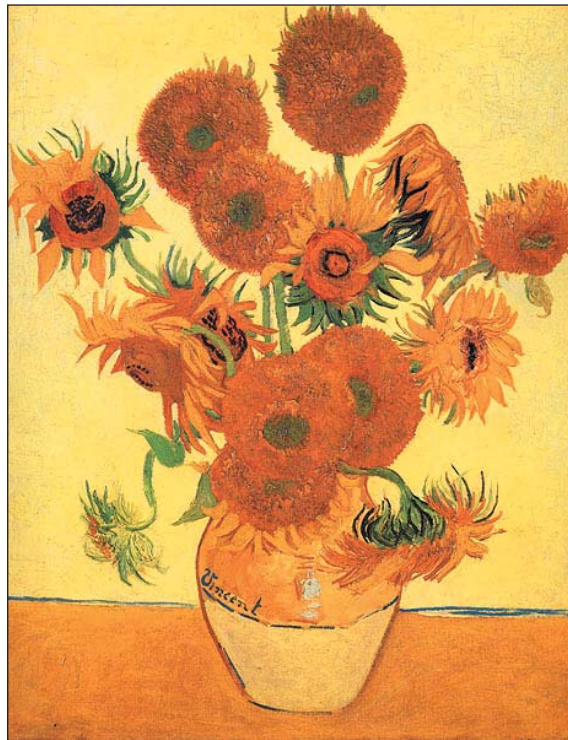


## Inclusive Teaching Guide

Inclusive Teaching ~ SED 5010 / 5600

Fall 2005



*What am I in the eyes of most people, a nonentity, an eccentric, or an unpleasant person – somebody who has no position in society and will never have; in short, the lowest of the low. All right, then – even if that were absolutely true, then I should one day like to show by my work what such an eccentric, such a nobody has in his heart.”*

*Vincent Van Gogh*

Michele R. Whalen

The arts are more than just having “fun” in class, or a way of expressing one’s emotions or ideas. Art is a vehicle for learning basic educational skills and identifying abilities. Every child deserves an opportunity to experience the arts, and as educators we are responsible to take each of our students in a direction that, even if they never pick up a paint brush again in their lives, will teach them something about creativity, self reliance and dignity through the experience of art. Art is a valuable tool that can open doors, ignite dreams, and build bridges.

The power that is experienced when one creates can stretch any boundary and defy any limitation. This is not only about identifying children who have talent, but allowing each child, in their own right, to learn how to seize their own learning capabilities by learning how to engage with the challenges set before them within a classroom.

The purpose of this inclusive teaching guide, is to encourage educators to see the potential of all students, not just the “easy to teach” students, that make our day breeze by. When I am asked “how do I want to support students with disabilities in general education classes?”, my answer is “with dignity and respect”, of the child first, and then the family. I want to work to break down the natural denial and fear that erupts when it dawns on a family that something is amiss with their child. At the same time I do not want to wish away a student who might be challenged in a greater way, that is a gifted child, and many of whom, I am sure, will out smart me! I might not have professional experience in the classroom, or with challenging students, but I come with a plethora of life experience. I want to make a difference in not only a child’s life, but the entire family’s life as well.

I will be teaching high school art, with an emphasis on culture and history. I plan to include a library of resources for my students, complete with all the assistive technology we can handle, and hope to help them discover ways to success, not only with their work, but with themselves. I think I come with a unique perspective, and built in set of positive and natural devices suited to connect with students of any kind. Students are naturally drawn to art teachers because the mode of communication is generally that of digging around for emotions. “How do you feel about this work” and “what do you want to say?” are common expressions used in my classroom and I intend to get the most out of them.

*Some artists you might have heard of...*

Leonardo da Vinci (Dyslexia, and gifted)

Georgia O'Keeffe (Gifted)

Claude Monet (Eyesight)

Vincent Van Gogh (Seizure disorder, and complex of syndromes)

Frida Kahlo (Polio, and accident victim)

Mark di Suvero, sculptor (Accident victim)

Henri de Toulouse-Lautrec (Hereditary bone disorder)

These people, and many more than I could possibly list, are the reason I think and feel so strongly about including all possible students in my classroom... you never know where the next treasure will be discovered. As for me, I am committed to create a community of support, resilience, and strength for my students. A place that, when they leave, they will take with them core ideals of self-esteem, positive thinking, forward movement and a proactive sensibility to carry them through not only their education, but their entire life as well.



*Monet's studio. Not your average classroom design.*

Michels (1997)

## CLASSROOM DESIGN AND USE OF ASSISTIVE TECHNOLOGY.

My ideas and goals on classroom design, and use of technology, are something that I take very seriously as I continue my journey through the world of Art Education. It is simply not enough to allow a student “be creative” in a classroom, without guidance or organization. One must keep in mind that it is as important to guide and direct an art student with as much integrity and thoughtfulness as you would any other student. Keeping in mind that a teacher traditionally gains control of the space of a classroom a couple of weeks before school starts, the use of technology and classroom design are probably the first things I would consider when designing a classroom. So, an art educator must think about the needs, and then the resources available, ahead of time, to help with any adjustment to teaching. Setting up a classroom can take some pretty creative turns. Once the students have arrived and the teacher gets to know them on a more individual basis, and assess what everyone is going to need, then the classroom can be adjusted.

The first thing I think about is the overall feel of the classroom. Many books discuss having a feeling of “home” when the student comes in, and that is all comfortable and nice. However, I also want a place that students can really sink their educative teeth into. A place where students can get a little rush of excitement when they turn out the lights at night, because they have an idea that they want to try out in my classroom the next day. A space that will inspire an eleventh grader to think, “hey, why not set up my own studio at home? Or my own library, or start my own graphic design company”? I think about several areas where students can go to work the way they are comfortable or can experiment. Corners for quiet reading or painting, or a library with books and internet access for looking up the painter of the week. (Did you know that students can take a virtual tour of Monet’s garden in Givenry, France?).

One approach to classroom design, inclined towards the artistic student, but I think it fits perfectly with the included student as well, is the Reggio Emilia approach. (It struck a chord with me when Dr. Brown talked about it in one of my classes recently), and I wonder why the United States has not utilized more of the ideas from our friends in Italy. Even though the Reggio style is used mainly for pre-school and kindergartners, I still think we can use the theories in so many ways, the first being offering inclusive students first consideration in enrollment, instead of having to fight their way into the system, like they have to do here. I also love the idea of using Howard

Gardner's notion of schooling for multiple intelligences. This is heaven to an art teacher and student alike. Environment is key and is considered the "third teacher." In the Reggio school, teachers carefully organize space for small and large group projects and small intimate spaces for one, two or three children. This is especially useful for little ones, where boxes can be built with carpet and pillows inside. This type of space is important to afford "time out" (not the punishment kind of time-out), and "quiet time" at an age when children naturally seek it out. This can be useful for students with emotional issues, who benefit from calm and quiet periods. Children work in cooperative group settings and are available for group work, a must for those requiring social building skills, such as autistic students.

As for the Michele Whalen approach to schooling, I consider the outside as important as the inside, in my classroom. I will have to get a lot of permission for leaving the building, because I plan to take my students into the "plein air", as the impressionists called it.

You would think that because I spent my life as an artist and graphic designer that I would just love technology, right? Wrong. I do love what technology can accomplish, that it has the ability to bring the world into my classroom. What I do not love, is that my students will probably be better at setting up my computer than I will. Therefore, I will enlist their help in setting up our classroom. They will be the ones to tell me where they want the mouse to go and just how much sunlight is to be let in the computer room. Just because I might be limited in this area, does not mean they should suffer, and I am game to learn anything they throw at me. The use of technology in the world of a child with a disability, is imperative to bringing the world into their lives.

Because I am an artist and art educator, my mind naturally goes to larger markers for people with dexterity issues, or using clamps on the table to keep papers stable, but honestly, I have these in my desk all the time-for myself! These are the tools an artist uses daily anyway. I am used to adapting to get what I want. It is my job as an artist. Large handle loop scissors, so my hands don't get tired, slanted table tops, adjustable tables, all of it. I understand these are the basic things we can change for our students that don't cost much money, but make a big difference.

Extra training will be required when it comes to the gadgets created to help with my students with disabilities. I think their special needs will be so specific that when I actually have the opportunity to teach a student like that, I will have to investigate all the material available and

work it out as I go along. Things like the coded type machines to create braille, or figuring out which physical body support is going to be helpful to my student so he is comfortable. Issues like physical movement and gesture, VOCA devices, and facilitated communication, will take time to develop with my student. I am going to rely on an aid, I am sure, but I will take it as it comes.

Since we don't know who our students will be until we actually get into the classroom, let's assume there will be moderate to severe disabilities in some of our students, and they will require space devoted to wheelchair use, quiet areas for hearing impaired students, and organizational issues for students with cognitive issues. However, some ideas that I find most helpful or interesting are usually linked to very small things that make a big difference. The low-tech technology, or relatively simple solution, to help the student with the biggest problem, will be my biggest advocate. Something as simple as a head cushion for more comfort, could help a student immensely. Helping a student participate in science lab by speaking into a recorder is another way that would fully include that student into a science lab, not just include him in the room.

Technological devices that are dictated by what the student brings with them will flow into my classroom, however, I know that I will have to come up with a lot of other ideas myself. This will include outside sources, like the website mentioned in the text book, [www.closingthegap.com](http://www.closingthegap.com). Some of the workshops offered are fantastic. The "Digital hands on workshop" to teach students to work digital camera, with voice activated feed-back, sounds impressive. Sounds like they will be teaching Photoshop techniques so the student can use the program too. This could be of great service to all students, especially ones with special needs. (Photoshop can be a great creative tool to any artist, not just the graphic designer). There was also a workshop called "Gizmos, Gadgets, and Teaching Methodology: An Overview of Assistive Hardware and Software". This was a combination of hardware and software that gives you powerful new ways to reach students. In this workshop, the presenter demonstrates a selection of input devices designed just for special education students. Other workshops I found interesting for the art educator were the digital camera, Mac OSX, and the "Oh Behaaave! Educational Success for Students with Challenging Behaviors" workshops. Teachers need to be proactive in this area, solicit our administrators to pay for such workshops, and continue positive approaches.

I think one of the most important issues, especially in the Detroit area schools, is the actual access for the student to participate is often times limited because when the schools were built, consideration was not taken that there would actually be disabled students going in. Take for example, our own Wayne State University art building. The doors to enter the area are so huge and heavy that I can barely open it myself. I am not kidding. What is a person in a wheelchair supposed to do? The Handicap entrance is on the other side of the building so if you are in a wheelchair, too bad, so sad, you go around and are met with, you guessed it, another two-ton door! Dr. Jim Brown says the building “has no soul”. I agree.

Another point that I'd like to make is that you can get all the help from the government that you want, but if the student or parents are non-compliant, or do not know how to use the device, then it is useless. You have to go another route. One example I can give is Charlie (not his real name), a student with ADD, refused many assistive devices that were available to him, because they made him stand out in class. No way was he going to have any of it. The way he saw it, was that he would not allow his disabilities to define him. He just wanted to fit in and anything that made him obvious to the others was nixed, right off the bat. Our biggest challenge was getting him to admit there was a problem at all. It is a big deal with some students. How do you get a child to realize something is holding him back, when, at the same time, what he really needs to gain, is self esteem? Looks easy on paper, but many parents do not have the resources or psychological makeup to deal with this issue. Many people just ignore it. So far, the only way around this problem is to really ask the student what you can do for them. They can't always tell you outright what they are in need of, however, if you listen, you will usually figure it out together.

## BUILDING COMMUNITY

As an art educator I am committed to creating an safe atmosphere for my students; safe within my classroom, and within their community. As an art educator, the need to educate my classes and my community that art is as important as anything else that is taught in school, is as important to me as teaching itself. There are so many false ideas about art and mental abilities and /or disabilities, and one reason I got into education in the first place is to help students overcome some of the misconceptions, such as; all artists live a poverty stricken life; art is good for students who cannot do any thin else; art is a great place to put all the “reluctant-learners”. Not true. Art is not just and accoutrement or accessory to other classes. The art educator can awaken a whole world to students with disabilities, and do more than just pass the time for them.

Multilevel, authentic instruction would serve two purposes. First, it would create an atmosphere of pre-knowlege for my students. If I could teach through what the students were already learning in their other classes, at their level and pace, it would create a sense of purpose, and connection, for them. For this I would also bring in people from the community, like architects, photographers, graphic designers etc., to talk to my students about building a successful life as a creative individual, and this would enlarge their world even more. Second, using the other staff, and other family members, would educate the community as well. It is important for students with disability not to be segregated, and in order to have that, the rest of the world needs to be educated.

The first thing I would do to create a sense of community within my classroom, is group my students in their seating, and require that they work in groups a certain amount of time. Art work requires collaboration, just as working in the outside world does, and this is a great place to begin. Group work not only helps a child with a disability, it also helps those without, by educating and creating a sense of peer connectedness. While visiting an inclusive school in Harper Woods recently, I witnessed a small kindergartner, with spina bifida, and limited physically. Something as simple as dropping her marker could have ended the learning for her. But when she did drop her marker, as naturally and rain, another five year old just picked it up and made sure it was put back into her hand correctly, so she could continue. No one missed a beat, and everybody benefited.



I would also try to work with my colleagues in order to build a better sense of how important art can be within the school curriculum. I just saw a class mate of mine (in a content reading area class, no less), roll his eyes and comment that the only way to deal with an ADD student is to “stick him in a corner with some cut-and-paste work”. I was appalled. This is an educated man who’s misconceptions about art, and education a student with disabilities, will hurt his students. He has no sense of how art can help those with disabilities, and worse, no motivation to try and understand it.

In addition to scaffolded instruction, I would seek out support in the way of classes and workshops outside of school, to help with professional growth opportunities. Teachers, parents, and university pals can provide support, and new ideas.

The most important consideration for success, however, is to keep the child first. In the text book, it was suggested that in order to do this we must encourage;

Power ~ To develop a shared decision making approach in which all opinions and perspectives are respected.

Philosophy ~ To work through differences in teaching philosophies.

Balancing and sharing competence ~ Strengths are used when needed.

Beyond disciplinary territory ~ Team looks together at all the needs of the individual as a totality.

If we keep our students first, then educate everyone else in the community about what can be achieved, then everything else will fall in place.

#### RESPONDING TO BEHAVIORAL CHALLENGES

Creating a positive, student centered approach to responding to any behavioral challenge would consist of, first, assessing the situation at hand, then second, thinking about the best way to handle it in regards to that specific student. I don’t like the reward and punishment approach, however, sometimes removing the stimulus, is the only way to get things calmed down. The same with positive, and negative, reinforcement. The use of punishment, an undesirable

consequence, is only a short term solution, and does not get to the root of the problem.

If we move from punishment and control of a situation, to meeting the students needs, then we can usually stop the bad behavior before it starts. If survival and love are at the top of the list for the needs of any student, than respect and understanding need to be given by the teacher. As I stated earlier, if the teacher listens carefully to a student, they can usually see what that student needs.

There are specific reasons for a child acting out, and the stages of a crisis can usually be seen as it develops. Anxiety in a student might be seen by their non compliance and disruptions. This can be handled by the teacher with reflective listening techniques, such as saying, “John, you seem upset today”, or, “What’s going on?”. A trigger, setting the crisis in motion, and if the student shows anger, or violence, this could be tempered with a cooling off, deep breaths, and an acknowledgement of feelings. Give choices and options for working it out, and show a willingness to solve the problem. Afterword, during the calm down period, the student might feel embarrassed, or guilty. In order to move towards a resolution, encourage that you can work on the problem together, and what “we” might do differently next time.

In order to avoid acting out in the first place, I would first assess the student to find out their likes, dislikes, things that are apt to upset or set off. Part of assessing the student is to find out exactly what is wrong, and right, with them. This includes a diagnosis of their condition, first off. I would talk to the parents, other teachers who have worked with the student, and an IEP would be in order to get clear what exactly is expected of the student.

I would want to interview the student to really try to get a handle on what we both want to accomplish. Something like emotional disabilities, autism, and even ADHD, can cause a sense of pain in a student. They already know they are different, and I don’t ever want to exacerbate that situation. I think I would try to open up the channels of communication so the student could really tell me if I am embarrassing them, or hurting them in anyway. Perhaps a rubric for the student to fill out on me is something that will help.

Scheduling is important, and in the text, things like keeping an autistic student away from loud noises and making sure they understand the schedule can make all the difference between a smooth or rocky day.

I would then take precautions to make sure things were 1). Organized in the room; 2). Quiet and peaceful in the room; and 3). Make sure the student had a place for the to go and take a few moments to gather their thoughts and calm down. I realize I have not taught before, but I have raised two children and had more than my share of “activity” in my house while they grew up. I have never been one to keep a spotless, well organized home, but in the case of an emotionally impaired student, a student with ADHD, or a student with autism, I know it is in the student’s, and my own, best interest to keep things organized. This will create an atmosphere of calm so the student can learn, and so that the rest of the class can function with as little interruption as possible. I am an art teacher, so I will have a lot to organize, and a safety issue will also have to be addressed. I cannot have emotional outbursts with a hot kiln in the room.

Frustration is a big deal with ADHD students, and with that I will pay attention to finding out the appropriate level of work that student can do. Too much can really cause a shut-down, too little is no good either. I will have assessed my student for figuring out if they are visual, audio or tactile learner and that will direct. Perhaps the work needs to be read to the student, perhaps there are too many distractions near the window, and I hope that with good communication we can, together figure out what is best for the student.

Support staff roles are important to the teacher, and should be considered when evaluating the student in question. The teacher and para-professional must have an understanding of who is to do what, when certain situations arise. Issues that could be thought of before hand are; who works better with a particular student in times of stress?; make it clear, as to who should take charge of the class when someone has to step out of the room with another student in crisis; and, in the art educators case, make it clear that the art room is not a place for the para-pro to “drop-off” their student, and take a break. It must be understood, by the school administration, other teachers in the building and the para-professionals, that student first, means taking care not to forget any student.

## STRATEGIES FOR INCLUSIVE ACADEMIC INSTRUCTION

This is my adaptation of how I would target a multilevel teaching environment, that could be used throughout the year. I think it would be easier to build a specific teaching strategy. I'll keep it simple and use the artist Romare Bearden to demonstrate. Please see the three detailed lesson plans, and rubric for assessment, at the end of this paper. I think an artist like Romare Bearden demonstrates how an educator can use art to teach on many different levels to a student with differing capabilities. My strategies usually include ideas centering around a theme, in this case a particular artist with many disciplines. Bearden was not only a master painter and collage artist, but he also wrote, composed and played music, earned a degree in mathematics, completed a stint in the army, and to top it all off, he was a case worker for the City of New York Social Services for a time. He is called a "Renaissance Man" for this reason. Within this expansive biography, I can glean many lesson plans, or a whole unit, for not only many different age groups but for many differing levels of abilities.

For example, I might start with **READING ALOUD** to my students, a biography of the artist. I am a firm believer in using **TRADE BOOKS WITH PICTURES** for all my students, so I would also show pictures of Romare Bearden, he has a wonderful self portrait, and photographs of his work. I would go on a **FIELD TRIP** to the DIA where they have the painting "Quilting time" painted by our hero. About the painting I would **ASK QUESTIONS** regarding; "how did music influence his painting" and "what memories does Bearden recall"? I would **PLAY JAZZ MUSIC**, and introduce the students to Billie Holiday and Duke Ellington. Kids love jazz.

If I break this strategy down into a years worth of lesson planning, I would begin with a lesson plan that would require my students to work within a group, in order to create a sense of community right from the beginning. Groups would be arranged so that there would be a good mix of many levels of ability within one seating, and the students would begin to develop a sense of learning how to ask for support, as well as give support to one another. The activities would be designed for multilevel teaching; with the higher ability level students, while keeping in mind the IEP students. Average and lower level learning goals would be developed, and then individual students with special needs. This form of scaffolding would be dynamic, and

encouraging for all the students involved. There are many ways of learning, and many levels of intelligence. A unit, or series of lesson plans like this would reach pre-knowledge, tactile, hearing, as well as historical, and cultural aspects of learning.

As a result of these ideas, I can create several lesson plans that can be adjusted to so many students:

1) This involves memory and expression of an idea that could be used by any student:

Ask student to think of memories they have of special times with their family, having fun, taking trips. Create a collage from pictures from magazines, drawings, paintings, photos, fabrics to relate these memories.

2) Kinesthetic and tactile learning that could benefit and be used by any student:

Draw a picture with things that make sounds. Experiment. Create a composition by “playing a painting.”

3) Development of communication skills that could be completed by any student, either by speech, writing, or other special communication skills:

Romare Bearden wanted to make prints so more people could see his work. Do you think this was a good idea or should he have only had originals? Have a classroom debate.

4) Use of assistive computer technology and internet that could be achieved by most students:

Romare Bearden said “A work of art is always growing.” How is this possible? What about the role of the viewer in art? Discuss this issue in small groups, write about it to an artist in the community and ask the artist to respond with his/her ideas. I found a video guide that could also be used, with an interview by Wynton Marsalis, the jazz trumpeter, which adds another dimension to the world of the artist.

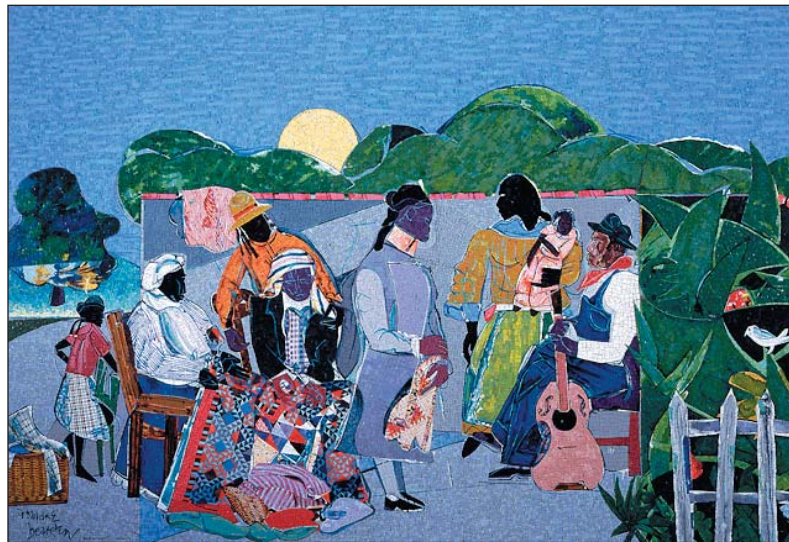
5) Bearden kept a journal and always read:

Oh, the things a student can learn by keeping an artists journal. Whole books are written on the subject. I would encourage students and help special needs students, originate their own journal with writing, drawing and collecting, in order to help with recording experiences, memories and ideas. Good for teaching techniques in studying and outlining. If a student can not write themselves, they could type, talk into a “speaking journal”, or collect clippings from newspapers and magazines.

6) Analyzing painting and media techniques is one of the Benchmarks for the state of Michigan:

Show pictures of Romare Bearden's work and describe, critique, analyze and compare to other artists.

My basic idea is to create a theme from which all other lessons can connect from. The use of the "Renaissance" type of artist is helpful. For example; Leonardo DaVinci could pull in math and science; Mary Cassatt could ignite discussion of the woman's role in art; Van Gogh is good for someone with control issues, and it is a scientific fact that all children love Andy Warhol, so he is good for just plain fun.



*"I never saw anyone playing music at a quilting bee—although the women would hum along to the tempos of their needles—but music has been so important in my life that I use its imagery often in my work." — Romare Bearden*

Quilting Time - Made in 1986 - Romare Bearden, American, 1914-1988

Mosaic tesserae mounted on plywood - In creating the scene for Quilting Time, artist Romare Bearden considered his love of music and his memories of growing up in rural North Carolina as a boy. At the time, quilting was an important activity among African Americans. In the lower left, notice the basket containing salvaged scraps of fabric, which the two seated women use to sew into a new quilt. Just as a quilt is made of smaller pieces of material, Quilting Time is a mosaic made of thousands of small pieces of colored glass. Bearden first made a detailed model of this mosaic using pieces of paper glued together, much like a collage. Then the model was given to a tile maker near Venice, Italy, who produced, cut and glued the small tiles according to Bearden's specifications. The artist and tile maker's names appear in glass tile at the lower left. Henshaw(1995)

## SUPPORT FOR INCLUSIVE TEACHING

I know that as a teacher I will look for support for my inclusive students from my colleagues and administrators, and from my student's families. However, I am still a little perplexed when I read that I should expect my students to support each other. I know that children help each other when they are given the opportunity and taught, and I will do that, but sometimes I think people expect students to pick up the slack that the adults are really responsible for. I know the kids are really suffering for it.

Let me give an example. In my multicultural education class there is a woman who teaches at a charter school and frequently gets bilingual children plopped down in her class. This year they brought in a little five year old girl from Venezuela, and she speaks not a word of English. There are no para-professionals for her, so the teacher relies on another little girl to translate for her all day. This is wrong, wrong, wrong, (and if I hear one more person say that children "pick up language" easier and faster than adults, I don't know)! Do people know how difficult it is to be in a society where you do not speak the language? What is wrong here? Why are little children allowed to languish amidst a sea of absolute non-communication? I do not think it is right to allow this to happen and I think it sometimes borders on abuse. This leads me to my original statement: How will I handle and find support for myself when I am faced with, and I am sure it will happen at some point, a child who is above and beyond my abilities to help?

It is important to remember the original ideas of inclusion itself, and keep in mind "the child first" rule. Together with grouping the child with other students who could help her translate, I would make sure the special education teacher was aware of the bilingual issue. Parents would be notified, however, I would need some sort of support for that, because they probably don't speak English either. I would contact the resource room and get the child on a computer program to help her with her language difficulties, and depending on how computer-literate the student is, perhaps this would help with the translation during the period of transition. I would also consider the student taking home some computer programs for the family, so we could all communicate. Finally, I would try and get some collaborative teaching help from my co-workers, especially ones that speak Venezuelan!

I will ask principals, colleagues, and families of students for support, especially in the art room. I will contact parents, and request that they come in one day a month to help me set up my art supplies, that way I can attend to the kids during my, what is sure to be, skimpy, set up time. This will help with building classroom community as well.

I am going to be aware of segregation in my classroom, and make sure that any pull-out remediation is very limited, for specific areas only. If this technique is over used, it could become self-reinforcing, rather than diminishing the need for special services.

I will look for school wide support services whenever I can use them. Counselors, social worker, and psychologists are the tip of the iceberg, and very important. A lot of teachers don't really bother with trying to figure out why a child might be acting out, when the solution might have nothing to do with a learning disability, or physical issue. I know I am going to pull in multiple services to my room, and try to keep it coordinated for consistency. By looking for the opportunities to learn more and better ways to help my inclusive students. I know that when I am proactive, I always do better. This will empower me as a teacher, rather than create a sense of displacement.

#### CASE STUDY

I have not taught before, however I have, through this class, developed a sense of some of the things I must look out for when I start teaching general, included, and above average intelligence students. I always start with assessment, getting to know the student, treating them with respect and asking them for direction. I also, in all cases, will ask the parents to help "us" figure this out. We are the professionals, and I know parents rely on us for direction, unless they are in the business themselves, in which case, I will be soliciting them for advice!

A student with a severe cognitive impairment would benefit greatly from being with other students, of all levels, not only in the exposure to the lessons themselves, but in the emotional support received from the modeling of the other students. Design of the classroom, unit and lesson planning, and scheduling will be built around the idea of community. For example, in an art room, desks in a circle can be very helpful in the sense that it brings all students together as one. No one will be left out and all will have a say. Sort of democratic, if I do say so myself. This



means that children with cognitive disabilities will be expected to join the flow of the class, in direct proportion to their abilities, with the para-professional supporting the student while I am teaching the rest of the class.

Multilevel lesson plans are also important, and as an art teacher, part of what excites me is that art can really reach all students. A student with the cognitive ability of a ten year old can appreciate Andy Warhall as much as anyone, and probably more. A gifted student would work with a cognitively disabled student to arrange a series of multiple images, pulled from the classroom library of art books. Images like Warhall's "Campbell's soup can", would be placed on a surface. Student 1 could art direct, and student 2 could engage in direction following. It might be up to them to decide who is students number 1 and 2. My point is that it is important to consider all levels of learning when designing a lesson plan. This lesson plan involves art critique, spatial judgement, design arrangement, math, history, media, pop culture, and above all, fun.

Assistive technology, I am beginning to understand, is going to be a key part of teaching all levels in my field of art. I don't think I could imagine teaching high schoolers with out a computer, or access to media. For example my students with cognitive disabilities will be able to use assistive technology in order to learn how to critique a painting. I might put a Van Gogh next to a Warhall on a computer screen, and use it so the student can learn the difference between post-impressionism and pop art. I could add images of art for the gifted student, so that they could further learn the subtle differences in color application, date and time-line experiences, or writing expression. Each student could also visit Monte's garden in Giverny, France via the internet, and expand upon that experience, depending on either student's abilities.

Assessment, building a safe community for students within my classroom, multilevel lesson planning, assistive technology, and my students making their own choices, will be covered. I know there is more, however, in my limited and early experience, these are the first techniques I think of as imperative to a good foundation, when working with students with cognitive disabilities.

In order to be a little more specific, I have also outlined a student who is learning disabled and gifted, with dyslexia.

Characteristics (from the website [www.twicegifted.net](http://www.twicegifted.net)), are as follows:

- Evidence of an outstanding talent or ability
- A discrepancy between expected and actual achievement
- Evidence of a processing deficit
- Trouble getting along with peers
- Evidence of low self-esteem

The main issue that needs to be looked at with these children is that of self efficacy. It is the perception that a person can organize and carry out some action. These judgments in turn influence thoughts and behaviors.

Non-gifted students with learning disabilities may gain a healthy sense of self-efficacy from remedial, structured learning broken down into manageable tasks in order to insure success. However, this approach will most likely not work with the twice exceptional student, as self-efficacy is gained from those accomplishments that the individuals respects and perceives as a challenge. In essence, gifted learning disabled students do not benefit from remediation because the task at hand is not perceived as challenging enough. Many times parents and teachers tend to be so focused on “curing” the disability that they dismiss the strengths and extraordinary talents of the student.

I would start with this child’s interests and hobbies. The creative abilities, intellectual strength and passion they bring to their interests are clear indicators of giftedness. Four general guidelines can help professionals in developing programs that will meet the needs of these students and they are:

(Twice Gifted, 1999)

- Focus attention on the development of the gift
- Provide a nurturing environment that values individual differences
- Encourage compensation strategies
- Encourage awareness of individual strengths and weaknesses

Identifying and helping these children is of great benefit. They are bright, sensitive, creative individuals who have a historical track record of making great contributions to society.

~ Begin with an assessment of students abilities, and the area of need for improvement. This will be done individually, by speaking with parents, other teachers, and eventually, an IEP. Standards will be set for the student based on goals of the the student and teachers objectives.

~ Set up a daily schedule.

~ Be sure student is included with a group of students with differing abilities. This will supply support and help with self-esteem issues.

~ Consider other support services from the school, such as media and technologies that could be of benefit for the student.

(Twice Gifted, 1999)

#### CONCLUSION

While writing this I have been thinking about my sister, who is a writer. At a very young age she could express herself eloquently, and I always appreciated it. I am struck by the natural way children will spontaneously write, draw or even sing, in order to process and express an idea. At the age of ten my sister drew a semantic map of “A baby making machine”. It is quite complicated, involves many levels of thinking and the structure, for a ten year old girl, is amazingly accurate. It looks like something Henry Ford might have come up with at that age, complete with a little bundle of joy at the end of the line. She won a prize for her efforts at school, and I always loved that the teacher was savvy enough to notice my sister’s ability to generate such a work. I hope I will be able to spot that student as well, when I start teaching, and most of all, I hope I will be able to give that student what he or she needs.

My sister is still writing, and still has the drawing.

Michele R. Whalen (Inclusion)

November 12, 2005

Course/Topic: Art          Grade Level: 6-12

Time: This should be introduced at the beginning of the semester, and kept all year, or just used for a week, if desired.

Lesson Plan Title: Keeping an artist's journal

## Objectives and Outcomes:

I want my students to learn that their ideas are important, and that the process of creativity is something that can be seen, and put into words. Sometimes our ideas spring from unexpected places and events that occur in our lives. Journal entries chronicle a student's thoughts, reactions, and observations about class activities and assignments, as well as experiences outside the class which influence art learning. The use of journals encourages self-reflection and provides evidence of student involvement in projects and assignments. When kept on a regular basis, journals can provide a record of student growth in attitude, affect, or disposition regarding learning in art. Students create an artists journal.

1. Learn about artist's, such as Romare Bearden, and others like Vincent van Gogh (who journaled to his brother, Theo almost daily, and was a very important part of his life), Matisse, Picasso, and myself, who kept journals.
2. Realize the importance of connecting writing, drawing and generating ideas from one's own mind.
3. Keep a week-long artist's journal, complete with ideas, pictures, drawings and collage work, that is entirely their own.

Vocabulary: Journal, collage, artist, Romare Bearden.

## Materials Needed:

Paper (White), and different colored construction paper, or a simple, plain papered notebook

Magazines, newspapers, tissue paper, and other materials to make collages

Students can gather information either on internet from school or bring in any collage material from home that they want to include on their collage.

Glue or paste

Scissors

Print resources about Romare Bearden, or other artists who might have collected journals

Computers with Internet access and color printer or print resources about journals

Personal items or photographs the student might want to include

Anything else the student wishes to include in his/her journal

## Introduction:

Bearden kept a journal and always read. How did that help him with his art work? Keep a journal for a week, recording your experiences and memories. Use it as the basis for creating a work of art. Try using water colors in your journal.

## Teacher Procedures/Development:

1. Oh, the things a student can learn by keeping an artists journal. Whole books are written on the subject. Encourage students and help special needs students, originate their own journal with writing, drawing and collecting, in order to help with recording experiences, memories and ideas. Good for teaching techniques in studying and outlining. If a student cannot write themselves, they could type, talk into a "speaking journal", or collect clippings from newspapers and magazines.
2. To create your own personal artist's journal, keep it simple. Many journalers write and create in spiral-bound journals, so for materials, a spiral bound notebook is all that is required. Student may create their own pages by adding printing, cutting envelopes, colored sheets or decorative papers into their binding. Younger or special needs students can use a simple, folded sheets of white and lined paper for their journals.
3. Gather and collate your pages. Get together the pages and other items you plan to have bound into your new book and collate, (number the pages) in the correct order. You can use a binder clip to hold pages together until you punch holes into them. For younger students have pages already punched out so they can rotate their paper as needed. Make sure there are lined pages for writing and blank pages for drawing and painting.
4. Older students who want a more professional looking journal or book, can take their pages to a service (Kinkos does this for a few dollars), and have the pages spiraled into one book.

5. Decorate the cover. Using available materials, decorate the book's cover by painting or collaging to make book your own. Record the day, name, and occasion in fancy script. Crayola makes a very cool Glitter Glue to create a sparkly overall look. Add ribbons and lace, for the girls, or leather and scraps of other decorative craft items.
6. Add a handle, if you want. Cut tulle or rope long enough for a handle. Twist it into a roll. To attach the handle to the book, cut ribbon or pearl string to go between the center pages. Wrap ends around the tulle/rope. Fix firmly with glue. Air-dry and the book is ready!
7. Have students record their own art ideas, thoughts, memories, anything. They can collect media from magazines, articles from the newspaper, bits and pieces of texture they run across in a daily basis, to include in their journal.

It's not easy to accomplish all of the above, but that's what Bearden did, and it's why his collages combine visual, emotional, and cultural memory. He used everything available to him and that meant recording the life around him.

Including a student with special needs:

This lesson plan can be adapted to either younger students, students with varying special needs, and older or students with a more artistic nature. For example:

This plan requires a lot of writing, cutting and gluing. This could be adapted for student with limited mobility to create a computer generated journal. Student would be required to pull news articles off line to include, search for historical references, type their journal, if they cannot write physically, or speak into a tape recorder.

Older students, or students with higher level of ability, could be informed ahead of time that they can bring material from home to make their journal more personal. This involves pre-planning.

Other students might need direction organizing the content and information of their journal. Outlines could be handed out for this purpose, and integrated into the book itself. Also, it would help students with ADD, if the journal time were set at the same time each day, to improve consistency in their writing. This could be adjusted for a very young person or more advanced student.

Homework: This project runs over a period of weeks, or even the entire year.

Evaluation/Assessment of Student: Students will be graded on:

- Involved participation of the student
- Time spent on task
- Original and unique solutions
- Individual growth and progress

*Did your journal:*

- imagine
- personalize
- capture
- integrate
- transform
- release
- symbolize
- recall
- inform

Teacher Reflection: Observation of process. Were you available to student during the creation of the journal? What did the student enjoy most about creating a journal?

Bibliography: *My own source and ideas.*

Michele R. Whalen (Inclusion)

November 12, 2005

Course/Topic: Art      Grade Level: 3-12

Time: Two, one hour sessions, at least

Lesson Plan Title: Bold and Bright in Harlem

**Objectives and Outcomes:**

The idea that a student can learn about art, history, and cultural aesthetics in our country, is what makes this an inclusive lesson plan. A student with higher learning abilities can write a story, and complete the drawing, while a student with limited physical mobility could complete this assignment by using a computer generated design, specially set up for their use. If reading is an issue, these history lessons are available on video, or can be read aloud by another student with greater reading abilities.

I want the student to explore the Harlem Renaissance during this period of American history, and perhaps understand that even every day people can do great things, even with limitations. These artists rose above the challenges set to them, to create beautiful art.

1. Students explore the creative style of artists who founded the Harlem Renaissance movement, including William H. Johnson, Romare Bearden, and Jacob Lawrence.
2. Students define the idea of community by writing a descriptive story about experiences and places they share with their friends.
3. Students create a bright, bold graphic image in the Harlem Renaissance style.

**Materials Needed:**

- Colored Pencils
- Paint Brushes
- Washable Markers
- Paper towels
- Recycled newspaper
- Water containers
- White paper

**Introduction:**

The Harlem Renaissance was a flowering of African-American social thought that was expressed through the visual arts, as well as through music (Louis Armstrong, Eubie Blake, Fats Waller and Billie Holiday), literature (Langston Hughes, Zora Neale Hurston, and W.E.B. DuBois), theater (Paul Robeson), and dance (Josephine Baker). Centered in the Harlem district of New York City, the New Negro Movement (as it was called at the time) had a profound influence across the United States and even around the world.

The intellectual and social freedom of the era attracted many Black Americans from the rural south to the industrial centers of the north - and especially to New York City.

William Howard Johnson was born in South Carolina on March 19, 1901. As a teenager, he moved to Harlem, where he enrolled in the Art School of the National Academy of Design. He studied in France for 3 years, then returned to New York. Disillusioned by how he was treated as a young black artist in the United States, Johnson moved to Denmark, where he met and married a Danish artist, weaver Holcha Krake. After several years in Norway, they returned to New York in 1938. Johnson taught at the Harlem Community Arts Center, where he began to take an increased interest in the black experience in New York City. This interest, shared by other African American artists, such as Romare Bearden and Jacob Lawrence, began the Harlem Renaissance movement.

Discuss the artist, his colleagues and peers at the time, and show slides, books and posters of his work. Also, read aloud the poetry-Langston Hughes, Claude McKay, Countee Cullen, and the prose of Zora Neale Hurston, and Nella Larsen.

**Teacher Procedures/Development:**

1. Johnson's art includes people actively engaged in their everyday activities. He depicts communities that interact and share common experiences. His paintings are clean and strong. Each picture seems to tell a story. Do you have a story to tell? Can you tell it with pictures?
3. With colored pencils, write a story about activities you and your friends enjoy doing together. Vividly describe the people and places.

4. On white paper, use washable markers to illustrate your story. Fill your drawing with bold, bright colors. Keep the figures strong and simple.
5. Cover a table with recycled newspaper. Use a wet paint brush to blend the marker colors. Dry.

Rationale/Michigan Content Standards:

Including a student with special needs:

Collect oral histories from important people in your community. Interview them and/or then illustrate them engaged in a typical situation with their closest friends or associates.

Research the work of Romare Bearden and other contemporary African American artists. Compare their work to William H. Johnson's creations. List similarities and differences in their work (critique several artists).

Research the history of Harlem. Find out what the area is like today. How has it changed? What has stayed the same? How has Harlem been affected by the Civil Rights Movement?

Homework: In keeping with the idea of community, share with your parents what you learned about this lesson. Ask your parents if they have any experience with the Harlem Renaissance Movement and what they think.

Evaluation/Assessment of Student:

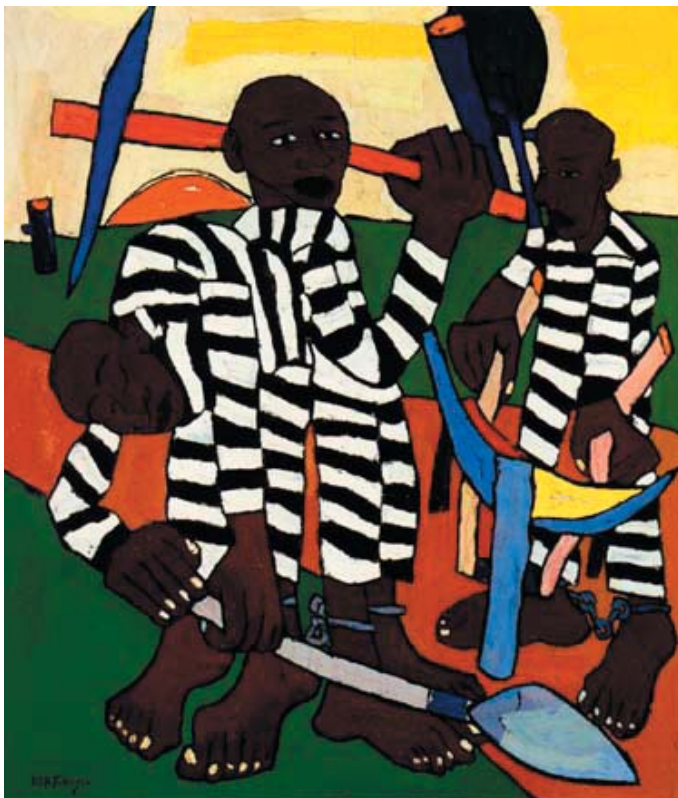
Students will be graded on:

- Craftsmanship, appropriate to learning ability
- Presentation (student present their collage to the class)
- For advanced students, research (at least two references)

Teacher Reflection: Ask the students what they learned.

Bibliography:

[www.crayola.com/educators](http://www.crayola.com/educators)



William H. Johnson  
Chain Gang  
National Museum of American Art  
Smithsonian Institution, Washington, D.C.

Michele R. Whalen (Inclusion)

November 12, 2005

Course/Topic: Art      Grade Level: 3-12

Time: Two, one hour sessions

Lesson Plan Title: Feel the music

## Objectives and Outcomes:

The idea of this lesson plan is to incorporate many senses into the art experience. Music of that Romare Bearden loved will be listened to, and the ideas he painted and wrote about will be discussed. This music is something that young children love to listen to, and the idea of “painting your feelings” is a natural way to get kinesthetic learning going. It is also something that anyone can contribute to, and engage in. It can be discussed in a group setting, and then the collage work can be done at a quiet spot. Collage work can be done with great finesse, and dexterity, or can look just as beautiful when coarse and choppy, which also lends itself to students with differing physical abilities in the same setting. It’s not easy to accomplish all of the above, but that’s what Bearden did, and it’s why his collages combine visual, emotional, and cultural memory.

Bearden felt he lived in two worlds, that of the white, artistic avant-garde and that of the black, uptown culture of Harlem. Throughout his life he felt a strong desire to engage in social issues. Bearden was a philosopher, poet, musician (collaborating with Dizzy Gillespie), and visual artist, best known for his collage pieces. He did not consider himself an African-American artist, but, simply, an artist.

Students create collages in the style of African American artist Romare Bearden.

1. Learn about African American artist Romare Bearden, and important jazz music of Duke Ellington, Billie Holiday and Wynton Marsalis.
2. They will analyze a collage by Romare Bearden and create their own collages.
3. They will listen to jazz recordings with attention to emotional impact and respond creatively through art and poetry.
4. Create a collage following the examples of Romare Bearden.
5. Students will compare what they learned about the artist with a presentation to the class.

Vocabulary: collage, artist, Romare Bearden, African American, jazz.

## Rationale/Michigan Content Standards:

## Materials Needed:

Paper (White), and different colored construction paper

Magazines, newspapers, tissue paper, and other materials to make collages

Students can gather information either on internet from school or bring in any collage material from home that they want to include on their collage.

Glue or paste

Scissors

Teacher-selected print resources about Romare Bearden

Overhead projector, if needed

Computers with Internet access and color printer or print resources about Romare Bearden and pictures of his collages

## Introduction:

Romare Bearden, an African American artist, was born on September 2, 1914, in Charlotte, North Carolina. He spent much of his life in Harlem, New York. His father was very active in the New York arts scene, and Romare grew up among the artists and musicians of that era. He received a degree from Columbia University in mathematics, but later studied philosophy and art history at the Sorbonne in Paris.

Students study the biography and jazz-related work of African American artist Romare Bearden. Music, particularly jazz, was an important part of Bearden’s life, and is usually the theme of his compositions. His friend, painter Stuart Davis, was also heavily influenced by jazz.

~ Students listen and respond to the music that influenced Bearden.

~ Students create original art reflecting the music using the colors and techniques loved by Bearden.



Teacher Procedures/Development:

1. Using an overhead, or other visual resources, show students examples of the African American artist who often used the collage technique, Romare Bearden's, work. Use art books or one or more of the following sites if needed. Or, if a color printer is available, print out some examples from one or more of the sites. Older students can be instructed to explore other text books or internet sites to gain more information on their own. At the same time, play music introduced to students earlier of Duke Ellington, Billie Holiday and Wynton Marsalis.

Sites for resources:

- The Art of Romare Bearden
- A Graphic Odyssey: Romare Bearden as Printmaker
- Watching the Good Trains Go By  
Bearden
- Social Activism: Romare Bearden
- The Art of Romare Bearden
- ArtCyclopedia: Romare Bearden

2. Discuss some of the themes and items in Bearden's collages. Explain that he used a variety of materials in his collages, including items cut from magazines and newspapers.
3. Distribute the old magazines and newspapers you saved. Distribute the art materials.
4. Have students create their own collages. Collage can be drawn first, or combined with magazine and newspaper images that have been cut out. Encourage students to use their own ideas of what the music sounds like to them and also follow the examples of Bearden's work. Another of Bearden's favorite themes was trains. What might trains and jazz have in common? He saw trains as the symbol of change and fluctuation in life, a theme he also saw in the music he loved. Create art about your changing life, and include both trains and music as symbols.
5. Let the overall shape of your sketch match the music you heard. If the music was lyrical, you might want to make your drawing and collage wavy. If it was rhythmic, an angular drawing might be more appropriate. Extend your drawing across the entire page.

Including a student with special needs:

This lesson plan can be adapted to either younger students, students with varying special needs, and older or students with a more artistic nature. For example, this plan requires a lot of cutting and gluing. This could be adapted for student with limited mobility to create a computer generated piece of artwork, while still experiencing the reading and music portion of the lesson plan. *See Below.*

Older students could be informed ahead of time that they can bring material from home to make their collage more interesting.

Other students might need direction organizing the content and information.

This lesson plan could be adapted to a student with a lower level of learning by teaching them how to critique works by Romare Bearden. With that lesson, the student will look at several artists, and select Romare Bearden's by discussing, with the class or withing their working group, the similarities and differences between Bearden's style of painting and several other artists. This is something that could be done by a student with third grade abilities, someone who cannot physically paint or write, done on a computer, by a person with hearing imparement, as well as a student with a higher level of learning ability.

Evaluation/Assessment of Student:

Students will be graded on:

- Craftsmanship (cutting and gluing)
- Reflection (interesting information on what you admire about the artist)
- Presentation (student present their collage to the class)
- For older students, research (at least two references)

Teacher Reflection: Ask the student how they liked this lesson, and what they learned.

Bibliography:

*Education World, Princeton.com lesson plans, www.landsvideo.com/educ\_pdf/R\_Bearden.PDF*

The following work was created by students in Electronic Art and Photography classes. In these classes, students use ColorIt, Hyperstudio, and Adobe Photoshop to create paintings and electronic collages. Students usually paint directly on the screen using a mouse along with the tools in the software. When creating collages, students use a color scanner or the Quick Take digital camera to import images. *Electronic Painting by Jason Daley*. Jason first studied the work of African-American artist Romare Bearden. He then scanned in all sorts of textures and combined them together to create this scene on the computer.



Romare Bearden updates the traditional theme of human intimacy and treats it in terms of black American experience. Bearden's arrangement of curving and angular forms visually suggests the rhythms and syncopation of jazz—an original American idiom that comes out of African American culture. His composition of colors and shapes, influenced by Cubist collage, also adds other dimensions to his story.

The seated gentleman has paused in his serenade: a musical tribute from a lover to his sweetheart. One of his hands rests momentarily on the strings of a guitar while he begins to place his other hand on the woman's shoulder in a tentative embrace. Her oversized index finger points to the guitar, in intimate proximity to the man's large hand. Notice how Bearden distributes his yellow, orange, and red colors. They emphasize the man's cap, guitar, the bench the woman sits on, and the red drop-earring she wears. Photographic fragments of the woman's eye and mouth suggest the artist's wish to focus on her response to her gentleman caller's actions.

He purses his lips in an approaching kiss. She smiles at the prospect, but also points to the guitar to suggest he continue his singing. She indeed has the upper hand. Yet Bearden's interlocking forms and blue shapes surrounding the couple work together to give the impression of an intimate and loving whole.

[www.mmoca.org/mmocacollects/lesson\\_page](http://www.mmoca.org/mmocacollects/lesson_page)

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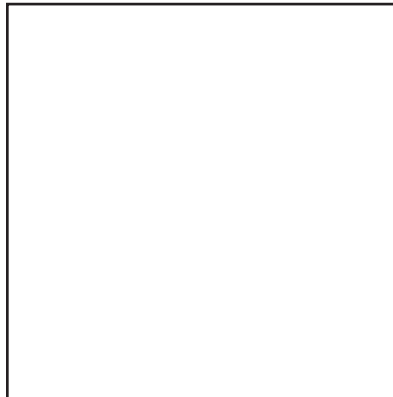
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## How do I rate?

<b>High Level</b> <i>Exceeds</i>					
<b>Middle Level</b> <i>Meets</i>					
<b>Low Level</b> <i>Needs work</i>					
<b>Use of Classtime</b> <ul style="list-style-type: none"> <li>• <i>Involved in work</i></li> <li>• <i>Not bothering anyone</i></li> </ul>	<b>Design</b> <ul style="list-style-type: none"> <li>• <i>Symetrical</i></li> <li>• <i>Exaggerated</i></li> <li>• <i>Abstract Shapes</i></li> </ul>	<b>Technical</b> <ul style="list-style-type: none"> <li>• <i>Cutting</i></li> <li>• <i>Tooling</i></li> <li>• <i>Computer use</i></li> </ul>	<b>Presentation</b> <ul style="list-style-type: none"> <li>• <i>Trim's</i></li> <li>• <i>Mounting</i></li> <li>• <i>Vocabulary</i></li> </ul>		

The thing I like best about my work is: \_\_\_\_\_

If I could do this project again, I would: \_\_\_\_\_

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Cover Art: [www.vangoghmuseum.nl/bisr](http://www.vangoghmuseum.nl/bisr)