

by Joseph Michael Abramo

Gifted Students with Disabilities

“Twice Exceptionality” in the Music Classroom

Here are some strategies to help you assist all young musicians, especially gifted students who also have a learning disability.

Abstract: Many music educators teach students who are both gifted and possess a learning disability—what is commonly referred to as “twice exceptional.” This article describes some characteristics of twice-exceptional students, the challenges these students often face in school, and some strategies music educators can use to properly differentiate instruction and curricula. The strategies offered include highlighting strengths and mitigating areas of challenge; emphasizing integrative thinking and deemphasizing dispersive thinking; allowing students flexibility of choice; overtly teaching organizational skills, self-regulation, and compensation strategies; and building relationships. While the differentiation strategies suggested are specifically for twice-exceptional students, they can benefit all students.

Keywords: differentiation, disability, giftedness special education, twice exceptional

Connor’s music teacher cannot figure out Connor’s ability level or what motivates his learning. On one hand, he seems quite musical and bright. He is interested in a variety of musical genres, and he occasionally discusses how he spends much time at home playing guitar, composing, and researching music. In class, when he participates, he makes insightful, albeit sometimes odd, connections. On the other hand, Connor also lacks skills and knowledge that his peers have already mastered. Connor consistently does not recall information that other students easily remember. Although he has studied trombone for three years, he still moves the slide with his left hand if the teacher doesn’t correct him. Connor is also disorganized. He often does not complete assignments, and when he does, the work appears sloppy and rushed. He often

loses his practice log, and his practice habits are inconsistent. He is frequently unmotivated and off-task, usually joking around with other students. Connor does not remember simple directions, often walking around the room when other students quickly attend to the task outlined by the teacher. His music teacher thinks: “He’s smart; he really could be successful if he weren’t so lazy, just applied himself, and stopped wasting his talent.”¹

Connor’s music teacher finds his behavior inconsistent and thus confusing and frustrating because Connor is gifted *and* has a learning disability. Students like Connor who possess stark strengths and areas of challenge are what special educational experts call “twice-exceptional,” often

abbreviated as “2e.” Although twice exceptionalism can designate giftedness coupled with any disability, including physical disabilities, it most often refers to gifted students with specific learning disabilities (SLD), behavioral disorders like Attention Deficit Hyperactivity Disorder (ADHD), or Autism Spectrum Disorder (ASD).² Twice exceptionalism is not a medical condition and is therefore not diagnosed. Instead, it is a term that special education experts use to better understand these students so that they can properly differentiate instruction and focus on strengths.³ These students are often drawn to music and other arts but struggle with the thinking required in other subjects, and this puts music teachers in a unique position to positively influence the lives of these exceptional learners.⁴

At first, dual possession of giftedness and disabilities might seem implausible, but some have suggested scientists like Isaac Newton and Leonardo da Vinci may have had disabilities.⁵ Animal scientist Temple Grandin attributes her invention of advances in bovine management to the unique ways she sees the world produced by her autism. Yet, she also notes that her disability caused difficulty in school and when interacting with others, and it leaves her with a low tolerance for sounds, smells, and touches that are sometimes overpowering to her but normal to others.⁶ For Grandin, her autism both “disabled” her ability to interact with others and provided her the gift of seeing the world differently than others do and thinking creatively to revolutionize farming. Similarly, others have argued that giftedness and disability also applied to some famous musicians. Some medical professionals have speculated that Mozart had Tourette’s syndrome.⁷ Glen Gould became an innovative pianist, but he often struggled socially, possibly due to autism.⁸ These scientists and musicians had both gifts and disabilities.

While these are extraordinary examples that might be labeled as “savant syndrome” rather than 2e in contemporary classrooms, there are children, like Connor, whose giftedness is less

extreme but unrecognized, or their disabilities are undiagnosed or masked by their talents.⁹ Twice-exceptional students are a misidentified, misunderstood, and underserved population. Often their needs are not met because 2e students differ from students with disabilities, students with average intelligence, and gifted-alone peers.¹⁰ The current educational climate might only aggravate issues for these students. In the standardized test movement, a one-size-fits-all approach inhibits their talents, exacerbates their areas of challenge, and does not properly accommodate their disabilities.¹¹

By learning more about twice exceptionalism, music educators can provide these students appropriate instruction and ameliorate their difficulties in the classroom. This article describes some of the characteristics of twice exceptionalism, revealing different insights into the nature of talent and disability. Next, the challenges 2e students often face in school are addressed. Finally, strategies for music educators to properly differentiate instruction and curricula for 2e students are suggested. While the differentiation strategies suggested specifically targeted 2e students, these strategies can benefit all students, regardless of learning styles or abilities.

Characteristics of 2e Students

What are the characteristics of someone who has a disability and is gifted? While twice-exceptional students are a diverse group exhibiting many different traits, researchers point to several recurring attributes. Twice-exceptional students are often marked by *asynchronous development*, meaning they have advanced abilities in some areas while developmental delays in others.¹² For example, a student might be strong verbally but possess poor fine-motor skills. Sometimes the asynchrony is in the same area; a 2e student may have strong receptive language—the ability to understand what others are saying—but poor communicative language—the ability to express oneself through language. Because of asynchronous development,

2e students possess great strengths as well as areas of challenge. However, these strengths and areas of challenge are often not apparent because one might mask the other, allowing students to compensate and hide either attribute.

What are the gifted qualities or strengths that often remain unnoticed? Twice-exceptional students are typically problem solvers who generate creative solutions and make connections between ideas that are seemingly unrelated. Twice-exceptional students often have strong task commitment for projects and ideas that are meaningful to them. In other words, 2e students willfully spend much time and energy and have a strong desire to complete a task or learn something as long as they find the task interesting. In addition, 2e students have creative learning styles, a propensity for advanced-level content, a desire to create original products, and facility with and enjoyment of abstract concepts.¹³

While 2e students possess these strengths, they also have accompanying areas of challenge that are sometimes unidentified by professionals. Twice-exceptional students struggle to memorize isolated facts, remember details, and pay attention and they might have trouble processing written or verbal information. Twice-exceptional students also exhibit the challenges of learning disabilities, including limited reading skills, poor spelling and handwriting, and difficulties with expressive language. Twice-exceptional students often struggle to organize thoughts and materials and to plan a sequence of their actions, or what is called *executive function*. In music class and rehearsals, these students may have trouble paying attention, remembering details, following directions, and planning the necessary steps in the correct order to successfully complete an assignment or to practice an instrument.

Educational psychologist John Dixon suggests that a way to conceive of 2e students’ strengths and areas of challenge is by distinguishing two types of intelligence—*integrative* and *dispersive*.¹⁴ Twice-exceptional students often excel in integrative intelligence,

TABLE 1**Traits of Twice-Exceptional Students**

Strengths (Giftedness)		Areas of Challenge (Disabilities)	
General Characteristics	Examples in Music at Home and in Music Class	General Characteristics	Examples in Music at Home and in Music Class
Problem solving	Figures out how to compose music for unusual instrumentation	Executive functioning—planning sequences to solve problems	Cannot figure out steps to complete a music theory assignment
Creative thinking	Is drawn to tasks like composing and improvising	Lack of organizational skills	Cannot devise steps to practice an ensemble part
Seeing the “big picture”	Can explain the general development of harmony in classical music	Memorizing isolated facts, remembering details	Doesn't remember composers' names or dates
Dogged commitment to tasks and topics they find interesting and personally meaningful	Spends a great amount of time obsessively researching his or her favorite band	Easily distracted when they find tasks or topics uninteresting or demotivating	Struggles to complete a paper on a teacher-derived topic; disrupts instruction or frequently leaves seat
Inventive solutions to problems	Might use materials found around his or her house to make an instrument	Following directions, processing verbal communication	Frequently forgets where the ensemble director says to start, even though it is clear to other students
Unusual imagination	Explores ways to make unique sounds on instruments	Sloppy work, including poor handwriting	Does not care about refining tone on his or her school instrument
Advanced vocabulary	Uses musical terminology in class that other students do not know	Appears to work, respond, and process slowly	Takes longer than other students to recall the vocabulary taught in class
Fascinating insights to ideas	Makes connections between two compositions that even the teacher did not notice	Odd connections between ideas	Frequently raises his or her hand to talk about seemingly irrelevant topics during class
Integrative intelligence	Performs well on creative assignments with open-ended answers	Dispersive intelligence	Struggles on assignments with “correct” answers like multiple choice tests

or the ability to “see the big picture” and make connections among seemingly unrelated ideas. Integrative intelligence is necessary for many creative musical endeavors, like composing and improvising. Conversely, 2e students struggle with dispersive intelligence, the ability to memorize discrete isolated facts. For example, 2e students may have difficulty remembering J.S. Bach's birthdate, the circle of fifths, the proper way to hold an instrument, or correct fingerings.

Because of their strong integrative intelligence and weak dispersive intelligence, 2e students perform better on tasks that require them to conduct conceptual and spatial reasoning and worse on skills that use memorization of isolated facts and sequencing.¹⁵ Special education researchers Susan M. Baum and Steven V. Owen note that 2e students “often demonstrate superior abilities in forming concepts and manipulating abstract ideas. . . . They do not assimilate isolated details that are not an

important part of a ‘bigger picture.’”¹⁶ Table 1 summarizes these strengths and areas of challenge.

Twice-exceptional students' strengths and areas of challenge are intimately interconnected rather than the mere coincidence of random gifts and disabilities. In some ways, the term *twice exceptional* is misleading because it suggests that people have the two unrelated labels of *giftedness* and *disability*. Instead, the differences between the strengths and areas of challenge are

difficult to distinguish. For example, the characteristics of highly gifted children overlap with characteristics of students with ASD, including focused interest on a topic and frequent difficulty making friends because there are no intellectual peers.¹⁷ People with ADHD are often distracted, and this offers them strengths in integrative intelligences and combining disparate ideas. It's perhaps less well known that individuals with ADHD also frequently have above-average ability to focus on topics or projects that they find interesting, and because of this, they often display strong task commitment, although it might be inconsistent.¹⁸ Surprising as it may seem, both giftedness and ADHD can create inattention, hyperactivity, impulsivity, difficulty in temperament, and underachievement.¹⁹ As a result, although commonly held assumptions might suggest otherwise, there is a fine line between disability and "superability," and the two are often difficult to distinguish.

Although the traits in Table 1 suggest that disability and giftedness are intimately linked, it also may reveal how exasperating learning and school can be for twice-exceptional students. Imagine the frustration encountered by a student who has a strong task commitment and desperately wants to create original ideas but is inhibited by poor executive functioning and organizational skills. A student may desire to compose music and can generate musical ideas but gets easily distracted and lacks the ability to properly sequence the steps to record or notate his or her ideas. Some students lack the executive function to learn how to play an instrument. He or she might love the trumpet and classical music but cannot figure out the steps to read notation and to practice. Another student may enjoy abstract concepts but has limited reading skills and difficulty with language. He or she may want to know more about music theory but struggles to decipher the language and charts in theory textbooks.

Classwork often emphasizes the skills and intelligences that are 2e students' areas of challenge and infrequently or never requires use of their strengths.

Schools stress and reward dispersive intelligence, which is the area 2e students struggle most.²⁰ Students are less frequently asked to use integrative thinking. Their troubles in school often lead them to have low academic self-efficacy, meaning that 2e students do not believe they are successful at school and learning tasks.²¹ Significantly, 2e students have lower academic self-efficacy than gifted-alone students, students with learning disabilities but with average intelligence, and typical learners.²² Because of this, 2e students often do not enjoy school, act disruptive, or appear unmotivated.²³

Although school may be difficult, because of the unique combination and relationship of giftedness and propensity for dispersive (big picture) thinking, 2e students are often drawn to music and other arts.²⁴ As West notes, many gifted, artistic people are successful "not in spite of but because of their apparent disability. They might have been so much in touch with their visual-spatial nonverbal, right-hemisphere modes of thought that they have had difficulty doing orderly, sequential, verbal-mathematical, left-hemisphere tasks in a culture where such capabilities are highly valued."²⁵ Music educators may be in a position to provide 2e students an environment where 2e students feel that their strengths are utilized and celebrated and their difficulties are addressed. But while music can offer this space, to be successful, 2e students need extra support in their music classes to minimize disabilities and exploit their strengths.

Strategies for Educating 2e Students

How can music educators differentiate their instruction and curricula to provide the help twice-exceptional students need but often do not receive to succeed in music class and increase their academic self-efficacy? Differentiating for 2e students is doubly challenging because modification must be made twice: for both their giftedness and their disabilities.²⁶ In addition, accommodations cannot be conceived in isolation. Instead,

teachers of 2e students need to coordinate encouraging these individuals to authentically pursue their strengths and interests while providing strategies to compensate areas of challenge in order to complete tasks successfully.²⁷ To do this, educators might highlight strengths and mitigate areas of challenge; emphasize integrative thinking and deemphasize dispersive thinking; allow flexibility of choice; overtly teach organizational skills, self-regulation, and compensation strategies; and build relationships.²⁸

Highlight Strengths and Mitigate Areas of Challenge

Music educators might modify assignments to focus on 2e students' strengths and minimize or avoid areas of challenge that inhibit learning.²⁹ For example, a teacher might require all students to create a composition and then notate it with the objective of inviting students to express themselves through original music. But, educators can modify the assignment for a 2e student who has high musical aptitude, can easily copy tonal patterns aurally, and is able to compose and improvise melodies but struggles with written notation because of aural processing disorders. The notation aspect of the assignment inhibits the 2e student from the true objective of the assignment of expression through the creation of original music. If students are allowed to audio-record their compositions, then their areas of challenge are minimized and strengths accentuated. Similarly, when teachers teach dynamics, they can modify the exercises in a method book for 2e students who struggle with decoding notational symbols. Encouraging the student to add his or her own dynamics still achieves the intended objective of performing louder and softer on an instrument while avoiding areas of challenge. After that experience, the student may have a better understanding and be ready to perform the correct dynamics and conform to the rest of the ensemble. Allowing 2e students to use their strengths and avoid their areas of challenge to demonstrate their knowledge of the whole-class

objectives may increase the likelihood of success.³⁰

Deemphasizing areas of challenge might seem counterintuitive to some music teachers because they are trained to determine and then correct students' weaknesses through exercises and repetition. For example, students might struggle with a technique, like diction or playing smoothly in quick passages. The teacher selects exercises that isolate and drill that weakness through repetition. However, when this becomes the only strategy, it can create a deficit model where students are required to focus only on their weaknesses in isolation of their strengths. This is a problem because students' strengths are not used to support and compensate for their areas of challenge. Also, when any person is continually required to focus on his or her weaknesses while talents remain untapped, it does not create an enjoyable or motivating environment but erodes self-efficacy; in other words, it harms their confidence and what they believe they can accomplish.³¹ This is particularly true for 2e students who have disabilities that will not significantly improve through traditional drill while their abundant strengths are ignored. It should not be surprising why this can lead to low academic self-efficacy and disengagement with school.³²

Instead, music educators can improve 2e students' skills and knowledge by using strengths to circumvent areas of challenge.³³ For example, asking students to use their integrative intelligence to devise idiosyncratic solutions to their technical issues uses strengths to improve areas of challenge. Twice-exceptional students excel in devising creative solutions that may be unanticipated by the teacher. Giving students space to generate unique answers to problems, then carefully guiding them in refining and executing those solutions, calls upon that strength in dispersive intelligence. For example, a student may use skills developed from hobbies or resources he or she has at home to help create and practice a musical interpretation of a passage. Teachers also support areas of challenge with

strengths when they introduce content, concepts, or skills using multisensory modes by simultaneously using aural, visual, and tactile-kinesthetic representations. When students learn through multiple senses, they can call upon their strengths to inform information received in their areas of challenge. These strategies, among others, can improve the likeliness of success and progress.³⁴

Emphasize Integrative Thinking and Deemphasize Dispersive Thinking

Because 2e students are challenged by dispersive thinking, such as memorizing isolated facts, and excel in integrative and creative thinking, they benefit from lessons that explore "the big picture."³⁵ Teachers might deemphasize assignments and tasks that require rote memorization and encourage activities that require students to use knowledge in creative ways. This often means using project-based assignments where students are required to solve an interesting problem. Rather than demonstrate knowledge of a single correct answer, in these assignments, students see a global or big picture problem and then find out details to create a solution.³⁶

A shift to problem-based instruction means that educators avoid, but not eliminate, lectures. As Baum and Owen note, "teacher talk," especially lectures or giving directions, is rarely successful in engaging and holding students' attention."³⁷ If the teacher decides to talk for extended periods of time, it might follow an experience, not precede it. For example, if you want students to understand the parameters of an effective melody, rather than having them memorize rules, have students write a new school alma mater for an upcoming performance. Through the process of solving this "problem," the student may start to explore and experiment with different melodies, discovering what works and does not. In this way, students are given the "big picture" of melodies. It is after these experiences that students could engage in any extended talk by the teacher. Project-based learning allows

2e students, as well as other learners, to think creatively and call upon their strength of integrative intelligences to learn new content and skills.

Allow Flexibility of Choice

Twice-exceptional students, like all learners, learn best and are most motivated when educators allow flexibility in their classrooms. First, allow 2e students choice in how they receive information.³⁸ If 2e students struggle to read sheet music in an ensemble, provide them an audio recording of their parts. For homework assignments, if 2e students have difficulty learning the information from textbooks or other written language, allow them to gain that information through multimedia, such as videos and podcasts. If the student has trouble sitting during discussions or rehearsals, provide a space where the student can move without distracting other students. Often, students are aware of their preferences, and receiving feedback from students helps teachers find the best modes to provide information.³⁹

Second, teachers can allow students flexibility in how to demonstrate knowledge by letting students choose the projects and by providing alternative assessments.⁴⁰ Studies have suggested that when 2e students are given options on how to demonstrate their learning, they perform as well as their typical-learning peers.⁴¹ Students might be given the flexibility to pursue their talents and interests in a way that is meaningful and motivating to them. For example, a music teacher might invite students to demonstrate knowledge of the characteristics of the Baroque period by composing a work in the Baroque style, writing and performing a skit about Bach, or imagining and then creating a Twitter account by Handel. Allowing students to choose how to demonstrate learning allows them to circumvent areas of challenge, like writing skills, and focus their attention on domain-specific musical thinking.

Third, allow 2e students to pursue topics of interest by letting them

conduct an independent problem-based project.⁴² In addition to the example in the previous section, students could research music they like, prepare a piece for performance, or compose an original composition. If teachers are concerned that 2e students receive the important information in the curriculum, teachers can pre-assess students' skills in order to eliminate the teaching of the content already mastered. This will "buy time"; while the teacher reviews those skills or topics with the class, students can practice these skills through individual assignments and self-directed projects. Finally, allowing the flexibility to choose how to receive and demonstrate knowledge benefits all learners, not just 2e students.

Teach Organizational Skills, Self-Regulation, and Compensation Strategies

While 2e students benefit from the flexibility to conduct independent learning, they also need explicit strategies to complete their work. One way 2e students differ from gifted-alone students is that they require finely structured and clearly communicated processes to complete projects. While 2e students may have grand ideas, they often become frustrated when devising a strategy to realize their vision—in other words, 2e students have poor executive functioning. Because of this, teachers might tightly structure the procedures of assignments so that 2e students can be successful.⁴³

First, teachers might state clear expectations and break complex learning tasks into manageable parts.⁴⁴ Instead of vaguely saying, "finish this assignment" or "go practice," give the student the steps that will help them complete the task. Help students devise a projected timeline to complete the projects with management plans and deadlines. Second, educators should teach students to set realistic goals and time schedules. While 2e students have creative vision, they often do not correctly surmise whether a project is feasible. Sometimes it is important to downsize projects in scope or duration.⁴⁵

Third, teachers might help students manage materials.⁴⁶ Teachers might minimize the amount of objects 2e students must keep track of. Because of poor organizational skills, these students often lose their work. If a 2e student plays in an ensemble, then ideally he or she could have two sets of instruments and sheet music, for home and school. Teachers can also use technology to their advantage. Cloud-based software allows students to access the same software and files from devices at home and school, rather than carrying it with them, and minimizes the potential for misplacement. Finally, students might be taught how to self-regulate and improve their executive functioning. Encourage self-monitoring or metacognition of coping strategies by helping students assess whether their strategies work by creating a monitoring checklist.⁴⁷

These four strategies might best be exemplified in the alteration of practice sheets. Often practice sheets merely catalogue how much to practice and sometimes what to practice. But, this does not provide enough information for students, leading to unfocused practicing. This is particularly true for 2e students, who struggle with executive functioning. Instead, a practice sheet might include specifically *what*, *when*, and *how* to practice and for *how long*. A practice sheet that not only catalogues practice, but serves as a structured document that gives specific directions on how to complete a practice session benefits 2e students. Finally, including a reflective section that directs the students to identify successful strategies, as well as strategies that did not work, can facilitate self-regulation.

Build Relationships

Because 2e students often have low academic self-efficacy, they benefit from extra encouragement and from adults whom they trust. These adults believe in them, identify talents, mitigate areas of challenge, and serve as a source of support. Music teachers have an advantage in this area. While the other subject areas may continually remind them of

their areas of challenge, artistic endeavors like music have the potential for students to think creatively and use the multiple intelligences that are strengths. Encouraging students to pursue gifts through positive reinforcement and a warm and nurturing relationship can help 2e students build their academic self-efficacy.⁴⁸

Music teachers should also build relationships with other adults in the 2e student's life.⁴⁹ Reach out to special education faculty and staff and parents or guardians to understand the unique gifts and disabilities and effective strategies individual to that child. In addition, when music teachers provide other adults insights into the unique strengths and strategies the 2e student demonstrates in music class, that information may be applicable in other areas of the child's life.

Finally, educators might build relationships between the students by teaching all students to accept difference.⁵⁰ Teachers might pair 2e students with "typical" learners in small group lessons or rehearsals to work collaboratively and help each other practice.

A Supportive Environment

Table 2 summarizes the strategies for twice-exceptional students outlined previously, marking the types of instructional approaches to deemphasize and those to encourage. But, this advice provides action for working with all students, regardless of ability. All learners, not just 2e students, deserve to think creatively and have their individual needs met.

Twice-exceptional students, as well as students of all learning styles, deserve an environment that values and supports their individual needs and talents by utilizing strengths and supporting areas of challenge to meet their full potential. Twice-exceptional students have the same diversity of learning styles as other students, but they may not have the flexibility to use more than one learning style as other learners. That is why a multisensory approach is ideal for *all* learners—"typical" learners, English

TABLE 2

Strategies for Twice-Exceptional Students

Less	More
Memorizing	Big picture thinking
Lecturing	Hands-on, problem-based learning
Rigid rules	Flexibility in choice
One-size-fits-all teaching of material	Differentiation based on student strengths
Vague parameters	Specific strategies to complete tasks
Cold, “tough-love” demeanor	Warm, encouraging environment and relationship.
Expecting 2e students to conform, regardless of strengths or areas of challenge	Consultation with other adults to improve and differentiate instruction
Ignoring or devaluing differences	Teaching all students to accept a variety of ways of learning and demonstrating knowledge

language learners, as well as students who have sight or hearing impairments, specific learning disabilities, and so on. All of these types of learners may be present in a single classroom and can be served along with 2e students by using this approach. This attention to individual needs helps educators avoid putting *all* students in neat categories, of which 2e students, in particular, rarely fit into and to see them as unique learners and individuals. Rather than wondering if a child *either* has a disability or is gifted, educators can see the whole, unique person and tailor instruction to his or her individual needs. A quality education through individual attention, differentiation, and building of personal relationships is the right of students of all abilities.

NOTES

1. This snapshot of a fictitious “Connor” is a combination of research on traits of twice-exceptional students cited throughout this article and the author’s personal experiences with students who have some of these challenges.
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 13. Susan M. Baum and Steven V. Owen, *To Be Gifted and Learning Disabled: Strategies for Helping Bright Students with LD* (Mansfield, CT: Creative Learning Press, 2004).
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 16. *Ibid.*, 38.
 17. Shelagh A. Gallagher and James J. Gallagher, "Giftedness and Asperger's Syndrome: A New Agenda for Education," *Understanding Our Gifted* 14, no. 2 (2002): 7–12, accessed July 29, 2014 <http://www.hoagiesgifted.org/eric/fact/asperger.pdf>. Maureen Neihart, "Gifted Children with Asperger's Syndrome," *Gifted Child Quarterly* 44 (2000): 222–30.
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 28. These recommendations are similar to guidelines for "Universal Design," which is an educational framework for creating curriculum and instruction that is adaptable to all learning styles and abilities. Universal Design calls for flexibility in how teachers present material, how students are assessed, and how students engage in educational experiences. For more, see Joan M. McGuire, Sally S. Scott, and Stan F. Shaw. "Universal Design and Its Applications in Educational Environments," *Remedial and Special Education* 27, no. 3 (2006): 166–75. In music education, see Alice-Ann Darrow, "Music Education for All: Employing the Principles of Universal Design to Educational Practice," *General Music Today* 24, no. 1 (2010): 43–45.
 29. Susan Winebrenner, "Teaching Strategies for Twice-Exceptional Students," *Intervention in School and Clinic* 38, no. 3 (2003): 131–37.
 30. Nielsen and Higgins, "The Eye of the Storm."
 31. Winebrenner, "Teaching Strategies for Twice-Exceptional Students."
 32. Emily Williams King, "Addressing the Social and Emotional Needs of Twice Exceptional Students," *Teaching Exceptional Children* 38, no. 1 (2005): 16–20.
 33. Baum and Owen, *To Be Gifted and Learning Disabled*.
 34. Nielsen and Higgins, "The Eye of the Storm."
 35. Baum and Owen, *To Be Gifted and Learning Disabled*.
 36. Reis, "Services and Programs for Academically Talented Students with Learning Disabilities."
 37. Baum and Owen, *To Be Gifted and Learning Disabled*, 212.
 38. Winebrenner, "Teaching Strategies for Twice-Exceptional Students."
 39. Mary Ruth Coleman, "Academic Strategies That Work for Gifted Students with Learning Disabilities," *Teaching Exceptional Children* 38, no. 1 (2005): 28–32.
 40. Siegle and McCoach, "Making a Difference."
 41. Baum and Owen, *To Be Gifted and Learning Disabled*, 110–11.
 42. Siegle and McCoach, "Making a Difference."
 43. Winebrenner, "Teaching Strategies for Twice-Exceptional Students."
 44. Baum and Owen, *To Be Gifted and Learning Disabled*.
 45. Reis, "Services and Programs for Academically Talented Students with Learning Disabilities."
 46. Winebrenner, "Teaching Strategies for Twice-Exceptional Students."
 47. Melissa Stormont, Molly S. Stebbins, and Gregory Holliday, "Characteristics and Educational Support Needs of Underrepresented Gifted Adolescents," *Psychology in the Schools* 38, no. 5 (2001): 413–23.
 48. King, "Addressing the Social and Emotional Needs of Twice-Exceptional Students."
 49. *Ibid.*
 50. Winebrenner, "Teaching Strategies for Twice-Exceptional Students."