

...to become
interdependent we
must embrace our
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and that of others.

Independence as an Ableist Fiction in Art Education

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Achieving independence appears to be a significant concern for education. This is particularly evident in discourses pertaining to art education in England where the aspiration to become independent appears to be synonymous with successful learning. Drawing on disability studies, and more specifically crip theory, this paper offers a Critical crip Discourse Analysis of documents reporting on the quality of art education in England. Here the independent learner emerges as a desirable norm and pupils with special educational needs are made visible through their apparent dependency. As a consequence of this emphasis on independence, dependency is framed as exceptional, undesirable, burdensome and valueless in pedagogic terms. Acknowledging the dominance of independence as a culturally determined fiction frees us to acknowledge problematic depictions of dependency and enable us to create alternative pedagogies that recognize the role of interdependence in learning with and through art.

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Independence as an Ableist Fiction?

This article examines normative assumptions regarding a prioritization of independence in texts defining quality art education in England. The first part of the project explores the dominance of independence established in assessment criteria and re-told via multi-modal representations of ideal learners in two triennial reports on the quality of art education in England published by the Office for Standards in Education, Children's Services and Skills (OFSTED) in 2009 and 2012. These aspirations for independence are then contrasted with descriptions of dependence in sections of the same documents relating to learners with so-called special educational needs. I argue that independence, created as a normative fiction, renders disabled children and young people as hypervisible via descriptions of their dependency. The purpose of this article is to highlight and problematize the emphasis on independence in such discourses relating to art education and to question this as a form of ableism that makes dependent body/minds visible and excessive to our cultural and educational imagination (Mitchell, Snyder, & Ware, 2014). The article concludes by promoting *interdependence* as a challenge to the binary distinctions between dependence and independence through a greater recognition of reciprocity and collaboration in arts practice.

As a human in a world with other humans and animals, my life is constantly touched by flows between dependence, independence, and *interdependence*, yet it is important to acknowledge my subject position here as a straight, white academic and researcher who does not identify as a disabled person. My interest in the intersection between art education and disability stems from my practice as an art educator and disability studies scholar who is committed to furthering access to and participation in art education for all children and young people. The work presented here is aligned with earlier research by Doug Blandy (1991), John Derby (2013), and Alice Wexler (2016), which has problematized the relationship between disability and art education and acknowledged the pedagogic benefits of applying disability studies to this area. It is worth noting here that the term so-called *special educational needs* is used throughout this paper to

acknowledge the problematic othering of learners whose needs are identified as additional to social and educational norms although the term special educational needs will now be used throughout this article. This next section outlines a context for thinking about dependence, independence, and interdependence, and their relationship with ableism.

Dependence, Independence, and Interdependence: A Context for Exploring an Ableist Fiction in Art Education

The field of disability studies offers a history of critical explorations of the relationship between dependence, independence, and interdependence. It is important to acknowledge the complexity of work that recognizes these terms, not in a teleological sense, with one state as a historical development of the next, but as interrelated aspects that inform and are informed by the complexity of the lived experiences of disablement. It is important to recognize from the outset that people who identify as disabled are not necessarily dependent on others and those who do not identify as disabled are often dependent on others. Indeed, one of the aims of this article is to question such binary distinctions particularly where they become evident in accounts of learning in the arts. Work in disability studies seeking to problematize dependence and independence has acknowledged the importance of interdependence in resisting such binary definitions (McRuer, 2006); these terms will now be more fully discussed.

Albert Memmi's (1984) key work on dependence begins with his own illness and subsequent incapacity that prompted a deep reflection on the subject. His resulting definition acknowledges that we cannot escape our daily need and desire to depend on something or someone. Although he distances dependence from subjection and domination, there have been significant concerns regarding the abuse of human rights emerging from the relationship between dependents and their providers. Independence therefore emerged as an essential pursuit for disability activists keen to replace problematic experiences of dependency with self-determination and the rights to make significant life choices. Robert McRuer (2007) recognizes the

importance of, "claiming independence" for disabled people keen to secure, "a space for looking back on, bearing witness to, the more sordid histories we have survived" (p. 5). However, independence, "touted as the hallmark of personhood" is a state both sought after and treated with suspicion (Kittay, 2002, p. 248). Robert McRuer (2007) recognizes the complicity of independence in processes of disablement when he questions its role in masking and entrenching, "deeper relations of dependency" (p. 8). Although the pursuit of independence remains an aim for activists and scholars, this sits alongside contemporary concerns regarding its colonization by neoliberal social policies promoting independence as a vehicle for reducing state and social responsibility (Goodley, 2014).

There are no singularly dependent or independent bodies but a diverse range of body/minds that exist as a series of complex relations (Davis, 1995; Memmi, 1984). This relational dimension is recognized in the term interdependence which has the potential to disrupt the disabling effects of binary distinctions between dependence and independence. Dan Goodley (2014) recognizes interdependence as a means of "dismantling compulsory able-bodiedness" that has emerged from neoliberal ableism (Goodley, 2014, p. 19). Robert McRuer (2006) also acknowledges the reconstructive potential for interdependence to build, "alternative public cultures" (p. 87) by re-framing our understanding of the nature of dependence. Interdependence offers a, "creative alternative" to the contemporary emphasis on the independent individual in social, cultural, and educational settings (Mitchell et al., 2014). It is possible, therefore, that interdependence can offer a means of imagining new pedagogies by refuting approaches that frame learners, teachers, and knowledge as independent rather than interrelated entities (Atkinson, 2015). However, Judith Butler (2012) in attempting to affirm interdependency warns us of the difficulties of, "fostering a sustainable interdependency on egalitarian terms" (p. 149) where there are significant inequities in power. Although interdependency is frequently touted as an antidote to the neo-liberal dominance of independence, we cannot be naïve about the role and nature of power in shaping pedagogic relationships. Interdependence is

not easily achieved where dependence is only perceived of as a state to be overcome since to become interdependent we must embrace our own vulnerability and that of others. The following section therefore outlines a methodology for exploring the construction of independence as an ableist ideal in art education and the implications of the subsequently problematic representations of dependent body/minds in the documents analyzed.

Critical-crip Discourse Analysis as a Methodology for Exploring Ableist Fictions

Disability studies offers an interdisciplinary approach to examining socio-cultural barriers acknowledging the distinction between individual impairment and the social and cultural production of disability (Oliver, 1990). Crip theory lends an important extension to this theoretical framework by exploring the abled/disabled binary. It pays particular attention to the relationship between heteronormativity and so-called able-bodiedness, and seeks to disrupt the legitimation of certain body/minds, by drawing attention to the invisibility of such naturalized identities. Crip theory offers tools for critiquing the dominance of assumptions about identity, offering the potential for reconstructing social and cultural processes by drawing attention to crip/queer identities. Introducing a "theory of compulsory able-bodiedness," Robert McRuer (2006, p. 2) acknowledges a complex relationship between able-bodiedness and compulsory heteronormativity. He identifies heterosexuality as a thing unnoticed and apparently normal against which abnormality as homosexuality is framed. He describes a process of repetitive performances that entwine and confirm able-bodied and heterosexual identities as the preferred and invisible norms upon which, "all identities rest" (p. 9). Merri Lisa Johnson and Robert McRuer (2014) advise that an analysis of the distinction between able-bodied/disabled has replaced societal concerns with heteronormativity. They argue that, "an understanding of virtually any aspect of contemporary Western culture must be not merely incomplete, but damaged in its central substance" (p. 131) if it fails to pay attention to this matter. Following this argument, it becomes important to apply such

readings of compulsory able-bodiedness to art education since failing to do so renders it anachronistic. A further argument for the application of crip theory lies in its reconstructive and transformative capabilities. Price (as cited in McRuer & Johnson, 2014) reminds us that, “to crip” is a transitive verb and therefore offers potential for crip theory to shift our thinking about pedagogic practice (p. 154). The verb *to crip*, therefore suggests a disruption of the relationship between so-called able-bodied-minded/disabled identities by drawing attention to the invisibility of dominant identities and the subsequent occlusion of *the other*. The verb *to crip* suggests an unsettling, and a shift in beliefs and practices. It resists the desire to ameliorate but seeks instead to fracture or rupture.

Critical Discourse Analysis (CDA) offers a set of tools to undertake such critical inquiry as well as offering transformative possibilities. CDA has its roots in the analysis of inequality and has been employed against racism, classism, sexism, heterosexism, or neo-colonialism in and beyond educational contexts (Rogers, 2011). Although less evident in Rogers’ list, CDA has been employed to address issues in disability studies with notable work by Jan Grue (2015) and Margaret Price (2009). Critical-crip Discourse Analysis (CcDA) provides a framework for the systematic exploration of texts that describe contemporary relations between art education and disability (Penketh, 2017). This methodological approach offers a critical lens for investigating as well as radically re-visioning art education from a committed anti-ableist position (McRuer, 2006). CcDA draws on insights from disability studies in order to identify disabling discourses, but a crip reading goes further in actively promoting an anti-ableist stance (Penketh, 2017). It makes use of a problematic verb, “to crip” in order to disrupt normative practices, decentering a cultural and, in this case, educational emphasis on forms of, “compulsory able-bodiedness” that render independence as an aspiration for all learners (McRuer, 2006). A critical reading of independence takes place alongside an analysis of representations of children with special educational needs as supported, dependent subjects in order to reflect on the dominance of independence as an ableist discourse in the selected texts.

Key questions framing this study were:

- How is independence represented in triennial reports describing the quality of art education in England between 2005 and 2011?
- How do representations of support contrast with discourses of independence?
- To what extent do descriptions of independence and dependence reflect an ableist discourse in art education?

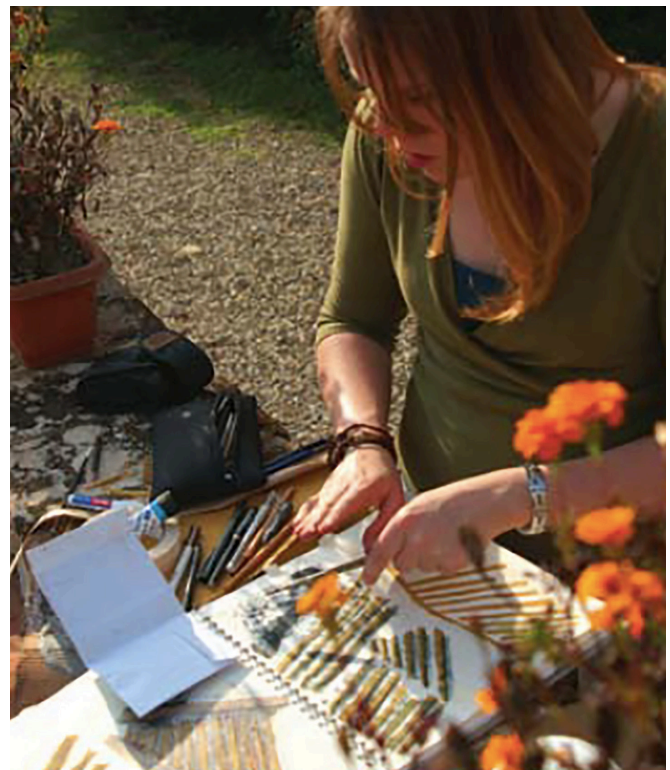


Figure 1. *Drawing Together*, 2009, p. 12.

Objects of Inquiry

The study analyzed two triennial subject reports for art, craft, and design education produced by OFSTED, the regulatory body for standards in education in England and Wales. *Drawing Together* (OFSTED, 2009), a 53 page document with 33 images (see Figure 1), reported on the quality of art, craft and design education between 2005 and 2008; and the follow-up report *Making a Mark* (OFSTED, 2012), a 66 page document with 43 images, reported on activity between 2008 and 2011. The documents are the most recent subject reports for art education and represent

judgments of subject-based inspectors responsible for reporting on the quality of art education in England and Wales between 2005 and 2011. As such they offer a window into art education during that time. As with all documents of this nature, the reports reflect and create discourses in art education and were selected in order to examine the most recent representations of art education.

The multimodal analysis used here extended to images included in the documents as, “semiotic entities” working with the text to construct particular representations of independent learning (Kress, 2011, p. 205). The relationship between text and image is significant in entrenching normalized representations of typical body/minds as ideal learners. For example, a piece of text praising, “the maturity, technical proficiency and individual expressive qualities of students’ work” (OFSTED, 2012, p. 12) sits alongside an image of an older learner apparently working on her own to develop her sketchbook. A multimodal reading therefore takes account of the construction of meaning across both modes acknowledging the content and composition of images and their relationship to text.

Norman Fairclough (2013) advises that CDA offers more than tools for analysis since any reading must also offer the transformative possibilities to think differently. A first stage is to analyze and identify influences on the construction of meaning, but this must be a precursor to action or a shift to new understandings. These reconstructive possibilities resonate with crip approaches which aim to revise social and cultural structures from an anti-ableist stance (McRuer, 2007). A CcDA therefore enables the identification of ableism and disablism but attempts to reconfigure social and cultural expectations about the value attributed to different body/minds.

Method

An initial search of both OFSTED documents was conducted in order to identify occurrences of *independ-* as a prefix for related terms such as independence, independency, independent. Each occurrence was read and analyzed in context in order to understand the relationship between independence and comments regarding the quality of art education. A

further stage included the reading of images to identify correlations between text and image. Written descriptions were developed for each image to support this reading. In a further stage, specific descriptions of work with children with special educational needs were identified and considered in light of the earlier stages of analysis. The next section offers an analysis of the findings.

How is Independence Represented in Key Documents Describing Art Education in England?

Independence emerges as a feature of successful learning in art education, and this is reinforced through text and images in *Drawing Together* and *Making a Mark*. There are 32 different incidences of independence in the documents (excluding references to independent schools or organizations). All refer to the quality of learning and teaching in art, although this is expressed in relation to different aspects of art education (e.g., gallery education, use of materials, target setting for assessment). There are 14 such incidences in *Drawing Together* and 18 in *Making a Mark*.



Figure 2. Collaboration, independence and absence (OFSTED, 2009).



Figure 3. Collaboration, independence and absence (OFSTED, 2009).

Independence as a Determinant of Successful Learning

There is a clear expectation that, in order to be successful, pupils will develop as independent learners with high examination results associated with an ability to work independently (OFSTED, 2009, 2012). Independence features significantly in assessment criteria, and teachers' effectiveness is judged on their ability to promote independence and become independent learners themselves (OFSTED, 2009). Early independence is also given as evidence of enjoying the subject (OFSTED, 2009, 2012). In examples of best practice in learning and teaching, pupils aged eight or below are described as, "accomplished in developing their own ideas, choosing resources, making decisions and working independently and in teams" (OFSTED, 2012, p. 34). Conversely, limitations in art education are reflected in, "the quality and narrow range of independent work" completed for homework (OFSTED,

2012, p. 12). Limitations in the ability to work independently are associated with younger pupils in their pre-examination stages whereas older pupils are likely to have developed their ability to work unaided. This is evidenced in the emphasis given to the relationship between developmental work for examinations for students aged 14 to 18 and their exam success. Independence is also prioritized in learning beyond the classroom in art clubs and via homework as well as with professional artists, designers, or craftworkers who also act as role models for financial independence (OFSTED, 2009).

Collaboration and Absence of Adult Interaction

Images in both documents reinforce a preference for independence with a significant number of images closely cropped to show small groups of pupils working collaboratively with their peers. This compositional device constructs the child and his or her work in a space absent of adults, reinforcing independence as a dominant narrative. Although the text offers an explanation of the enabling context created by the art teacher, the image reinforces a normative aspiration for children to work unaided.

Figure 2 shows two pupils seated on the ground with their backs to the camera. One is drawing on a transparent surface watched by the other who also has a drawing. The children appear to be working on their own and apart from teacher intervention (OFSTED, 2009, p. 3). Figure 3 also shows a number of pupils working together on a large-scale drawing. Again the image is framed to show pupils and their collaboration on a large monochrome drawing (OFSTED, 2009, p. 7). This is not an individual and isolated independence but one established through collaboration with other pupils, yet the teacher is absent. Indeed, collaboration is emphasized almost as much as independence in the two documents. Thirteen images in the first document show individual or small groups of pupils working independently of the art teacher. Images of older pupils are more likely to show an individual student developing individual responses to materials or working in a gallery setting (see OFSTED, 2009, pp. 12, 20, 33). The absence of the art teacher is also apparent in *Making a Mark* (OFSTED,



Figure 4. Collaboration between independent craft-workers (OFSTED, 2012)

2012), where a group of boys are shown engaging with craft-based activities in a kind of *Bugsy Malone*¹ workshop, a land of children working as highly skilled craft-workers where adults are no longer required (see Figures 3, 4, & 5). Again, the closely cropped images emphasize pupils at work with one another—collaboration takes place on equal terms between independent bodies.

Although the teacher may have designed the activities, they are absent in a majority of images reinforcing the notion that education takes place without significant adult presence. It may be argued that Figure 3 shows interdependence with pupils actively working together, although I would question whether this representation of collaboration shows dependency of any kind. Independent work, apart from adult intervention, is valorized through these images.

There are a few notable exceptions to this absence of adult interaction. One image shows an adult hand taking hold of a child's hand as if introducing him or her to clay (see Figure 6). Both hands are connected through this tactile experience (OFSTED, 2009, p. 29). Further examples of pedagogic interactions between an adult and child or young person can be seen on pages 16, 18, and 35 (OFSTED, 2009). However, there

¹A musical film about gangsters produced in 1976 in which all characters were played by children.

are no examples of the art teacher working directly with children or young people in the images in the later document, *Making a Mark*.

The significance of this absence of interaction between learner and teacher in the documents is significantly heightened when compared with the presence of adults in descriptions of art education for children and young people identified as having special educational needs. It is this contrast with independence that creates a problematic context since there are no models that signify support and dependence as desirable or of worth in pedagogic terms. Two such examples of support and dependency are discussed in the following section in order to explore tensions between representations of the independent ideal pupil and non-normative body/minds rendered visible through descriptions of their dependency.

How do Representations of Support Contrast with Discourses of Independence?

The following discussion is based on a more detailed exploration of two particular examples of support for disabled young people from *Making a Mark* (OFSTED, 2012). The first describes the interventions of teachers and support workers in ensuring that pupils at a school for children with so-called Profound and Multiple Learning Difficulties can engage in art education (OFSTED, 2012, p. 24), and the second describes, "highly skilled teaching" that ensured that, "two partially sighted students made excellent progress" (OFSTED, 2012, p. 22).

In the first example, we learn that, "teaching and support staff worked effectively together to tailor activities to the needs of individual students. Their success in engaging individual students drew on the use



Figures 5. Independent skilled craftworker



Figure 6. Connecting through material ways of knowing/being (OFSTED, 2009)

of art therapy” (OFSTED, 2012, p. 24). This description reflects effective working practices between staff although the success of their intervention appears to be on the basis of therapeutic rather than pedagogic practice. The involvement of teacher and support worker are further emphasized as we are informed about the level of interest in the lesson: “Both lessons were extremely successful in stimulating and sustaining the interest of all, students and support staff alike. They resulted in outstanding achievement” (OFSTED, 2012, p. 24). Here, engagement is described only in terms of levels of support and the actions of the teacher and support staff. There is little acknowledgment of the students’ creative achievements, which are largely attributed to the pedagogic knowledge and skills of the teacher. This is particularly problematic when read alongside the emphasis on independent work throughout the rest of the document.

One lesson identified as an excellent example of inclusive practice describes support for pupils to participate in a drawing activity. We learn that staff “...went to *great lengths* to give all students access to drawing, for example making use of, and adapting, standing frames, or new technologies such as interactive plasma screens, to help students overcome physical barriers” (OFSTED, 2012, p. 24).

Teachers and support staff are rightly making reasonable adjustments but there is an emphasis on the “great lengths” given to supporting nonnor-

native bodies in order for them to participate in a drawing activity. Teachers go to “great lengths” providing excessive interventions compared with the comparatively *light touch* teaching required for those with apparently independent bodies. Of further significance is the function of the drawings produced. These are valued for their creative potential since the, “drawings made often spoke loudly about their lives and interests” (OFSTED, 2012, p. 22), but they also act as a preparation for the development of writing skills. Drawing is perceived of as a form of compensatory communication, “for the many pupils facing significant challenges in making sense of the world around them and communicating with others” (OFSTED, 2012, p. 22). It therefore becomes implicated in support as a compensatory tool that emphasizes a pupil’s perceived inability to communicate. The Mitchell et al. (2014) description of a limited cultural imagination in terms of nonnormative body/minds is relevant here since art education must be compensatory or therapeutic for disabled children and young people. These descriptions become examples of the extraordinary pedagogic feats required to include disabled pupils. Such descriptions of support and dependence exceed usual expectations for pedagogic approaches because there is scant attention paid to levels and types of support given to pupils not identified as having a special educational need.

The second example emphasizes the quality of teaching provided in order to enable access for a student with visual impairment where, “[t]he teacher sensitively supported the student, exploring how light and different materials distort, fragment and reflect...The teacher and the student were taken on a highly personal journey of discovery” (OFSTED, 2012, p. 22). There is an emphasis on the *sensitive support* required to help compensate for the pupil’s *sight loss*, yet this description also suggests co-learning through interdependency because both encounter something new. This description of learning together offers a sense of the pedagogic adventure described by Dennis Atkinson (2015) as essential to a process of real learning in art. However, the high level intervention and subsequent pedagogic interaction appears to take place only in response to the pupil’s impairment.

In a further example, a “partially sighted” student enlarged a photograph “with the help of his teacher” (OFSTED, 2012, p. 24). These potentially problematic representations of disability create a context where the significant presence of and interaction with the art teacher is necessary and desirable. However, teaching has to be framed by particular sensitivity and the emphasis on support occludes the value of the pupil’s contribution. The descriptions of strong one-to-one relationships between teacher and pupil also appear to negate any peer interaction and this offers a marked comparison to the images of collaboration between pupils throughout both documents. For pupils with special educational needs, peer interactions are far less evident and appear less relevant or desirable than the pupils’ need for adult support.

To What Extent do Descriptions of Independence and Dependence Reflect an Ableist Discourse in Art Education?

In the documents analyzed, independence is prioritized as the preferred and naturalized state for learners. This is promoted as defining successful art education inside and outside of school through practical art activities, but also through engagement with museums and galleries. This emphasis on independence frames the art teacher as a facilitator of independent learning and designer of tasks that scaffold independence. Although there are merits in independent work this masks the importance of co-design and the relational dimension of pedagogies in art education where learners and teachers might work together with and through material forms of knowing. The absence of the art teacher, particularly in the images described, creates a normative fiction associating independence with ability. This is particularly problematic when positioned alongside the rich descriptions of adults working with those described as having special educational needs. Independence as a preferred state and one that defines success in art education creates a problematic context for support and dependency. Independence is an aspiration and dependence therefore becomes implicitly undesirable as it is detached from examples of the highest levels of achievement in art education.

The absence of the teacher in the examples of independence normalizes a preference for this state and erases the art teacher from direct interactions with pupils. The subsequent descriptions of support for children with special educational needs appear excessive to this imperative to work unaided. Although collaboration between pupils is valued in text and image, the detailed descriptions of support by teachers and support workers negate peer interactions because the relationships are dominated by those with teacher and support worker. Pupils with special educational needs appear isolated from their peers by these descriptions of dependency and extensive adult support.

The reproductive nature of the relationship between dependency and independence is recognized by Rachel Herzl-Betz, who describes the, “philosophical valorization” (2015, p. 36) of independence and the consequent emphasis on the dependent body in cultural (and therefore educational) institutions. Here the dominance of independence as an essential aspect of humanness produces a problematic context for dependency in educational environments. Mitchell et al. (2014) express concerns that recent social and educational policy and practices have served to limit the cultural imagination by marginalizing, “nonnormative, less easily integrable bodies” through processes of “institutional normalization” (p. 81). I argue that the emphasis on independence as a principal aspiration results in a failure to acknowledge the validity of art education for body/minds who may never aspire to the types of independence articulated in these documents. Independence as a fictional determinant of successful learning renders children with so-called special educational needs as hypervisible and disqualifies them from the highest levels of achievement defined by an ability to become independent.

Conclusion: Alternative Truths About Interdependence

Independence in itself is not a fiction, yet we can question the veracity of claims to its importance in art education. It is essential to do so since the dominance of discourses of independence result in the devaluing of the lives and creative practices of those who must remain dependent. It also negates the levels of depen-

dence inherent in many of our social and pedagogic interactions. Such an emphasis is ableist in problematizing and negating the educational experiences of those whose creative learning is perceived of only in terms of dependence. Identifying independence as a marker of success in art education limits our understanding of the relevance of art education for *all*. It devalues the contributions of those requiring particular forms of assistance while failing to acknowledge that we are all, to some extent, dependent. What is significant here is the value attributed to the types of support and levels of dependence. Writing about the importance of pedagogic relationships in art education, Dennis Atkinson (2015) argues that learner and teacher identities are formed through complex intra-actions with others rather than interactions between independent bodies. It is the complexity of such intra-actions that appear to be erased in the representations of independence discussed in this article. Equating independent learning as prerequisite for successful learning is a form of ableism since it creates a hidden norm against which nonnormative body/minds are rendered hypervisible. The fiction of independence denies that dependence is, “an undeniable truth of human existence” (Memmi, 1984, p. 185) which demands a place in our understanding of learning. Although this article does not seek to valorize dependence, its relevance to *interdependent* pedagogic relationships must be more fully acknowledged in any move to position interdependence as a progressive or democratising approach. Examples and explorations of the complex intra-actions that take place between learners and art educa-

tors would be beneficial in enabling us to appreciate the opportunities and benefits of interdependence to pedagogic practice in the arts. Becoming attentive to what happens *between* people and materials in the art classroom is vital to our understanding of learning in the arts. Explicitly drawing attention to the creative possibilities of interdependence through and with arts practice offers pedagogic gains for *all*.

This article offers a first step in questioning the fiction of independence and the implications of compulsory able-bodied/mindedness. As art educators, we can draw attention to practice that promotes a deeper thinking about the relationship between creativity and disablement. Art practice has a long heritage of interdependence through collaborative exchange suggestive of the creative benefits of acknowledging forms of dependency. I therefore conclude this article with a recommendation that the dominance of independence be more fully questioned. Examples of good practice should recognize the social, educational, and creative dimension of interdependence. As Butler (2012) advises, “we might think that interdependency is a happy or promising notion” (p. 149), yet in our moves to embrace interdependence we must fully acknowledge the creative potential of mutual dependency without reducing, diluting, or devaluing difference.

Notes

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