

Including Everyone in Music Classes and Rehearsals

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Introduction: Goal of education; Future adults; Quality of life questions

Guidelines and Principles for Inclusive Music Programs:

The musical lives of children with disabilities will be improved when:

1. *Culturally normative music experiences and participation in socially valued roles and socially valued activities with typical children are part of the routine of daily life.*

Examples:

- Enters and exits classroom much the same as other classmates.
- Receives positive and negative feedback (for music and social behavior).
- Has opportunities to make choices and decision similar to those given peers.
- Has access to the same music experiences as classmates to the extent possible.
- Has opportunities to show individual achievement.

2. *The design, implementation, and evaluation of an individualized music education program involves collaboration and coordinated efforts among parents/guardians, professionals, other significant individuals in the child's life, and the child (when appropriate).*

Examples:

- Gather information about the student, resources, paraprofessionals.
- Initiate interactions; build rapport early in the school year and maintain contact.
- Collaborate with parents about the student's musical life in school and leisure time—opportunities through school, music therapy, private lessons.
- Communicate information about the student—behavior and achievements.
- Be clear about the goals for all of your students and the type of support you want and need.

3. *Social interactions in inclusive music environments with chronological age typical peers are frequent, positive and reciprocal.*

Examples:

- Anticipate low expectations and assumptions. Provide opportunities for students to demonstrate accomplishments, skills, knowledge.
- Discreetly infuse topics of rights for persons with disabilities into teaching (access to performance halls, interpreters at events, people-first language).
- Prepare students with and without disabilities for those occasions when another student may be uncooperative, rude, insensitive.
- Structure frequent, short informal opportunities for students to find commonalities in experiences, preferences and activities early in the school year—expand to group work as appropriate.
- Redirect interactions when well-intended typical students are hovering or helping to excess, a classmate with disabilities. Teach students when and how to help.

4. *Self-determination is fostered in music environments where children feel safe and secure, and where they experience autonomy, demonstrate competence, and make choices and decisions about music, music making and other music activities in their lives.*

Examples:

- Provide frequent opportunities for students to express their interests and goals for continuing music throughout their schools years and into their future lives as adults.
- Anticipate undesirable behaviors that may arise under conditions when students' feel a lack of control, when they feel "managed" or help too much by paraprofessionals or classmates.
- Analyze different types of music activities for ways that students can be more engaged in problem solving.
- Assess the student's preferences, strengths, ways of responding (physical movement or verbal) and the type and complexity of choices available in a variety of music activities and routines.
- Teach music skills and knowledge that will provide opportunities for maximal independence in different music environments in and outside of school.

5. *A meaningful curriculum is designed to be flexible and accessible, instruction is evidence-based, and adaptations to the curriculum, instruction and assessment of progress are only as specialized as they need to be.*

Examples:

- Design a meaningful curriculum for all students based on a principle of transition, use evidence-based methods to meet diverse needs, and base decisions on outcomes.
 - Gather student information and learn about special accommodations and/or adaptations.
 - Assess the teaching environment and activities and identify when adaptations are needed first for frequently occurring activities and routines.
 - Develop and implement universal planning strategies (first approach) and/or individual adaptations (as necessary and only as specialized as they need to be).
 - Decide what's important to teach (emphasize) based on (number of skills and knowledge to be learned in time available; complexity of music; student's interest; extent of possible participation and partial participation, opportunities to practice these skills and knowledge in meaningful ways; transfer and transition to new situations an adult life).
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Categories for Universal Planning and Individual Adaptations

- Curricular goals
- Instructional methods
- Assessment (performance standard)
- Physical environment
- Materials, instruments, equipment
- Support from others (classmates, paraprofessionals)
- Assistive technology (mobility, augmentative and alternative communication; computer access; positioning; adapted instruments; instructional aids)

Types of Adaptations: Curricular and Assessment (What the Student Does)

No Adaptations to Goal or Assessment Performance Standard.

- Accommodations for response mode (written/spoken; gestures; alternative communication systems), instruction and other accommodations as needed.

Adapted Music Learning Goal and Assessment Performance Standard.

- Level of complexity and/or amount of content.
- Adaptations for response mode (written/spoken; gestures; alternative communication systems), instruction and other types of adaptations as needed.

Alternative Goal and Assessment Performance Standard.

- Music related goal adapted to match activity “theme.”
- Functional prerequisite music skills and/or knowledge.
- Social and/or nonmusic skill embedded in music activities and experiences.
- Adaptations for response mode (written/spoken; gestures; alternative communication systems), instruction and other types of adaptations as needed.

Examples: Begin to play/sing after others have started; March with band for shorter distance or meet members at the end of parade; Give oral or signed rather than written responses to questions; practice with audio taped accompaniment; play only one chord on the guitar as others play all chords and sing; point to symbols for some words in the song; play/sing two rather than five learned pieces/songs.

Types of Adaptations: Instructional Examples (What the Teacher Does)

Format (individual, partners, small groups, whole class)

Presentation of Information (directives and questions)

- Input modality (written/spoken; gestures; alternative communication systems)
- Visuals to clarify, organize
- Level of complexity, amount
- Repetition
- Pacing and response time
- Modeling and prompts
- Proximity to student
- Other modifications as needed

Sequencing of Learning Activities (order, small approximations – task analysis, repetition)

Feedback (frequency and magnitude)

Other Instructional Strategies and Principles

- Chunking, organization
- Mnemonics
- Physical, verbal, and mental rehearsal
- Stimulus cues (sounds, questions) as prompts for responses
- Teaching for transfer (similar situations, materials, frequent practice in different situations, materials; principles rather than only isolated facts)

Examples: omit extraneous details/stories and keep talking to a minimum; give clear, succinct directions and cues; sequence in small steps toward goal; provide positive feedback to achievements early in the sequence; give increasingly more complex tasks/music; highlight specific rehearsal numbers and provide appropriate picture cues, symbols to music/text; use nonverbal gestures for the individual student; accompany information with visuals/overheads/outlines; provide audio-tapes of music to be learn and provide access to sources for Braille music; provide a study guide, list of key concepts and terms, vary instructional formats (stand partners discuss materials; small groups).

Ideas from Jellison, J. A. (2006). Including everyone. In G. A. McPherson (Ed.), *The Child as Musician: A Handbook of Musical Development* (pp. 257-272). New York, London: Oxford University Press and Jellison, J. A. (2009). Book manuscript. *Including Everyone: Music Education in Today's Schools*. For more information on specific disabilities see the Center for Music Learning Home Page (www.cml.music.utexas.edu), Online Resources, Disabilities Information Pages.