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الفصل العاشر

صرخة مدوية
الأخبار الجيدة

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فنون مشروع مدينة نيويورك (New York) تزود الفصل الدراسي بالمصادر وتعطي المعلمين الفرصة لتنظيمات الفنون بالإضافة إلى أنهم بدأوا يعلمون المعلمين من خلال الفنون بشكل مقنع أن الفنون تساعد التلاميذ على قياس المعايير الأكاديمية البحتة والصلبة في كل الموضوعات.

الباحث البارز من جامعة كاليفورنيا - لوس انجلوس - حلل بيانات أكثر من ٥٢ ألف تلميذ من قسم دراسة طويلة تربوية قومية واكتشف أن التلاميذ الذين يشاركون بشكل شامل في الفنون أداؤهم أفضل في عدد من المقاييس الأكاديمية - بصرف النظر عن الوضع الاقتصادي والاجتماعي - عن أداء هؤلاء غير المتخرطين في الفنون - وقد اكتشف أن الاشتراك في الموسيقى والمسرح يعكس نجاح التلاميذ في مادة الرياضيات والقراءة. خمسون من مناطق لوس انجلوس تضم ٥٤٠ مدرسة ابتدائية، وقعت على برنامج تربية الفنون التطوعي في عام ٢٠٠٠. هذه المناطق حاولت أن تدمج الفنون في المنهج... وخمسون منطقة تخطط لكي تبدأ برنامج الفنون في عام ٢٠٠١ و١٢٧ مدرسة عامه في Minneapolis و٤٠ اضافوا استراتيجيات مرتبطة بالفنون إلى مناهجهم.

في عام ٢٠٠٠ - إنتدب Boston ٦٥ متخصصا في الفنون الجديدة وكون وأنشأ فنونه الأولى في المدرسة القانون Florida's Miami Dade Country نظام فاز بالمديح والاطراء والثناء من مؤسسة Gietty حيث كانت المقاطعة تدعمه أكثر لتربية الفنون في الدولة.

الأخبار السيئة أن المربين يضعون قيمه عالية ومرتفعة على الاختبارات، حيث يعتقد أنها تقيس النجاح العقلي - على أية حال الاختبارات ليست مواليه ومجاملة ومتحيزة للأطفال ولا تضع في الحسبان والاعتبار اهتمامات الأطفال. إنه من السهل أن تقيس هل درجات الاختبار قد ارتفعت أو انخفضت أو ظلت كما هي.

إنه من السهل أن تقيس تفكير التلميذ - قدرة التلميذ على مقارنة الأفكار - والتفكير الأصلي، ولكن من الصعب أن تحدد أثر وتأثير الفنون على الإنجاز الأكاديمي على الرغم من أن هناك أدوات صممت لعمل هذا. توجد قيمه ملازمه للفنون بالنسبة للجسد - الوجدان - العقل حيث لا يمكن تحديدهما بسهولة المتعلمون ذوو الاحتياجات الخاصة هم الضحايا الحقيقيون في مناخ تقييم التنافس.

الضغط الثابت المطرد للمشرعين في جميع أنحاء هذا البلد يميل إلى إنتاج مدخل (حجم واحد مناسب وملاتم للجميع) ومبدأ أن الكل في قالب واحد في التعليم والتقييم.

عندما يصبح التدريس كله عبارة عن اختبارات وامتحانات المرور والاجتياز يكون هذا سلبيا وعلى نحو مؤكد وليس رحلة عقليه الزوائد المشجرة تفرعات الحلية العصبية في التي تحمل النبضات العصبية (الشجرة السحرية في العقل) Dr. Marian Diamand (راجع الفصل الثالث). لا يوجد تطور ونمو عندما يصبح التدريس مثقابا طويلا. وأحد التطبيقات صممت لإعداد وتحضير التلاميذ لإحراز درجات أكثر عند التقييم، وليس دراسة أو بحث تطبيق التربية أو التفكير عند مستويات أعلى. وروتين الإسترجاع والاستظهار يصبح أساس إحراز الدرجات كما يقول Howord Giardner في العقل المنظم الانضباطي.. والنجاح النهائي بالشكل الكامل المطلق في المدرسة يعتمد على مقدرة وكفاءة شخصيات المدرسة ودرجة مراعاتهم لحقوق الآخرين ومشاعرهم في البرامج. والتدخل المحتمل للوالدين والجامعة الأكبر ودرجة الرغبة في إرتكاب الأخطاء والتعلم من الأخطاء لا شئ من هذا قابل لسرعة - تثبيت ارتفاع كفاءة في المدرسة والاداء المرتفع للتلاميذ لم ينجز.. وبالأحرى هم يكرسون السنوات لتفصيل البرنامج ولكي يتأكدون من أنه نفذ على نحو منتظم وعلى نحو دقيق وبشكل يعكس (٢٣٥ p ١٩٩٩).

البعض منا من النشطاء فى مجال التربية لسنوات عديدة يعرف جيداً أنه ليس هناك معالجات وحلول سريعة.. ليس هناك إجابات سهلة.. ليس هناك دواء عام شامل لجميع الأمراض.. ليس هناك علاج ودواء سحرى.. يوجد خداع وتمويه مؤكد يستطيع أن يعطى مظهر إنجاز اللحظة - على أية حال - هذه المعالجات مناسبة لمعالجة النتائج. العديد منا يشتركون فى خبرة الدراسة النهارية والمسائية وبعد ذلك لا يستطيعون استظهار وإسترجاع مادة الأسبوع التالى.

نحن نكتشف أن حشو الدماغ بالمعلومات التى تمكن من اجتياز الإمتحان هو تدريب للذاكرة قصيرة المدى - على خلاف الاشتراك والمشاركة فى الفنون - فحفظ المعلومات لا يؤدى إلى تعلم مدى الحياة.

معلمو الفنون

غالباً يكون معلمو الفنون هم الكنوز الزمنية فى مدارسنا، ولذلك يجب أن نحضرهم من الآن فصاعداً إلى المداخل الرئيسية حيث يستطيعون إثراء التعليم فى كل الموضوعات وإنتاج نشاط رائع للمعلمين الآخرين فى مدارسنا. معلمو الفنون يستطيعون مساعدة مدارسنا لكى تزدهر ومساعدة تلاميذنا على التعلم أكثر بشكل أكثر فعالية.

وعلى نحو تقليدى فإن قاعات دروس الفنون والمعلمين تكون ملجأ وملاذ ومأناً لمختلف التلاميذ.. عزاء وسلواناً للمجروح.. ومنطقة الراحة والاسترخاء لكل التلاميذ تقريباً.

وبالإضافة إلى أساس وأرضيه التدريب بالنسبة للموصوف فإن الفنون تساعد المتعلم على أن ينمو ويتطور ويصبح أكثر قدرة على التعلم.

كما أن Norman واضح النظريات (منظر النظريات) يعتقد اعتقاداً وثيقاً فى قوة العقل البشرى مازال الخبرة الأعلى إثارة فى الأرض.

معلمو الفن والفنانون ومعلمو التربية العامة محتاجون جميعهم إلى مساعدة الأطفال على الاستخدام والاستعمال والاستمتاع بالانطلاق.

أجريت أبحاث قليلة عن دور الفنون في التربية الخاصة ومع المعلمين ذوي الاحتياجات الخاصة.

خبرة المدرسة التجريبية هي - في العديد من الحالات - الفنون، فهي طوق النجاة والمنقذ ومولد النجاح داخل شكل فني واحد أو آخر، حيث يُظهر ويعرض التلاميذ اهتماما عميقا أو موجهها للفنون، التي تعمل كصنارة صيد أو خُطاف للتعليم المستقبلي. التعليم من خلال الفنون يكون حلا إبداعيا إبتكاريا للأوامر الرسمية الجديدة في التربية.

مثل الأفراد ذوي الإعاقات في التربية (Act (IDEA of 1990 (PL 101 - 472) الذي كان نتاج معظم التشريع البشري الذي ابتدع وخلق في أمريكا التربية بالنسبة لكل الأطفال المعوقين (Aet of 1975 (PL 94 - 142). هذه القوانين تدعم الحرية وملائمة ومناسبة للتربية العامة (FAPE) في البيئة الأقل (التقييدية) التي تتميز بالكتب والكبح وتقييد الحرية (LRE) بالنسبة لسكل الأطفال ولكل القدرات (IDEA). وهناك تعديلات وتنقيحات (PL 105 - 17) 1997 تتحدى المربين لكي يزودوا التلاميذ ذوي الاختلافات والتباينات في التعلم بمدخل الوصول إلى قلب وصلب المنهج. وهذا يتطلب أن يستخدم المربون تقييمات بديلة (مثل الحقائق) (Portfolios) في قاعة الفصل وفي تقييمات المقياس الكبير الواسع النطاق (مثل اختبارات الإنجاز والاجتياز) لتقييم جوانب قوى التلاميذ الذين يتعلمون بطريقة ما وعلى نحو مختلف.

الكثير من هذا النشاط يُتوقع أن يحدث في فصول التربية العامة - تلك التي تحتوي على أنواع مختلفة ومتنوعة ومتباينة من الناس - لكي تنتج نتائج قابلة للتطبيق.. ويجب أن يعرف المربون كيفية تعديل المناهج لمساعدة هؤلاء التلاميذ على اكتساب نفس المفاهيم كأقرانهم وكنظرائهم ذوي الإنجاز الأعلى المرتفع ممن بدون إعاقات.

الهدف هو الـ (Raise The Bar) لكل التلاميذ عن طريق التوقعات المرتفعة والإنجاز السهل.

الفنون هي عربات نقل المعرفة والفكر إلى الامتياز والعدالة والإنصاف في التربية. الفنون تستطيع أن تكون حياة ممنوحة للمتعلمين ذوي الاحتياجات الخاصة.. وعلى وجه الخصوص بالنسبة للأطفال الذين يكون موقعهم على الحد الفاصل يجب أن تكون الفنون مكافئة ومساوية للرياضيات والعلوم والدراسات الاجتماعية والألعاب الرياضية. كل هذه الموضوعات حيوية للتربية الفعالة.. ولكن لإنجاز وإحراز هدف الامتياز والعدالة والإنصاف يجب أن يتبنى الإداريون والمعلمون والوالدان والأطفال اتجاهات جديدة.

يجب على السياسيين وأعضاء مجلس المدرسة الحضور لرؤية القيمة الجوهرية الحقيقية للفنون لدى كل الأطفال، والحاجة الملحة الساحقة للتلاميذ ذوي الاحتياجات الخاصة للازدهار ولاكتشاف طرقهم الخاصة في التعلم ولبناء احساساتهم الخاصة لأنفسهم.

وهذا يكون إصلاحا وإعادة تشكيل المدرسة إلى أفضل ما يمكن لها.. إنه أمريكي جداً حيث يعبر حقولا جديدة تتيح مجالا لنشاط الرواد والمستكشفين لإنجاز استقلال الروح وفرصة تنميه ونمو الطاقة الكامنة بطرق جديدة ومثيرة ومذهلة.

الأمريكان لهم تاريخ في كسر التقاليد... ولكي نمنح ملايين من أطفالنا ذوي حاجات التعلم الخاصة الحب يجب أن نتخاصم مع التقليد التربوي الموجود منذ بدء نظام مدارسنا. نحن جميعا يجب أن نتغير لمصلحة التلاميذ ذوي الاحتياجات الخاصة لكي نقدم لهم المستقبل الذي يستحقونه ولمساعدتهم على المشاركة والاشتراك على نحو أكثر فعالية في المجتمع.

يجب أن نثور على طريقة تفكيرنا حول تربية المعلم وحول المناهج، ومن ثم فإن الفنون تستطيع أن تخترق وتتخلل وتنفذ إلى خبره المدرسة، ومن ثم يصبح التعلم البصري والتعلم المادى الحسى والتعلم المتمركز حول الموضوع هو المعيار.

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THE ARTS
 A way of life for some
 THE ARTS
 A lifeline for others
 THE ARTS
 Help children feel smart, not dumb
 THE ARTS
 Provide a refuge, even some solace
 THE ARTS
 Profice excitement and adventure
 THE ARTS
 Energize those who have run out of gas
 THE ARTS
 Civilize students and can develop wit
 THE ARTS
 Make history, math, and science come alive
 THE ARTS
 Awaken and feed the human spirit
 THE ARTS
 Teach the exceptional student
 THE ARTS
 Teach the child more than traditional learning
 THE ARTS
 Teach what is implied and what is meant
 THE ARTS
 Are often Heaven sent
 THE ARTS
 Stimulate the exceptional child to learn
 THE ARTS
 Awaken the child who is different
 We need THE ARTS
 to be more prominent
 in our schools
 in our schooling,
 particularly
 with children
 who learn differently



Task Analyses

In order to teach students with moderate to severe learning disabilities effectively, a teacher must isolate and build on a child's strengths and then work on the child's weak areas through his strengths. Equally as important is the teacher's ability to break into smaller units the task that the child is being asked to do. This job, which is called *task analysis*, requires analytical thinking. It helps to do the task first and then break it down. The greater the amount of detail, the more useful the task analysis is. At The Lab School, artists as well as teachers must do task analyses.

TASK ANALYSIS FOR READING AND UNDERSTANDING THE CALENDAR

Reading a calendar requires the ability to decode words and numbers. Understanding a calendar requires the ability to comprehend the concept of time, the representation of symbols, and the knowledge that the names of months, the days of the week, and individual dates relate to each other. To fully grasp the idea of how a calendar works, the student must recognize that it tells about the past, the present, and the future. Once the student comprehends the concrete units of years, months, and days, the teacher can explain the more advanced scientific theories of the sun, moon, and stars and how the solar system relates to the calendar.

Vision is the primary perceptual skill required for reading a calendar. The visual elements include

- *Figure-ground* to distinguish the calendar from its background in space and to distinguish specific signs on the calendar page
- *Spacing* to comprehend the grid structure representing the month and days and to comprehend how to group words and numbers in their correct space

- *Form constancy* to recognize that although a calendar might appear in a different format, such as a week at a time, month at a time, or entire year on one page, it still represents the same concept
- *Directional constancy* to differentiate horizontal from vertical and understand the significance of each on the calendar
- *Laterality* to know right from left
- *Eye tracking* to be able to accurately follow horizontal, vertical, right, and left directions

In order to comprehend the calendar, students also must know

- How to count from 1 to 31
- The names of the months and the order in which they always occur
- The names of the days of the week and the order in which they always occur
- The abbreviations of the months of the year and the days of the week
- How to recognize holidays that are noted on the calendar
- How to personalize a calendar by transcribing important personal dates, such as birthdays, vacation dates, and special family dates onto the calendar

Specific facts must be known in order for the student to conceptualize the way in which a calendar functions. These facts include the following:

- Time can be measured and organized into units of a day, a month, and a year, and these units are what comprise a calendar.
- The year is generally written using four numbers representing century, decade, and exact year.
- There are 12 months in a year.
- The months have 30 or 31 days with the exception of February.
- There are seven days in a week.
- Yesterday is the day before, and tomorrow is the day after.
- On most calendars, a week starts with Sunday and ends with Saturday.
- Each number on the calendar page represents a day, and if there is a space on the page without a number, it is not to be counted as a day in that month.
- A month can start and end on any day of the week.
- If a month or year ends on a Tuesday, the next month or year will begin on Wednesday, which is true for any sequence of days in the week.
- On some calendars if the number of days in the month exceeds the spaces allowed for that number, a diagonal line is used with the top number representing the fourth week and the bottom number representing the fifth week—23/30.
- The date always is given with the day first, then the month, then the date, and finally the year.

Whereas the sequential names of the days of the week and months of the year must be memorized in order to use a calendar, the concept of how the days and the months relate to one another must be understood in order to apply this information effectively and make it meaningful.

TASK ANALYSIS FOR TEACHING A CHILD TO USE A YO-YO

Using a yo-yo is not as easy as it looks; in fact, it requires mastery of many fundamental skills. The qualitative components of using a yo-yo are

- *Preparation phase:* The elbow is flexed at 90 degrees, the forearm is internally rotated, and the dominant hand is in front of the body holding the yo-yo with the loop at the end of the string placed on the middle finger.
- *Movement:* Movements include the following:
 1. The elbow flexes tightly to about 45 degrees.
 2. The arm extends rapidly while quickly extending the wrist.
 3. The fingers release the yo-yo just as the wrist flicks upward quickly.
 4. The eyes observe the drop and track the yo-yo.
 5. The arm extends as the shoulder flexes for the yo-yo to reach end of string.
 6. Just as the yo-yo reaches the end of the line, the wrist must again extend with a quick movement, using just the right amount of upward pull to cause the yo-yo to roll back up the string. Some experienced yo-yo players report that they can tell when the moment is right by the changing sound of the yo-yo string as it unwinds.
 7. The elbow bends to absorb force.
 8. The hand grips the yo-yo as it returns.
 9. At the moment the hand grasps the yo-yo again, the child must decide quickly whether to throw the yo-yo again, which would require a rapid redeployment of the yo-yo, or to hold on to the yo-yo and stop playing.

As those who have tried to use a yo-yo know, timing and movements are not learned easily. The potential yo-yo master has to be able to withstand the frustration of not learning right away and of having to rewind the yo-yo by hand for unsuccessful launches and must not get discouraged if the return is accompanied by getting hit by the hard end of the yo-yo. Frustration tolerance, perseverance, and the ability to adjust motor planning to fine-tune the skill all are involved in this seemingly simple act.

STEP 1: EXPLAINING TO THE CHILD HOW TO USE THE YO-YO

Attention

- *Coming to attention:* The child must be able to focus his attention on the task being taught.

- *Selective attention:* The child must be able to concentrate on the task of using the yo-yo. He must be able to follow directions and not be distracted by outside stimuli.
- *Sustained attention:* The student must be able to focus throughout the drop AND the pull of the yo-yo.
- *Body image:* The child must be aware of his body in space.
- *Directionality:* The child must face the teacher and make eye contact
- *Vestibular control:* The child must be able to sit or stand long enough to hear the directions.
- *Selective listening:* The child must choose to focus on the voice of the teacher and block out other distracting noises.
- *Sustained listening:* The child must concentrate on the teacher showing him how to use the yo-yo. He must hear the words and remain focused until the drop and pull are complete. This child must continue to concentrate after the demonstration is completed, until cognition and comprehension are achieved.

Auditory Perception

- *Auditory acuity:* The child must *hear* the directions.
- *Auditory discrimination:* The child must distinguish the teacher's voice from surrounding sounds. The child must hear the difference between the individual phonemes and hear these phonemes blended into words.
- *Auditory sequencing:* The child must hear the phonemes in the appropriate order, forming morphemes. These morphemes must be heard in the correct order, forming meaningful words. The child must hear the words in the correct syntactic order to understand the process of using a yo-yo.

Receptive Language

The child must understand several aspects of language:

- Phonemes are blended to form morphemes, and morphemes carry meaning.
- Morphemes make up words and therefore have meaning.
- The vocabulary of the words must be understood.
- The words of the sentence are syntactically ordered in the sentence for the purpose of conveying intended specific meanings.

STEP 2: ORIENTING THE BODY IN PREPARATION FOR USE

Gross Motor Skills

Although throwing a yo-yo primarily is a fine motor skill, there are some aspects of the task that involve the larger muscle groups (i.e., gross motor skills).

- *Directionality:* Conceptually, the child must be able to understand what it means to move forward, drop the yo-yo down, move his wrist up, and so forth.

- *Flexibility:* The position of the body must be flexible in relation to the yo-yo. The child must be able to bend and twist to accommodate a bad drop or eventually to perform more elaborate yo-yo moves.
- *Body awareness:* The child must be aware of his entire body. He needs to know and understand that his arms contribute to his balance and movement.
- *Postural stability:* The trunk must provide a stable base for arm and hand movement. Likewise, the position of the feet and legs add to that stable base and are placed just far enough apart to balance the movement of the arms and hands.
- *Ability to isolate movement:* The child must be able to isolate movement of different parts of the body, such as the separate movement of the elbow from the shoulder and the forearm from the elbow.
- *Ability to control force exerted by large muscles:* This is very important. If the shoulder movement is too forceful, when the yo-yo is released, it may shoot upward instead of down. If the elbow flexes too hard, the yo-yo will likely hit the child.

The child with learning disabilities is *unable* to function if territory is not defined and he is unsure of where he is in space. Sometimes, there is also difficulty in isolating movements so, for example, when the elbow extends, the whole arm and fingers extend, making any motor planning difficult. Frequently, children with learning disabilities have what is referred to as *low tone*, meaning that their muscles tend not to give sufficient support to the body to maintain postural stability. It is an effort for them just to maintain an erect posture. These combined factors can severely limit gross motor activities.

Spatial Perception

- *Touch:* The child realizes where he is in space: "I am here." This is necessary for eye tracking and eye-hand coordination.
- *Position in space:* The child must understand extensions of space and perspectives from different spaces. "The yo-yo is [position]." The child must understand this so he can hold his hand at an appropriate distance from the floor for the drop.
- *Contrasts:* "Okay, the yo-yo will start there; let it go down to the bottom, then pull up." Prepositional distinctives abound.
- *Directional contrasts:* "I extend my arm like this in front of me" (versus retract or behind).
- *Size of space:* "The string is long. How far will it drop? How fast?" The child must understand concepts of *far*, *fast*, *close*, and *distant*.

STEP 3: THE YO-YO IS DROPPED AND PULLED UP

Eyes observe the drop and track the yo-yo to the bottom of the string; then, the child pulls the yo-yo back up to the hands.

Visual Perception

The child must have a good sense of body laterality and spatial judgment to achieve accurate visual perception.

- *Observation skills:* The child must be able to concentrate through the entire drop and use sequencing skills to know when to pull.
- *Discrimination:* The child must have fast visual analysis and synthesis. The child must also understand and visualize the curve of a drop.
- *Form constancy:* The child must recognize that the yo-yo is the same size and weight even when it is in the air and looks much smaller.
- *Figure-ground:* The child must distinguish the yo-yo from the background. He must isolate the yo-yo moving through the background and not be distracted by external stimuli.

Space

- *Watching space:* The child must move and focus his eyes accurately and smoothly on the yo-yo. The eyes should be able to smoothly track the yo-yo while the head maintains a stable position. The child must also be able to judge the shorter distances as the yo-yo approaches the bottom of the string.
- *Moving in space:* The child has to plan his arm and hand movements through space in relationship to the yo-yo and his environment. He must be able to judge whether there is room to sail the yo-yo through space without bumping into anything.

Time

- *Informal measures of time/intervals of time:* The child must be able to estimate the time it will take for that yo-yo to get from his hand to the end of the string. The child also must estimate the time it takes to go through the sequence (of getting arms up and ready) to pull up the yo-yo. As the yo-yo is approaching his hands, the child must coordinate these time intervals so they both cease at precisely the time that his hands grasp the yo-yo.
- *Sequence of time:* Yo-yo is dropped; extend arm; yo-yo is almost there; pull; yo-yo is almost here.
- *Speeds of time:* The child must understand the difference between a fast drop and a slow drop and make the interval changes accordingly. This is very necessary for eye tracking.
- *Timing:* The child must sense the relationship between the drop and the pull and must simultaneously sense the rhythm of the drop and pull to estimate an accurate arrival (catch) time.

STEP 4: THE YO-YO IS CAUGHT

Contact with the yo-yo is made, hands grip the yo-yo, and elbows bend to absorb the force.

Fine Motor Skills

- *Sensory integration:* The child needs sensory integration to understand the cues from within his body and from the environment. Part of sensory integration is the

ability of the brain to interpret the input from touch, or tactile, discrimination. The feel of the yo-yo in the hand and the feel of the string looped over the finger tell the child that the yo-yo is held properly. When the round yo-yo returns to the hand, the child senses by the feel of the object whether it is in the right position.

- *Coordination:* The child must first have his hands and fingers at the appropriate angle for the yo-yo to fit into his grip. Then he must know where his fingers are. These same fingers must be able to smoothly translate (move) the yo-yo from the palm of the hand to the fingertips and then quickly release the yo-yo without releasing the loop of the string. Finally, the child must be able to move his fingers to grip the yo-yo with the right amount of pressure when it returns. Holding too tightly will mean stopping. Holding it loosely enables a rapid redeployment, and play can continue. This skill also requires eye-hand coordination to coordinate the grip with the time of impact. Visual-motor coordination is needed to coordinate movement with what the eyes are seeing. This includes the visual signal to the muscles in the arm to contract and brace the elbow and hand to absorb the impact of the returning yo-yo simultaneously with gripping the returning orb.

Time

- *Remember temporal sequences:* The child must remember what to do first. If he releases the yo-yo without first positioning the hand and extending the wrist, the yo-yo will not return properly.
- *Focus:* The child needs to be able to focus through this entire task in order for to use the yo-yo successfully. The child must be able to maintain attention while other children are playing nearby or a lawn mower is running next door. Children with attention-deficit/hyperactivity disorder may experience difficulty maintaining focus.

From this task analysis, a lesson plan is created.



Lesson Plan

To create a successful lesson plan, the teacher must put a detailed task analysis together with a profile of the child's strengths and weaknesses. Add a dose of creativity to build on the student's interest and talents, and the teacher has a lesson plan that can serve the needs of the child, hold her attention, and help the child achieve. Detailed planning is required for successful arts activities, too.

LESSON PLAN FOR TELLING TIME

Short-range goals for telling time include the following:

- Read the clock, and tell the time.
- Read the clock, and write the time.
- Set the clock according to a time that has been stated orally to the student.
- Set the clock according to a time that has been written down for the student.
- Write down a time that has been stated orally.

Long-range goals for telling time include the following:

- Student should be able to use the many different expressions for telling time.
- Student should understand time as a concept, especially in relation to space.
- Student should be able to use a variety of time pieces including digital clocks, watches, Roman numerals, clocks with no numbers, and so forth.
- Student should be able to estimate time intervals with some accuracy.

This lesson plan is designed to cover only immediate short-range goals. Some aspects of the long-range goals will begin to be taught within the teaching of the short-range

goals. Other aspects, in primitive form (e.g., understanding time as a concept), are of necessity already present in elemental form to allow the child to begin to tell time.

The following list is an example of further analysis of a child's strengths and weaknesses to determine appropriate and inappropriate methods of teaching him to tell time:

- He is old enough to understand basic space/time interval.
- Written matter on time will not be of much use to him by himself.
- He can probably do his best work in some form of discovery method.
- His good verbal skills can be used for providing him with feedback regarding his problems and reinforcement for what he learns (by repeated feedback).
- The logic of a clock appeals to him.
- He already has a comprehension of time as an abstract.
- His poor auditory skills suggest use of a kinesthetic approach.
- His poor visual skills reinforce the idea of a kinesthetic approach.
- Misbehavior is less likely if he actively is involved in the task.
- Role play can be used for teaching some concepts.
- Gross motor skills can be utilized.
- His drawing skills can be used, but writing should be limited.
- He can work out the math of a clock (e.g., a quarter hour, half an hour) in his head.
- He is given support with writing numbers, perhaps by using stencils.

SETTING CONDITIONS

This child should have access to a wide variety of timepieces to play with, take apart, and simply fool around with at times other than the specific time set aside for teaching time. Because of his age, real clocks and watches minus faces will be more appealing than "babyish" toy clocks and paper plate clocks.

There are some clock songs (e.g., Grandfather's Clock) that reinforce the rhythm of time. Other number sequence songs may also be useful.

BASIC TEACHING TECHNIQUE

The basic teaching technique is the development of a "body clock." The student will participate actively in the construction of the clock. The body clock also will be the device for helping the student transition to the use of a regular clock. The body clock typically will be secured to the floor, but during the transition phase, it will be pinned up on a wall.

The fundamental idea is to make the diameter of the clock equal to the height of the student to give him maximum identification with his body and the clock.

Step 1

Secure a large, sturdy piece of paper to a double thickness of wallboard on the floor. Find the center of the paper, and drive a nail into that spot. Secure a piece of string (fastened so that it moves freely on the nail) to the nail, and at the end of the string,

put a large magic marker that easily can be held. The length of the string from the nail to pen should be half the height of the boy. Show the child how to hold the string out tight and have him draw a circle. There may have to be a couple of retakes on this, but try to get a clean circle. This will begin to give the student the concrete experience of the form of a clock. *It is important that the child draw the circle in a clockwise direction, even if it requires him to get down on the floor to do so.* Note to the student that the reason he has to draw the circle in a clockwise direction is because this is the direction in which the clock moves.

Step 2

Designate the point at the top of the circle where the child began to draw, and write the number 12 in magic marker in large, easily read numbers outside of the circle. Then give the student sturdy stencils and a wide magic marker and tell him where he should add the rest of the numbers outside of the circle. Make sure the student knows that these numbers represent hours. Do not use half or quarter hour or minutes in talking about the task. That will come later.

Step 3 .

Have the child walk clockwise around the clock face calling off the hours (e.g., "1 o'clock") as he comes to them. When he can sequence this correctly, have him lie face down on the clock. (This is the "body" view he will use in telling time when he is upright). As he supports himself on his left arm, have him point to the hours (beginning with one) with his right hand, saying the hour as he comes to each number in sequence. At the 6 (or 5, whichever seems best for him) have him roll over and with the other hand continue to 12—always saying the hour out loud as he comes to it.

All directions at this point and at any other point during the activity must be simple, direct, and given only when the student clearly is attending. Use correct prepositions to accustom him to thinking in terms of *moving away from* or *moving to* on the face of the clock.

When the student can do this succession of numbers and movements and statements of hours successfully, reward him with a rousing record of "Rock Around the Clock!"

Step 4

Continue to practice the sequence both on foot and face down until no mistakes are made. Meanwhile, discuss the fact that clocks are made up of 60 minutes. Have him work out in his head what half, one quarter, and three quarters of 60 minutes would be (explain that $\frac{1}{4}$ and quarter mean the same). If the students needs a concrete form of counting, give him counters. Have him lay the 60 counters out in a ring, and help mark the ring at 5-minute intervals and write the number.

Step 5

Repeat Step 1, only this time, draw the circle on a large piece of sturdy, clear plastic and number the circle *inside* with the minutes at five minute intervals. The teacher may have to help with this part of the activity if stencils are too hard for the child to use on this.

Repeat Steps 2 and 3, only this time the child will simply say, "5 minutes" or, "10 minutes." When the sequence is correct, have the child add at 15-minute intervals,

“15 minutes or one quarter of an hour” and, “30 minutes or one half of an hour,” until that is well fixed.

Step 6

Now combine the two clock faces (plastic on top), and add two lightweight pieces of plastic (fixed to swing easily from the center nail) as clock hands. Be sure the short hand is much shorter. Now have the student push the shorter hour hand around, calling off the hours. He will soon find out that he cannot move the hour hand without moving the minute hand. Have him walk the minute hand around. Then have him sequence the hour and the minute hand: “This is 6 o'clock and 5 minutes,” “6 o'clock and 10 minutes,” and so forth.

Step 7

While continuing to practice on the clock faces (vary it by having the student set the hands with his toes, nose, and so forth) have the student role play a journey by walking between two chairs. Ask him when is he walking *to* the chair? When is he walking *from* the chair? When is he after, when before? When he understands how these terms can be used either way, return to the clock and begin to add “after” and “to.” Gradually add the other time phrases as he becomes completely clear about the first ones.

Step 8

Pin the “body clock” on a wall next to a conventional school clock and begin setting sequential and, later, nonsequential times on the school clock for him to copy if he can write. When he can copy the times, ask him to write down the time. Eventually, move to writing down some times and having the student set the school clock hands—always in clockwise direction. If the student has not grasped the idea of substituting hour numbers for minutes, show him the logic behind it.

By now, the student probably is able to use other clocks and watches. Let him play with these all that he can. To provide the student with a final check, cover a digital clock face with a flap. At intervals during the day, ask the student to look at the school clock, to say and write down the time, and then to compare it with what the digital clock says.

When the student truly comprehends a 12-hour segment, explain to him that there is a twelve-hour segment for the day and an identical repeat for the night. Then introduce the terms *noon* and *midnight*. Tell the student that the day segment is called AM and the night segment PM and that AM starts at midnight and PM starts at noon. (Initially you can teach AM to mean “after midnight” and PM to mean “past morning.” The correct terms can come later in the long-range goals.)

Although long-range goals are not addressed in this lesson plan, some of them are logical next steps for the student. Long-range goals might include

- Learning to use an alarm clock
- Learning to use a timer
- Trying to guess when an alarm will ring when he knows the time for which it is set but cannot see the alarm clock
- Doing language experience stories on “feelings” of time, such as when he was sick, in an accident, on vacation, at the movies, at school, with a friend, with a parent, or taking a test



The Outstanding Learning Disabled Achiever Awards

Each year The Lab School of Washington honors leaders of excellence who also have learning disabilities. The awardees, who visit with Lab School students, show that people with learning disabilities can soar to any height! The following is a list of awardees and their occupations at the time of the award:

1985

G. Chris Andersen, *Investment Banker*
Cher, *Actress*
Tom Cruise, *Actor*
Bruce Jenner, *Olympic Decathlon Champion*
Robert Rauschenberg, *Artist*
Richard C. Strauss, *Real Estate Financier*

1986

Harry Anderson, *Comedian, Actor, Magician*
Ann Bancroft, *Arctic Explorer*
Frank Dunkle, *Head of U.S. Fish and Wildlife Service (deceased)*
Greg Louganis, *Olympic Diving Champion*
Henry Winkler, *Producer, Director, Actor*

1987

Marina B, *Jewelry Designer*
Chuck Close, *Artist*
Richard Cohen, *Syndicated Columnist*
Mark Torrance, *Corporation Executive*
Margaret Whitton, *Actress*
Roger W. Wilkins, *Scholar, Author, Professor*

1988

Tracey Gold, *Actress*
Malcolm Goodridge III, *Vice President, American Express*
Magic Johnson, *Basketball Star*
Thomas H. Kean, *Governor of New Jersey*
Emily Fisher Landau, *Foundation President*
Daniel Stern, *Actor*

1989

- Harry Belafonte, *Singer, Actor, Humanitarian*
Gaston Caperton, *Governor of West Virginia*
William J. Doyle, *Antiques Expert, Auctioneer (deceased)*
Fred W. Friendly, *Broadcast Journalist, Scholar (deceased)*
Dexter Manley, *Football Star*
Paul J. Orfalea, *CEO, Kinko's*

1990

- Donald S. Coffey, Ph.D., *Distinguished Professor, Johns Hopkins University Medical School*
Marc Flanagan, *Producer, Writer*
John R. Horner, Ph.D., *Paleontologist*
Hugh Newell Jacobsen, *FALA, Architect*

1991

- Susan Butcher, *Alaska Iditarod Dog Sled Race Winner*
Charles Guggenheim, *Documentary Filmmaker*
Wendy Wasserstein, *Prize-Winning Playwright*
Wallace Westfeldt, *Television Producer*

1992

- Sir John Sway, *Premier of Bermuda*

1993

- Elaine Heumann Gurian, *Deputy Director, U.S. Holocaust Memorial Museum*
Florence Haseltine, M.D., Ph.D., *Director, National Institutes of Health Center for Population Research*
J. Serward Johnson, Jr., *Sculptor*
Victor Villaseñor, *Author*

1994

- Richard Avedon, *Photographer*
Fannie Flagg, *Actress, Author, Comedienne*
General Joseph Hoar, *Retired Chief of U.S. Central Command*
Raymond Smith, *CEO, Bell Atlantic*

1995

- Robert Benton, *Director, Writer*
Fred J. Epstein, M.D., *Pediatric Neurosurgeon*
Neil Smith, *Football Star*
Humanitarian Award—David Copperfield, *Illusionist*

1996

- James Earl Jones, *Actor*
Nell Minow, *Lawyer, Corporate Turnaround Specialist, Author*
Robert Nixon, *Filmmaker, Conservationist*
Dan O'Brien, *Olympic Decathlon Champion*

1997

- Honorable Carolyn McCarthy, *Democratic Congresswoman, New York*
Steven M. Stanley, Ph.D., *Paleobiologist*
Jonathan Pendragon, *Magician, Illusionist*

1998

- John McDaniel, *CEO, Helix/Medlantic Healthcare*
Dianne Pilgrim, *Director, Cooper-Hewitt National Design Museum*
Vince Vaughn, *Actor*
David Yurman, *Jewelry Designer*

1999

- Billy Blanks, *World Martial Arts Champion, Tae-Bo Creator*
Don Coryell, *Head Coach San Diego Chargers (Retired), College Football Hall of Fame*
Honorable Sam Gejdenson, *Democratic Congressman from Connecticut*

2000

- James Carville, *Political Consultant, Senior Political Advisor, President Bill Clinton*
Kelly McGillis, *Movie Star, Shakespeare Theater Actress*
Clarence Page, *Chicago Tribune Essayist, The Newshour with Jim Lehrer*
Don Winkler, *Chairman and CEO, Ford Motor Credit Company*



The Lab School of Washington Fact Sheet

For many years, The Lab School of Washington has been a national resource for all those concerned with the needs of the nation's 8 to 10 million children and adults with learning disabilities. This role was underscored in 1995, when The Lab School was identified by the U.S. Department of Education as a National Diffusion Network Model Education Program and public school systems were encouraged to use The Lab School as a resource and to replicate its programs. The Lab School was the only independent special education school for learning disabilities in the country to receive this distinction. In 1994–1996 and in 1996–1997, The Lab School was one of only two private special education schools in the country to receive the National Blue Ribbon Award of Excellence for both the elementary and secondary school programs.

Professor Smith is one of the nation's leading authors on learning disabilities. Her books *No Easy Answers: The Learning Disabled Child at Home and at School* (Bantam Books, 1995) and *Succeeding Against the Odds: How the Learning-Disabled Can Realize Their Promise* (Jeffrey B. Tarcher, 1993) have brought inspiration and guidance to millions of parents, teachers, and adults with learning disabilities. Her colorful children's picture book, *Different Is Not Bad, Different Is the World: A Book About Disabilities* (Sopris West, 1994) looks at the *abilities* in disabilities.

As Director of the American University Graduate Program in Learning Disabilities since 1976, Professor Smith has trained thousands of teachers in Lab School methods. Each year most of her graduate students serve their practicums under Master Teachers at The Lab School. George Washington University and Howard University also use the school as a training site for Day School practicums as well as Night School internships.

In September, 2000, The Lab School opened a campus in Baltimore for children 7 to 10 years old. It is located in Port Discovery, the Kid-Powered Museum in

Baltimore's Inner Harbor. It continues The Lab School's tradition of high quality, information centered, project learning education.

The Lab School of Washington serves as a national and international resource on learning disabilities. In addition to its Day School, The Lab School offers intensive tutoring services for children and adults, diagnostic assessment and psychotherapy for children and adults, college and career counseling, an After-School program, a 1-year training program for tutors, and speech-language and occupational therapy. The Lab School's Night School serves adults with learning disabilities. The Outreach Department offers professional development workshops for educators and mental health professionals, lectures for parents, and products including videotapes, audiotapes, books, and articles.