and now. Visual tools and objects examines expression that explores space and moods.

Piano improvisation and artistic takes time and space to use to give the audience a sensual and visual experience. Audiences will experience both airy rooms and physically confined space, the sensitive and the uncontrolled.

**Mimesis Heidi Dahlsveen** has worked as a storytelling artist nationally and internationally since 1996. She has performed and taught in USA and China. She has performed in a number of European countries (Bulgaria, Denmark, England, Finland, Greece, Italy, Slovenia, Spain, Sweden, Germany, Austria and Wales). Besides performing, Mimesis Heidi is working as associate professor at Oslo and Akershus University College of Applied Sciences. Here she is responsible for two studies in storytelling.

Mimesis Heidi has completed a number of artistic projects with public support aimed at children and young people and adults and has written an introductory book in oral storytelling (Universitetsforlaget). Spring 2014 she had a working grant for writing a book about "personal storytelling."

Mimesis Heidi has also initiated and conducted several virtual art installations with focus on narratives, in collaboration with artists from England, Italy, Portugal, Turkey and Germany.

As a storytelling artist, researcher and virtual curator, she focuses on the intersections between tradition, modernity, community and aesthetics. Furthermore, she is concerned with the didactic development of storyteller’s identity at the crossroads between creative and performing arts.


Ending

**Gorgon: “The Disaster”**

Kanada og Tiburon live in the same house because neither of them wants to live alone. Here they live with their habits and routines. It’s good to live together when one is afraid. Kanada is afraid, very frightened. She can feel something terrible is going to happen.

A theater production for adults together with children from the age of 6.
Contributors
Direction: Kristin Hestad
Actors: Arturo Tovar and Martha Kjørven
Producers: Gorgon Produksjoner in cooperation with Barracuda and Petra Produksjoner.

For more information: https://gorgonproductions.wordpress.com/
Keynotes

Katie Gaudion, keynote speaker, with finance from the RHYME research project at the Oslo School of Architecture and Design (AHO), The RHYME website: www.rhyme.no

Katie is a designer and research associate at the world’s most prominent, aesthetically founded research environment for design with people in need of special support–The Helen Hamlyn Centre for Design at The Royal College of Art (RCA) in London. We are very happy to be able to share with the conference audience Katie’s highly qualified and unique perspectives on aesthetically founded design with people in need of special support. In a world of functionalist and tools oriented development of health technologies for measuring biomedical processes, she and her colleagues offer an alternative where design create tangible, interactive, textile, culturally and socially sustainable health technologies. Design that empowers people to create positive emotions, master their everyday life, create and strengthening relations to others.

Celebrating neurodiversity

Katie’s work celebrates neurodiversity and in a long-term partnership with the autism charity the Kingwood Trust. Katie's research explores how design can generate more understanding and improve the everyday experiences of adults with autism, making real-world application of findings. Katie’s research with the Kingwood Trust also continues as a PhD by practice with the Innovation Design Engineering department at the RCA, which explores ways in which to involve people with autism into the design process.

Katie’s design work was awarded the prestigious Autism Professionals Award (2014), for Best New Technological Innovation. In the motivation for the award the jury writes that the Helen Hamlyn Centre at the Royal College of Art has delivered a:

'... completely new approach to housing design for people with autism. This encompasses buildings, interiors and outdoor spaces, addressing sensation, perception, refuge and empowerment. With practical guidelines now available to all providers of housing and support, we believe that this is an incredibly important new innovation for people with autism.'

Please check out examples and images of Katie Gaudion's and Andy Brand's Five designs for people with autism:

- www.designweek.co.uk/analysis/five-designs-for-people-with-autism/3038018.article

Feel free to download handbooks for designing with people with autism here:

- www.kingwood.org.uk/printable-documents-research

Helen Hamlyn Centre for Design at the Royal College of Art hosts the biannual Include conference on Inclusive Design/Universal Design:

- www.hhc.rca.ac.uk/448/all/1/include-conference.aspx
Ingmar Meland

Ingmar Meland (b. 1966) is currently associate professor at the Oslo School of Architecture and Design, teaching future architects and industrial designers about philosophy, in and through a basic course known in Norway as examen philosophicum.

He is trained as a philosopher in the continental tradition, focusing on topics within existentialism, phenomenology and the philosophy of culture. For 25 years he has been working in interdisciplinary fields of education and research, exploring the historical and systematic interconnections between aesthetics, rhetoric and philosophy.

Since 1995 Meland has been concerned with the topicality of Ernst Cassirer’s philosophy of culture for present day concerns. At the general level, he has focused his attention on the interrelationship between symbolic forms, the phenomenology of perception, and material reality. In his key note Meland will address recent changes within philosophical aesthetics that has been spurred by a change of perspective within philosophical discourse itself, due to the tensions within this discourse that in the 1980ies made its way into general culture under the banner and slogan “postmodernism”, and recent developments within cognitive science and neuro science. Tying in with keynote speaker Katie Gaudion’s perspectives on aesthetically founded design for people in need of special support, Meland will discuss the influence of neuro science on pedagogy in light of aesthetic theory and Ernst Cassirer’s philosophy of symbolic forms.

Ingmar Meland

Connecting Patterns in Patterns that Connect: Neuro Science, Aesthetic Pedagogy and Philosophical Aesthetics
sub specie Cassirer’s Philosophy of Symbolic Form

Today, neuro science in general counts as the cutting edge of scientific progress. Its import into pedagogics is not only traceable in scholarship and research but also, and perhaps particularly so, in its impact on general culture, through science journalism and the massive dissemination of it in the old “public” and the “new” social media, so much so that a trained philosopher might be inclined to put to use Thomas S. Kuhn’s age old catch phrase “paradigm shift” in order to characterize what is finding place. Both the old insights of the humanities and the established truths of the social sciences–so it seems–are being not only challenged, but swept away by the new findings of scientific research into genes, cells and brains.

Moreover, themes like: childhood, the progressive development of the individual, moral education, learning and teaching seem to be taken over by teasing statements from the new interdisciplinary field of neuro science, statements that display even higher expectations than both the traditional humanities and the modern social sciences have ever had, regarding the possibility of shaping a better future for what we call “humanity”.

Given this description of the situation within the scientific community at large and the context of public discourse writ large, what are the questions we need to ask? How do we describe, analyze, interpret, and evaluate what is going on? My contention is that we need to connect “the connecting patterns” of intellectual discourses with culture writ large, i.e. with the “patterns that connect”. Cassi-
rer’s notions of “symbolic forms” are meant to connect connecting patterns with patterns that connect. In other words, patterns that connect connecting patterns are called symbolic forms, and thus the concept of “symbolic form” might be fruitful in order to clarify what “the patterns that connect” the “connecting patterns” of today are. The lecture will address recent developments within neuroscience, aesthetic pedagogy and philosophical aesthetics, arguing that Ernst Cassirer’s philosophy of symbolic forms can supply us with both a critical and constructive perspective on these developments.

Marte Goksøyr
Marte Goksøyr (b. 1982) is a Norwegian actress, author and intellectual. Her roles in major stage productions has contributed to increased awareness of the role people with Down’s syndrome should have in society in general. Through tv documentaries, books, interviews and lectures Goksøyr comments on a society where children with special needs still face discrimination in many ways.

It is my life
I will begin with a monologue from St. Joan by George Bernard Shaw. The monologue takes place in the courtroom. Joan of Arc is upset, and rages against the people in power, whom she calls hypocrites.

Yes, they told me you were fools and that I was not to listen to your fine words nor trust to your charity. You promised me my life but you lied.

You think that life is nothing but not being stone dead. It is not the bread and water I fear: I can live on bread: when have I asked for more? It is no hardship to drink water if the water be clean. Bread has no sorrow for me, and water no affliction.

But to shut me from the light of the sky and the sight of the fields and flowers; to chain my feet so that I can never again ride with the soldiers nor climb the hills; to make me breathe foul damp darkness, and keep from me everything that brings me back to the love of God when your wickedness and foolishness tempt me to hate Him: all this is worse than the furnace in the Bible that was heated seven times.

I could do without my warhorse; I could drag about in a skirt; I could let the banners and the trumpets and the knights and soldiers pass me and leave me behind as they leave the other women, if only I could still hear the wind in the trees, the larks in the sunshine, the young lambs crying through the healthy frost, and the blessed blessed church bells that send my angel voices floating to me on the wind.

But without these things I cannot live; and by your wanting to take them away from me, or from any human creature, I know that your counsel is of the devil, and that mine is of God.

George Bernard Shaw, St. Joan (1923)
I want to be a Joan of Arc. She is free, even though the furnace awaits her. She tells the authorities what is important to her in life, what makes her aware that she is a living person. If this be taken away from her, she would rather die.

She believes in her dreams, and makes them come true. She believes in what other people deem impossible, and she makes it possible. She defies approved norms. She is a woman, she dresses in men’s clothes, and she gathers a small army to fight for what she believes in. By this she provokes the rulers and makes many people insecure and afraid.

To me this is important. Though the drama is written in another time, I find it relevant in today’s society, and this society I perceive as the courtroom with its people of power.

I don’t want others to run my live. I want the opportunity to say what I think and be taken seriously. I want to believe in what is important to me and realize it as far as I can. I want to contribute to change. I want to speak for us all.

As I see it, one of the benefits of arts is indeed to question adopted norms and help people think again. I have Down’s syndrome and have performed in Torshovteatret, Riksteatret, Nationalteatret and Dramatikkens hus, so I have made some of my visions come true, and I think I contribute to creating a more inclusive and diverse society.

Cinderella, a version for adults was also a political play. Cinderella didn’t get to come to the ball. She was told she was no good, and excluded.

In my documentary movie Bare Marte (Just Marte) I wanted to find out where the problem was. I wanted to do this by addressing people’s attitudes towards the disabled, by interviewing them. Why do I not have the same rights as my friends?

Norway has taken on to be the most including society in the World. The way I see it, we live in an excluding society. There is us, and there are those who are different. Isn’t everyone different?

When I started in kindergarten, I was integrated, the others just started. Integrated from what? Does this mean that I didn’t belong? Does there exist people who from the moment they are born don’t have a self-evident place, with the same rights as others?

In our society we try to eradicate people with Down’s syndrome. During WWII Germany wanted to purify its population base. All children with disabilities must be removed, and later also adults. They were killed, exterminated!

Now, in today’s society, we have the technology to detect Down’s syndrome before the child is born. The result is that close to 90% of Norwegian women in this situation have an abortion carried out.

In Denmark it rarely happens that children with Down’s syndrome are born. People with Down’s syndrome are not welcome in that country. When the introduction of ultra sound examinations was evaluated, the project was deemed successful because the number of Down’s abortions had increased dramatically.

In Norway there are plans to give all pregnant women the opportunity to find out if the child has Down’s syndrome. If so, the “treatment” will be a late pregnancy abortion.

Abortion after the twelfth week of pregnancy is subject to application, except when the child has Down’s syndrome, or a different disability labelled as serious. In that case there is free abortion. In this case we talk about late pregnancy abortions, as late as in week 20-22. In week 24 the fetus is considered viable. So some fetuses do not have the same protection, not the same value.
Again I have to ask: Do we not belong?

Today’s Norway doesn’t accept Nazi Germany’s ideas about a pure population base. However, is our policy to prevent children with Down’s syndrome being born akin? Are some people more wanted and more valuable than others? Do we want a classification society where we venerate the perfect, whatever it is, and remove those we think are unwanted?

I do not want such a society! All people should be included. All people must be believed in, that they can. All people are different, and all people have equally great value.

The way things are now, people with disabilities are placed in separate groups, and thereby obscured from society. In schools and kindergartens there are special groups. If all children were allowed to learn in their own pace, this would not be necessary. People with what one calls disabilities don’t have the right to an education exceeding upper secondary school. In this way one may not develop one’s talents and potential, like others do. Does someone believe that I stop learning after turning 19, just because I have Down’s syndrome?

In working life one is expected to resort to disability benefits, and one is lucky to have a job in a permanently facilitated workplace with a symbolic income. It is very unusual to choose otherwise. Even though many people with disabilities can work, people don’t believe that we can do anything.

This system is abuse of people’s ability to work. Everybody ought to get a proper pay for the work they do, or else it is discriminating.

When it comes to housing, collective dwellings for people with disabilities are offered. These housings have hired staff. In this way it becomes an institution, where the staff turn into the people who rule. I don’t call that a home.

If you need help, you should get to hire someone or some people for this.

The Norwegian Year of Cultural Diversity was in 2008, but without minorities like people with disabilities being included. It was only for ethnic minorities. Are we excluded from the diversity?

**Mongo og Downs** are derogatory words that are accepted today. If you curse in school, you are disciplined. If you use mongo or Downs, no one cares.

For Norway to become an including society, we need to mix, not be classified. In Norway people with disabilities have been hidden away in institutions in remote areas, so that people should not have to see us. Is society still doing this, excluding people?

We have lived through 22 July, and we respond with rose marches and the reassurance that we want a diverse and including society. At the same time a law is put forward that wishes to remove fetuses with Down’s syndrome. People with Down’s syndrome are regarded a problem.

If the problem first and foremost is Society’s and the individual person’s prejudice, do we remove the problem by killing fetuses with Down’s syndrome, or should one solve the problem by creating a society that has values like solidarity and equality in the centre? A society for all.

A society and individual persons must dare to see their own prejudices.

I myself is a woman with Down’s syndrome. I am not sick, I do not have a chromosome error, I have an extra chromosome, and I want to live.

Again: is the eugenic idea, the Nazi wish for the perfect person still alive in our society?
In concluding I would like to play a song for you, Gabriella’s song from the movie Så som i himmelen (As in Heaven).

Marte Wexelsen Goksøyr (b. 1982) is a Norwegian actor, writer, film maker and lecturer noted for her dedication to the freedom of speech, the meaning of a diverse society and the rights of the disabled. She has received Bjørnsonprisen (freedom of speech for writers) 2011 and Livsvernprisen (right to life) 2012. Interviews in Norwegian national television (Skavlan).

**Gabriellas Sång**

Det är nu som livet är mitt  
Jag har fått en stund här på jorden  
Och min längtan harört mig hit  
Det jag saknade det jag fått

Det är ändå vägen jag valt  
Min förrösten långt bortom orden  
Som har visat en liten bit  
Av den himmel jag aldrig nått

Jag vill känna att jag lever  
All den tid jag har  
Ska jag leva som jag vill  
Jag vill känna att jag lever  
Veta att jag räcker till

Jag har aldrig glömt vem jag var  
Jag har bara låtit det sova  
Kanske hade jag inget val  
Bara viljan att finnas kvar

Jag vill leva lycklig  
För att jag är jag  
Kunna vara stark och fri  
Se hur natten går mot dag

Jag är här  
Och mitt liv är bara mitt  
Och den himmel jag trodde fanns  
Ska jag hitta där nå'nsstans

Jag vill känna att jag levt mitt liv

**Gabriella's song**

It is now that this life is mine  
I've had a few moments on this earth  
And my longing has brought me here  
What I missed and what I had

It's still the way I have chosen  
My confidence far beyond words  
As it's been shown a little bit  
From the sky I haven't reached

I want to feel like I'm alive  
All the time I have  
I'm going to live how I want  
I want to feel like I'm alive  
Knowing what I have left

I haven't forgotten who I was  
I just let it sleep  
Maybe I had no choice  
Just a desire to remain

I want to life happily  
Because I'm myself  
Able to be strong and free  
See how the night goes to day

I'm here  
And my life is only mine  
And the heavens I believed were there  
I should find it there somewhere

I want to feel like I lived my life

Molly Sandén  
Album: Samma Himmel (2009)
1 Adaptive music technology

Einar Berg-Olsen and Elin Skogdal

Aktiv deltakelse i musikkopplæring - It’s Magic You Know (presentation/workshop)

I forskningsprosjektet «Mulighetenes musikk» har vi utforsket ulike måter å bruke tilpasset musikkteknologi som instrument, der målet er tilrettelegging for deltakelse på alle nivå i musikkundervisningen. Vi vil presentere noen eksempler fra barnehage, barneskole, kulturskole og universitet, der elever presenterer musikk og gjennom musikken viser noen musikalske muligheter. Overskriften «It’s Magic You Know» kommer fra en kollega i Nederland som beskriver hvordan funksjonshemmede som utøver musikk kan endre andres oppfattelse fra å se rullestolen til å se kompetente mennesker som kan uttrykke seg musikalsk.


Forskere, musikkærlere og musikere snakker om hvordan kvaliteten på musikkundervisning skal bli bedre. Dette er viktig! Men bare i liten grad nevnes de som ikke får muligheten til å delta aktivt i musikkundervisningen på alle nivå. Mennesker med omfattende fysiske funksjonsnedsettelser har behov for tilrettelagte instrumenter for å kunne delta i å skape musikk selvstendig. Dette er mulig med Tilpasset Musikkteknologi som kan ta i bruk få og små bevegelser for å skape stor musikk.

2 Transitions, Literature

Svein Fuglestad and Elisabeth Grønning, assistant professors, Department of Social Work and Social Policy, Oslo and Akershus University College of Applied Sciences

How to use puppets and music in mentalizing complex transitional situations through puppet play and song creation (presentation/workshop)

When working with children and youth in social pedagogic work it is important to make transitional situations as understandable as possible. In mentalizing, to see the child or the youth from within, it is crucial to help the child to come forth with what needs to be expressed. Using aesthetical methods can give possibilities to express feelings and to grasp the meaning and the reality in a transitional situation.

In this presentation we will use puppets and song creation to demonstrate how to explore a common focus, include emotions and build relations. We will show how playful and aesthetical approaches and tools can build a bridge of trust between the social worker and the child/youth. Together with the participants, we will explore how these aesthetical methods are tools in social pedagogic work. Based on a reflecting puppet play participants will take part and work with song creating, text and music to create a common language in which children and youth can express themselves.

Contact/ further information: svein.fuglestad@hioa.no or elisabeth.gronning@hioa.no

Torgeir Haugen, associate professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

The fairy tale method. To use folk tales as a resource in including children with special needs (presentation)

The folk tales have a simple language with many repetitions. This makes them easier to grasp than the written fairy tales. In addition, many of the main persons are heroes, often an outsider and the youngest of the children in a family, and they succeed. Through these tales, children can learn that children with special needs also can be heroes. Reading, telling and dramatizing folk tales make it also possible for children with and without special needs to take part in complicated feelings in a safe surrounding. Since folk tales also fit children without special needs, they can be a good place to host all kinds of children.

Eivind Karlsson, assistant professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

Literature for, with and by children with special needs (presentation)

The right to read and write belongs to all, also the right to read and write literature. To involve children with special needs in the literary institutional cycles represents challenges, but also opportunities. We find children with special needs in three positions: As motives, as readers and as writers. An analysis of a variety of texts shows the diversity that this literature represents. It also becomes clear that literature concerning children with special needs is subject to some limitations. These are mostly conventional and may need to be challenged.

The paper aims to answer two questions: 1) What sort of diversity does literature for, with and by children with special needs represent? 2) How can children with special needs become involved in the literary universe on the same level as others?
The answers involve studying the nature and purpose of literature and children’s literature, surveying different genres of children’s literature and discussing how we understand the «special» needs certain children may have. Literature sociology, theory on children’s literature and theory on diversity and empowerment forms the background of the reasoning.

3 Literature, Song Writing

Åse Marie Ommundsen, associate professor, Department of Primary and Secondary Teacher Education, Oslo and Akershus University College of Applied Sciences and Ingvild Aanensen (NBL)

Aesthetics and Tactile Books for Visually Impaired Children

Trygve Aasgaard, professor, Department of Nursery, Oslo and Akershus University College of Applied Sciences

“Ba, ba, blood corpuscle, can you become some more”? – song creations and musical activities by/with children in the paediatric oncology ward (presentation)

Children with cancer are normal children with individual needs but also with some very special challenges. This paper presents how the music therapist – within an interdisciplinary professional team – accompanies and supports very sick children to maintain and develop (some of) their healthy sides through periods of tough treatment and care for malignant blood disorders. The therapist uses a salutogenic model of understanding the young patients in an ecological context that includes families and the hospital environment. Some important research projects will be highlighted and audio examples present songs with very different aims, “contents” and histories.

Trygve Aasgaard, PhD, received his doctorate in music therapy from Aalborg University in Denmark. He is a Professor in Music and Health at Oslo and Akershus University College of Applied Sciences and the Norwegian Academy of Music and has a special interest in music in medicine, nursing, physiotherapy and occupational therapy practice and research. Dr. Aasgaard has established music therapy services in pediatric (oncology) departments and in hospice care.

Recent writing:

4 Art, drama, play

Anne Greve, associate professor, and Knut Olav Kristensen, assistant professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

Dramatic play culture in a Norwegian kindergarten (presentation)

Although most teachers agree upon dramatic play as the most important activity for children, the time for children’s dramatic play in the ECEC seems to be decreasing due to a growing emphasize on literacy and numeracy skills.

Our paper presents an ongoing project where the aim is to investigate how dramatic play in small groups of children and one teacher may increase the quality of dramatic play and the teacher’s understanding of dramatic play culture. The theoretical framework is based upon the research of Faith Guss (2003) and her understanding of aesthetical competences. Dramatic play is seen as a collective aesthetical production, where all children exchange dramatic ideas in order to create dramatic stories. The research questions are: What are the challenges connected to the organization of small play ensembles within the kindergarten’s day schedule? How do the teachers experience their own interaction with the children during the dramatic play? Can teachers’ participation in such ensembles increase their understanding and knowledge of children’s dramatic play?

The project is developed together with teachers in Norwegian kindergartens with a design inspired by action research, with a critical phenomenological approach. The teachers organize play groups (2-4 children), write or record notes about their experiences and discuss this with the researchers at monthly meetings.

The preliminary results show that the teachers in the project pay more attention to the children’s play than before. The results also reveal that there are challenges with regard to the organization of the play groups due to the number of children and obligatory activities like literacy groups and preschool groups that occupy the day schedule. But the results also show that when the teachers succeed in organizing play groups with few children, the teachers seem to learn to know the children in a different way by getting close to each child.

Keywords: dramatic play, Nordic ECEC, aesthetical production

Contact/further information: Anne.greve@hioa.no and/or Knutolav.kristensen@hioa.no

Heid Osnes associate professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

The Magic of Circus (presentation)

Circus is a universal art form through which physical strength, fantasy and humor is exposed. Through years of teaching circus in Early Childhood Education, we have experienced how circus focusing bodily interacting and child culture taking into account diversity as a creative force.

From a phenomenological perspective, we discuss how children use their bodies and movements in creative processes as well as being challenged in different ways in the context of circus. What kind of child narratives are performed when circus pedagogy is used in school and kindergarten?
Marit Ulvund, SEANSE

INK2013 (presentation)

INK2013 is a project initiated by The Norwegian Cultural Council and led by Seanse Art Center. Nine art productions have received funding to develop and test art with and for children and young people with special needs. We have followed these projects from the start August 2013 and to the conclusion in December 2014. Based on mentoring the artists, participant observation, interviews, a midway reflection seminar and conference, and the end seminar, we will discuss the project’s main goal.

Research questions
How can we make art more available to this target group? Furthermore, how mentor these kind of projects? Do the artist need special knowledge to meet children with, partly major, disabilities? Is there a danger that we make art a tool for pedagogy and therapy if the school is the site for art education and productions to this target group? How can a cross-disciplinary research approach contribute to illuminate these questions?

Methodological approach
The research project connected to INK 2013 has had assimilated action based research. Mentoring of the art productions, seminars, meetings, discussions and conferences related to disability art has been part of the process. The action research may be seen in the planned development and processes of change based on reflection and guidance, and not only as ad hoc activities (McNiff & Whitehead, 2011). The aim has been to support a process of artistic self-reflection in the artists and groups of artists: What can I do, what am I doing, and what is the consequence of what I am doing? The seminars of reflection part of INK 2013 ha been vital a force in this process. Because of the ambition to instigate further projects in this area this research project may also be seen as a process evaluation (Almås 1990), and, as Johannessen, Tufte og Christoffersen (2002) writes, may take the form of longitudinal research, even if the time lapse has been rather short, 1,5 years.

References
McNiff og Whitehead (2011) All you need to know about action research London: Sage

5 Adaptive teaching, being and aesthetics

Dr. Tim Anderson,

Making Music Using Eyegaze (presentation)

Many systems exist to enable people with the most severe physical disabilities to communicate (eg via text or speech). This paper focuses on people who cannot control any part of the body except their eye direction. This can be detected by an 'Eyegaze' system, which moves a cursor on a computer screen to match where the person is looking. The screen can display a set of items, and the user can select an item by 'dwelling’ on it, ie looking at it for a set time.

However, these have limitations on the sophistication of communication, especially in conveying emotion. You can write “I am angry”, but a creating a musical work which sounds angry can express
feelings in a more aesthetic and universal way. This can provide a whole extra layer of human communication: it can allow a disabled person to connect with people who hear it, and let them feel more equal to non-disabled people.

This paper aims to show the issues in enabling such creative musical activities using computer technology, and presents one system which aims at a solution.

We first describe how existing eyegaze systems let users write text. The challenge is to provide a similar system to facilitate creating and writing down music, i.e., providing a pathway to convert the aesthetic ideas a person has into a musical work which can be stored, played and heard. This challenge is far harder than providing a text communication system. We explain why this is the case, by comparing the structure of music and the operations needed to enter and edit it, with the task of entering text.

The E-Scape music software is then presented. This aims to enable eyegaze users to operate it without assistance, to compose music unaided. Users select options though a series of screens which contain instructions or ‘a question’ at the top. Much design effort has gone into guiding users through operations and giving automatic aural feedback, to reduce the number of selections they have to make, and the physical effort needed.

Examples of E-Scape operations and an example user will be described. Finally we present new developments to allow eyegaze users to perform music live.

Karette Stensæth, associate professor, Norwegian Academy of Music (presentation)
Birgitta Cappelen, associate professor, The Oslo School of Architecture and Design
*Designing Empowering Multi-Sensorial Interactive Environments* (presentation)
Anders-Petter Andersson, associate professor, Department of Art, Sign and Drama, Oslo and Akershus University College of Applied Sciences
*Vocal and Musical Interaction for Health* (presentation)

Do you think that interactive and musical tangibles, like those developed in the RHYME project, could offer new ways of playing and being together? Could they even have the potential to promote health and well-being for families with a child with disabilities?

This presentation discusses some of the results from RHYME that are presented in the fresh book called *Music, Health, Technology and Design* that could respond to these question. The concept of musical and interactive co-creation is specially looked at. Karette Stensæth present the health aspects, Birgitta Cappelen the design aspects and Anders-Petter Andersson the musical aspects of the RHYME project.
6 Storytelling (workshop)

Mimesis Heidi Dahlsveen, associate professor, Department of Art, Sign and Drama, Oslo and Akershus University College of Applied Sciences

*StoryCircle – which democratic possibilities lies in the use of a storycircle?* (workshop, maximum 20)

Storytelling Circle is an educational form and an aesthetic presence that is designed to meet the EU’s key competences. In a StoryCircle all should be listened to and have the opportunity to tell their own story.

In this presentation a storycircle will be conducted, together with the participants various methods and narrative techniques will be tried out followed by a discussion on the use of storycircle within different contexts.

StoryCircle is a part of the EU project Tales: http://www.storiesforlearning.eu/

Contact/ further information: heidi.dahlsveen@hioa.no

7 Dance (workshop)

Angelika Holzer, professor, University College of Teacher Education Styria (Austria)

*Dance and children with special needs* (workshop, maximum 20?)

Projects like “I like to move it move it” Linz09 or a dance project with special education students (Pedagogical University Styria) together with children with special needs in Graz will be presented. We will also dance together and reflect on the exercises that work for all people of all abilities. We will experience non-verbal communication with a partner as a tool for working with children with different needs. The method we will work with is DanceAbility, founded by Alito Alessi, gives everybody the chance to dance.

Classes are built around the togetherness of the persons. At the beginning of the session, the teacher conducts a “screening process” in which all the collective principles of movement are to be discovered. On this basis only those movements will be guided which are possible for EVERYONE.

“You are correct just as you are” is a trusting basic message. According to Hüther (2008), trust is the basis for creative work. The openness of teachers to meet people anew and to appreciate them in that moment creates a positive working atmosphere and a secure surrounding for unfolding the personality (Hüholt 1995).

Improvisation is most suitable for heterogeneous groups because of its openess, spontaneity, experimental and holistic approach and the fact that it is unpredictable. Movement as an original form of expression makes it possible for everyone to develop.
8 Arts and Crafts (workshop)

Unni Kjellman: master in Arts and Crafts at the hospital school, Rikshospitalet
Jeanette Helleberg Dybvik: assistant professor in Arts and Crafts, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

Express your hope or pain with brushes and colors

Arts and crafts at the hospital school, Rikshospitalet in Oslo Norway (workshop, maximum 20 participants)

Brushes and colors can convey storms in us. Anyone who wants to develop practical aesthetic learning processes can practice teaching method employed at Rikshospitalet. The project aims to convey experiences with arts and crafts that children in hospitals have lived through. The objective is through insight into these children their experience to give participants experience with methods vision board and press technique monotype.

Information: Max number of participants: 20 people. Duration: Approximately 1 hour. Introductory lecture and practical exercise.

Lecturer Unni Kjellman in arts and crafts at the hospital school at Rikshospitalet describes parts of their everyday so:

My name is Unni Kjellman, I am a teacher in a hospital school for sick children called Sykehusskolen i Oslo. We are a school for three separate departments at Oslo University Hospital. Oslo University Hospital is located at several departments, as they previously where different hospitals. Our department is nationwide; we have children from all over the country. My education is Master in Arts and craft and that’s my main subject but I also teach in other subjects as well.

Sick children are children at risk; some have a disease who can easily be cured, other have to struggle for years, chronically ill, or children with cancer. Other children have to come for an operation, transplantation etc. We are mainly a hospital school for somatic ill patients, but brothers and sisters to the patients can also come to our school when the whole family is together at the hospital.

We all know the feeling when we comes to hospital, a little scaring and a little overwhelmingly. We do see the sick ones, and we make up our thoughts about what they have to struggle with. And a little boy or girl who is walking with their medicine stand with intravenous fluids doesn’t make us untouched. But our mission is to see and take care of the healthy. They are struggling, but they shall be able to participate in their ordinary life when they go back to home and their own schools.

We have arts and crafts on our regular time table each week and here they can create, work in different materials and use their hands. As human beings we are able to not just speak about our experiences, we are also able to communicate by pictures or sculptures. It can be hard for children to talk about how they feel and what they feel is difficult, but through artwork they can be able to open up for what is the heart of their problems. Even if we don’t discuss problems, their artwork can be an opener for us to understand their pain. A boy I had in school some years ago was tired of everything, he didn’t want to do math or language, and he asked about if he could paint. I set up papers, colors and pencils for him and he painted for three or four days, colorful paintings, mostly abstract with no motive, but in the end he gave the paintings names and we made an exhibition and invited his classmates for a vernissage. It was his way to tell us...
about his feelings and being able to have his own exhibition made the day for him. He died just a few weeks later, and I will never forget these days. Arts and crafts must not be an subject just for learning techniques. It is a subject for getting knowledge about life. Munch’s “Sick girl” or his “Scream” is two different paintings whom no one can be untouched of, and they couldn’t have been done without his pain. In this setting we want to invite you to a workshop for expressing your feelings. We also wants you to look forward, what is your dreams, what can life be by making a visual board.

9 Internet-of-Things

Anders-Petter Andersson, associate professor, Department of Art, Sign and Drama, Oslo and Akershus University College of Applied Sciences, and Birgitta Cappelen, associate professor, The Oslo School of Architecture and Design

Design the Future Multi-Sensory Internet-of-Things (IoT) (workshop)

We invite all interested to explore and design the future of multi-sensory computer based things for empowerment and health. We particularly encourage students, professionals and researchers within the fields of Nursing, Occupational and Physiotherapy, Music Therapy, Art Therapy, Educational Sciences, Design, Art and Engineering, to contribute with their knowledge and perspectives, to create future technology in this practice based and multidisciplinary workshop. It will be educational, competitive, but foremost, it will be fun.

The workshop is led by the art group MusicalFieldsForever, whom is the development team in the RHYME project. They exhibit the Polly World in the Art and Design hall HiOA (see the opening of the conference, 14.-16. April). For more information see www.RHYME.no and www.MusicalFieldsForever.com

NB. Please see the Polly World installation in St. Olavs gate 32. Open 14 April at 17-19, 15-17 April at 16-19.

10 Literature, language, ethics

Kjell Ivar Skjerdingstad, associate professor, Department of Archivistics, Library and Information Science, Oslo and Akershus University College of Applied Sciences

Patterns of Perception and Strategies to Answer Aesthetically – On the Aberrant Child in Tarjei Vesaas’ novels The Birds (1957) and The Ice-Palace (1963) (presentation)

Elena Tkachenko, associate professor & Ruth Fuentes Arends, assistant professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

To be or not to be bilingual – for children with special needs (presentation)

Norwegian Framework Plan for the Content and Tasks of Kindergartens (2011) emphasizes that kindergartens should promote a positive view on bilingualism and support children with different home
languages and cultures in their bilingual development and multicultural identity. The research questions of our study touch upon to what extent similar views on bilingual and bicultural development are realized in practice among practitioners with regard to children with special needs: What perceptions do pre-school practitioners have with regard to bilingualism for children with special needs? What recommendations are given to families with regard to language and cultural development of children with special needs and what consequences they have for the bilingual families with children with special needs? Based on the results from a survey study and interviews with practitioners and the parents of children with special needs, focusing on these issues, we discuss our findings in light of recent bilingual research insights.

Our hypothesis is that positive view of bilingualism might change with regard to children with special needs. Some studies in other countries (e.g. Baker 2012; Yu et al. 2013) report that practitioners and parents of bilingual children with special needs tend to believe that growing up with two or more languages may be a problem for the children’s development, and monolingual language practices are recommended. However, some studies report that bilingualism does not necessarily impede the development of children with special needs (e.g. Armon-Lotem 2012; Kay-Raining Bird 2012).

References

Inger Marie lindboe, associate professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

The equal status of children: The essential role of the body (presentation)
The ideal of equal status is fundamental to the idea of citizenship and participation. It is one of the most significant values in early childhood education. Still, it is an unsettled value as regards young children in general. In society at large, young children are often marginalized. This challenges us to look for alternative constructions of equal status.

This paper addresses the following three questions: - What does “equal status” mean and how is it construed? – How may we understand the relationship between equal status and the body? – In which ways may this relationship contribute to professional work with equal status of children?

The first part explores the term “equal status”. What does it mean and imply? What are the sources of equal status? Equal status includes ethical foundations, attitudes, actions, rights, and experiences. How may we be able to understand and include the relational quality that is part of equal status? Different perspectives are presented within an ethical and historical framework.
The second part of the paper discusses the relationship between view of man, the body and equal status. Following a historical sketch focusing on the development of equal status concerning children in a Norwegian context, the understanding of and attitudes towards the body are introduced as crucial areas of work. In which ways does equal status involve the body? Do our understandings of the body affect possibilities for attaining equal status of children in actual practice? The body – and the understanding of the body – questions what equal status really implies, as bodies confront us with difference.

Finally, the paper investigates how understandings of the body and bodily experiences may contribute to an experience of equal status. The body is what we all – children and adults alike – have in common. Thus, it offers a basis for developing equal status. In addition, the body as a framework of understanding also reveals some very pressing issues, pointing to important challenges that have to be addressed: Our bodies may differ – temporarily or during a lifetime – in needs, limitations, possibilities. What are the consequences of this as regards equal status? May this perspective, seeing the body as the ethical framework of life, represent a contribution to professional work with equal status – or does it make equal status impossible to attain? These issues are discussed based on different ethical theories and perspectives.
Circus, dance

Circus Sibylla: Ivanir Hasson Olsen and Andreas Carl Olsen

*Circus work for children in traumatic situations* (presentation/workshop, maximum 20)

Cirkus Sibylla has existed as a theatre/circus group since 1989. Ivanir Hasson Olsen and Carl Olsen are the main members of the group, and they even collaborate with international performing artist. The group has produced more than 35 performances mainly for children. In 1992 they started a touring circus school for children and youth and they have since then been holding more than 500 circus schools mainly in schools, festivals and asylum camps. They have developed a 2–5 days concept which end’s with a performance with the participants. Through their work with circus school for children, they have found that circus is a good tool for reaching children with special needs. They build a safe space for creativity that has transforming qualities and that help the participants to experience a sense of empowerment. Destructive behaviour patterns are transformed into creative and constructive behaviour. Everyone has a relation to one of the many roles that are played out in the circus whether it is the strongman or tightrope walker and all are equally important for the whole. That’s why circus also is a good tool for community building. As they only have very few days with the participants, they have developed a method where the authentic meeting between teacher and pupil is the most important tool for establishing contact and reaching the goal they have set out to do. Some of their former pupils are professional international performers and circus artists today.

More info: www.cirkussibylla.com
In the space we create there is no time for past or future, we are here now and are setting out on a journey together that ends with a performance. My job as a teacher is to make sure everyone is with throughout the journey. Ivanir H Olsen

Landing: Venke Marie Sortland og Ina Coll Kjølmoen
Safarium (workshop, maximum 20)

Safarium is a dance performance made for children with special needs. The project is based on how we experience and explore the world and our surroundings through the body. Safarium is a happening that unfolds in a tactile landscape consisting of many different forms made of textiles. The forms varies in size, heaviness, colour and texture. The children/audience are gradually invited to explore the space and forms together with the dancers through the course of the performance.

12 Aesthetic Processes in the kindergarten
- To stimulate interdisciplinary practices and research with children with special needs
- To endorse aesthetic awareness in all approaches to children with special needs
- To enhance the wellbeing of children with special needs
Unn Wenche Joramo, assistant professor, and Kristin Heggemsnes Pedersen, assistant professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

Inclusive Processes in the Kindergarten (presentation)

Research question:
How do content and methods/practices in kindergarten everyday life create and facilitate inclusive processes?

We want to study institution’s everyday life to get a better understanding of how kindergarten take account for the diversity of children, children with disabilities and/or other special needs in kindergarten. Our focus is the general educational perspective: how kindergartens and working methods facilitates for inclusive practices. By studying inclusion as practices, the intention is to contribute to the development of inclusive environments that counter marginalization and exclusion in social processes. In the research project we will assess the significance of the interaction: between the children, between the children and staff and between professions in kindergarten. We will also consider whether, and to what extent, different organizational forms are important for the experience of belonging and participation for the individual child.

Inclusion is a complex concept which consists of different dynamic elements mixed together in relation to political, institutional, relational and ethical dimensions (Arnesen 2012). In this research project, we focus on the relational dimension. According to Arnesen (2012), it includes educational interaction child-child and child-adult, and between different professionals with different responsibilities and positions. The relational dimension also consists large and small processes and actions in everyday life in kindergarten. In our project, we emphasize the understanding of inclusion as a community in human interaction, participation and experience of belonging.

Methodology
We have a qualitative approach where the intention is to work with students from part-time and continuing education. The idea is that students collect narratives on inclusive processes from practice and apply them as pedagogical documentation in teaching. We have also planned interviews of students retrospectively. We also conduct fieldwork in kindergarten, both observations and interviews of kindergarten teachers/staff. Literature study will constitute a parallel process.

References
NOKUT. Kunnskapsdepartementet: St.mld. nr 18 (2010-2011): Læring og fellesskap.
Elly Herikstad Tuset, assistant professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

*Are Norwegian kindergartens (age 1-5) using mealtimes as an opportunity to promote pedagogical food activities? (presentation)*

Food and eating are part of the daily routines in kindergartens. Most children are consuming a large number of their every-day meals in kindergartens and preparation of the meals may require various degrees of practical organization by the staff. The questions to reconsider: Is the organizing of the meal preventing the staff from sitting down eating with the children? Is there room to increase all children’s interest and vocabulary about food, taste and other aesthetic sensations related to food? As part of their education to become preschool teachers, part time students collected information about organizing and routines during meals in kindergartens. The information collected is quantitative data. The students were using observation schemas with fixed categories. The results from preliminary review and analysis of the material may indicate that the room for using meals as an opportunity to pedagogical food activities is limited.

Kristin Danielsen Wolf, assistant professor, Department of Early Childhood Education, Oslo and Akershus University College of Applied Sciences

*Teachers (in Early Childhood Education and Care) influence and participation in small children’s play and interaction (presentation)*

My research questions are:

Which opinions about small children’s play exist in ECEC?

In which ways does the staff contribute and participate in children’s play and interactions?

My aim is to explore which opinions that exist among the staff in kindergarten, regarding small children’s play. And further to explore in what ways the staff contribute towards play, in relation to create inclusive processes and practices among children up to three years old. The main focus will be on human relations and interactions, but this also involves searching for possibilities and solicitations for children’s playing in the physical environment and in the organization of time and space. I will carefully search for children’s perspectives and expressions of participation and inclusion in playful interactions.

Theoretical perspective concerning concepts of the child, relations, play and inclusion is central.


With an ethnographic approach I work in the field with different methods: dialogues and reflection with the staff, observations of small children’s play and of how the staff acts towards the playful interactions, photography of the physical environment where play occur, and conversations with two year old children’s based on photos of their play-environment. Pelto (2013), van Manen (1997), Clark (2010).

The Project is approved by NSD, Norsk Samfunnsvitenskaplige datatjeneste. Beyond this approval I will continually make ethical considerations related to research with small children, how have not themselves given their approval. I must carefully and sensitive observe children’s possible expressions of non-approval, and search for their confirmation of their parents approval.
13 Movement
Kulkanti Barboza, dr. phil., professor, Fachhochschule Münster University of Applied Sciences
Skateboard and School Children with and without Disabilities (presentation)

Tove Brita Eriksen, professor, Department of Primary and Secondary Teacher Education, Oslo and Akershus University College of Applied Sciences
Music and Physical Activity (presentation)

The value of music is well documented in therapy, and Wrangsjö and Trondalen (2012) say that, music can be of importance for the promotion of learning, health and well-being. In my presentation, I will focus some of these important values attached to relevant research (Eriksen 1995, 2014-2015) and experienced teaching involving the use of imagination and physical activity with children with disability.

To use music as a motivation factor in education, should be seen as a trans-thematic subject with connection to both health concerns (The Education Act 2014, § 9a), teaching in general, learning disorders, experiences and pedagogy.

In special needs education, music therapy is often used with mentally or physically retarded children with learning disorders, or in children hospital communication with children with serious illness as cancer (Ruud 2009). The link between music, movements, emotions, experiences and social relationship is explored through different play activities (Eriksen 1995, 2014), and some examples are also given from psychotherapy (Tanum Hohns 2012, Lunde Vestad 2012, Ruud 2009).

I will discuss the latest results from the HiOA project Music and Physical Education (Eriksen 2014-2015) and other relevant research based on the theory of Bjørkvold (1989), Ruud (2009:5) and Kleive (2009) w.m. The methodological approach are both qualitative interviews and literature studies (Befring 2010).

My presentation will follow these research questions:

1. Why and how is music valuable in therapy?
2. Which elements in music are stimulating for imagination, health, basic movements and for children with special needs?

In my presentation I will give some examples of special needs education from Primary school education.

Keywords: Music, therapy, physical activity, special need, learning and health.