Bibliography

Adams, Stuart. “Higher Learning Behind Bars.” *Change* 5, no. 9 (November 1973):

45-50.

Anderson, Kirstin and Katie Overy. “Engaging Scottish Young Offenders in Education

Through Music and Art.” *International Journal of Community Music*, 3, no. 1(March 2010): 47-64.

Brewster, Larry. “The California Arts-in-Corrections Music Programme: A

Qualitative Study.” *International Journal of Community Music*, 3, no. 1 (March 2010): 33-46.

Cohen, Mary L. “A Safe Haven in Prison: Empowerment Through Choral Singing.” In

*The Arts of Imprisonment: Control, Resistance, and Empowerment*, edited by Leonidas Cheliotis. Aldershot, UK: Ashgate Publishers, 2010.

Cohen, Mary L. “‘Mother Theresa, How Can I Help You?’” The Story of Elvera Voth, Robert Shaw, and the Bethel College Benefit Sing-Along For Arts in Prison, Inc.” *International Journal of Research in Choral Singing*, vol. 3, no. 1 (2008): 4-

Cohen, Mary L. “Risk Taker Extraordinaire: An Interview With Elvera Voth.”

*International Journal of Community Music* 3, no. 1: 151-156.

Cohen, Mary L. “Writing Between Rehearsals: A Tool for Assessment and Building Camaraderie.” *Music Educators Journal*, vol. 98, no. 3: 43-48.

Cox, J.D. and Allen F. Breed. “Prison Education.” *Change* 6, no. 1 (February 1974): 6-

7.

Cheliotis, Leonidas, ed. *The Arts of Imprisonment: Control, Resistance, and*

*Empowerment*. Aldershot, UK: Ashgate Publishers, 2010.

Chinlund, Stephen. “Learning by Going Inside.” *Journal of Religion and Health*, 45, no.

1 (Spring 2006): 4-18.

Elsila, Mikael. “Music Behind Bars: Learning to Teach Radically in Prison.” *The*

*Radical Teacher, The Politics of Music Education*, no. 52(Spring 1998): 4-8.

Ezell, Mark and Michelle Levy. “An Evaluation of an Arts Program for Incarcerated

Juvenile Offenders.” *Journal of Correctional Education* 54, no. 3 (September 2003): 108.

Fierro, Joe. “Free Inside. The Music Class at Santa Ana Jail.” *International Journal of*

*Community Music* 3, no. 1 (March 2010): 143-150.

Gussak, David E. and Evelyn Ploumis-Devick. “Creating Wellness in Correctional

Populations Through the Arts: An Interdisciplinary Model.” *Visual Arts Research, Diverse Populations*, 30, no 1(58) (2004): 35-43.

Harbert, Benjamin J. “I’ll Keep On Living After I Die: Musical Manipulation and

Transcendence at Louisiana State Penitentiary.” *International Journal of Community Music*, 3, no. 1 (March 2010): 65-76.

Harvey, LaReese. “Creativity Inside and Outside Prison Walls: A Journey of

Inspiration.” *International Journal of Community Music* 3, no. 1 (March 2010): 129-132.

Hillman, J. and Andre de Quadros. "Prison Music: Building Artistry, Changing

Lives." *Massachusetts Music News* (Spring 2013)

Morrison, S. "Ten Questions with Jamie Hillman." *Anacrusis* (2013)

Kendig, Daun G. “Acting on Conviction: Reclaiming the World and the Self Through

Performance.” *Anthropological Quarterly, Controversy: Hegemony and the Anthropological Encounter*, 66, no. 4 (October 1993): 197-202.

Lee, Roc. “Music Education in Prisons: A Historical Overview.” *International Journal*

*of Community Music* 3, no. 1 (March 2010): 7-18.

Menning, Nancy. “Sing With Conviction: New Zealand Prisons and Maori

Populations.” *International Journal of Community Music* 3, no. 1 (March 2010): 111-120.

Moller, Lorraine. “A Day in the Life of a Prison Theatre Program.” *The Drama Review*

47, no. 1 (Spring 2003): 49-73.

Mullen, Carol A. “Reaching Inside Out: Arts-Based Educational Programming for

Incarcerated Women.” *Studies in Art Education*, 40, no. 2 (Winter 1999): 143-161.

Poole, Susanna. “Voicing the Non-Place: Precarious Theatre in a Women’s Prison.”

*Feminist Review, Italian Feminisms*, no. 87 (2007): 141-152.

Reiman, Jeffrey. *The Rich Get Richer and The Poor Get Prison: Ideology, Class, and Criminal Justice.* Needham Heights, MA: Allyn & Bacon, 2001.

Cheliotis, Leonidas, ed. *The Arts of Imprisonment: Control, Resistance, and*

*Empowerment*. Aldershot, UK: Ashgate Publishers, 2010.

Roma, Catherine. “Re-sounding: Refuge and Reprise in Prison Choral Community.”

*International Journal of Community Music* 3, no. 1 (March 2010): 91-102.

Ryder, Ryan Paul. “Theatre as Prison Therapy.” *The Drama Review, Theatre and*

*Therapy* 20, no. 1 (March 1976): 31-42.

Schrift, Melissa. “The Wildest Show in the South: The Politics and Poetics of the

Angola Prison Rodeo and Inmate Arts Festival.” *Southern Cultures*, 14, no. 1 (2008): 22-41.

Shieh, Eric. “On Punishment and Music Education: Towards a Practice for Prisons

and Schools.” *International Journal of Community Music* 3, no. 1 (March 2010): 19-32.

Silber, Laya. “Bars Behind Bars: The Impact of a Women’s Prison Choir on Social

Harmony.” *Music Education Research*, vol. 7, no. 2 (July 2005): 251-271.

Skyllstad, Kjell. “Music Behind Bars: Testimonies of Suffering, Survival, and

Transformation.” *In Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, edited by Oliver Urbain. London, UK: I.B. Tauris, 2010.

Tiyo Attallah Salah El. “The Prison School.” *The Radical Teacher*, no. 16 (1980): 5-6.

Warfield, Duane. “Bowing in the Right Direction: Hiland Mountain Correctional

Center Women’s String Orchestra Programme.” *International Journal of Community Music* 3, no. 1 (March 2010): 103-110.

Williams, Rachel. “The Status and Praxis of Arts Education and Juvenile Offenders in

Correctional Facilities in the United States.” *Journal of Correctional Education* 59, no. 2 (June 2008): 107-126.

http://leadingnotes.org/2012/02/06/moroz/