

What Are We Teaching Teachers?

A call to reimagine inclusivity in art education

ABLE Assembly April 2022



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What will we do in this session?

Autoethnography: My experiences preparing for and teaching “the course”

Teaching context

Philosophical Foundations

Understanding “What We Do”

Understanding “How We Do It”

Course Structure

Teaching Context

- Director of Music Education and Orchestral Activities
- Third year teaching at the college level
- 8 years teaching secondary instrumental music in Central Texas
 - “Non-traditional” certification (K-12 General Music)
 - Coming “from the classroom” (theory vs. practice)
- Small university (2,500± students, 80± Music majors)
- Private Christian liberal arts school in Seattle, Washington
- Quarter system (three 10 week instructional periods)
- Only Music Therapy program in the state of Washington
- Implementing new degree plan... opportunity to respond

PHILOSOPHICAL FOUNDATIONS



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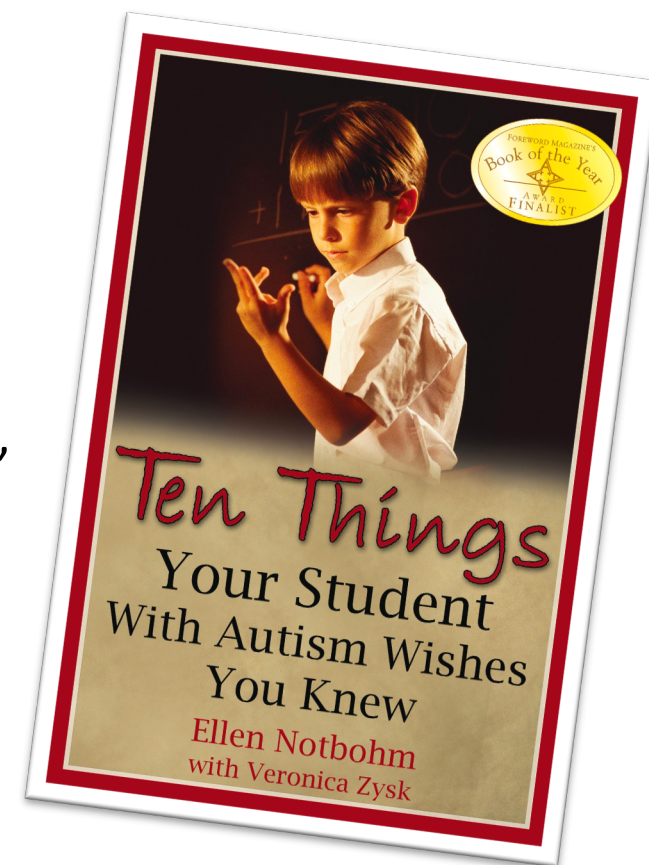
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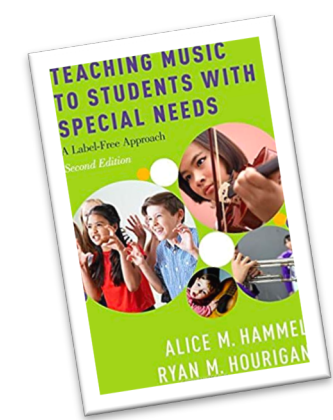
“Ten things your student with autism wishes you knew”

1. Learning is circular. We are all both teachers and students.
2. We are a team. Success depends on all of us working together.
3. I think differently. Teach me in a way that is meaningful to me.
4. Behavior is communication: yours, mine, and ours.
5. Glitched, garbled and bewildered. If we can't communicate effectively, learning can't happen.
6. Teach the whole me. I'm much more than a set of “broken” or “missing” parts.
7. Be curious...be very curious.
8. Can I trust you?
9. Believe.
10. Teach me “how to fish”. See me as a capable adult and hold that vision.



Teaching Music To Students With Special Needs

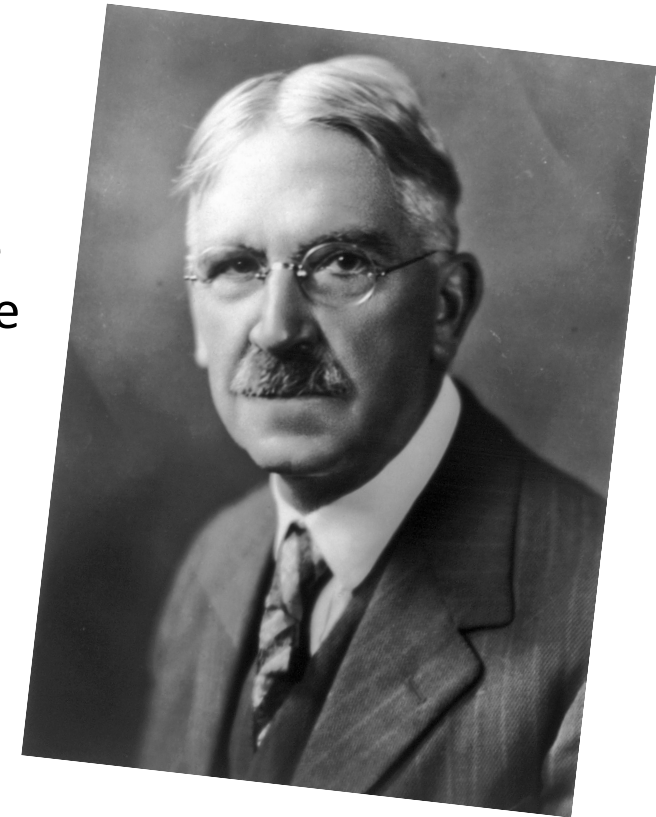
Chapter 1 – Public School Education within a Democracy



- “[All students] have a place in our schools and they all deserve an education that includes music”
- **Unequal Opportunity...**
- John Dewey regarded public education as a crucial pillar to upholding a democracy.

“In order to have a large numbers of values in common, all members of the group must have equable opportunity to receive and take from others. There must be a large variety of shared undertakings and experiences. Otherwise the influences which educate some into masters, educate others into slaves.”

- The school experience for some students is vastly different from those of others, and in some situations, students have more opportunities than others.
- Educators are now challenged to expect achievement from all students, regardless of their background or relative strength and areas of challenge.



UNDERSTANDING “WHAT WE DO”



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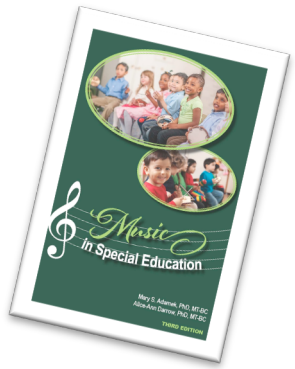
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Music and Special Education

Chapter 1 - “Current Profile...with Implications for Music Professionals”



CHAPTER OVERVIEW:

- Schools in the U.S. are mandated to educate **all** children, regardless of their abilities and disabilities.
- Who are the students who receive special education services?
- How does the role of the music professional change when working with students who have special needs?

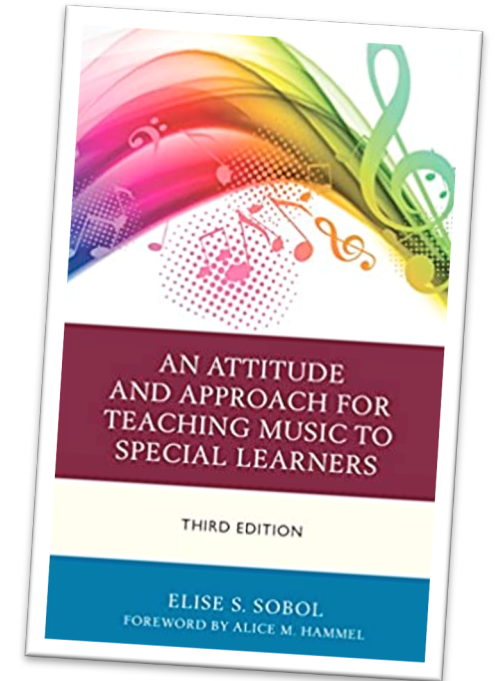
The Changing Role for Music Educators and
Music Therapists in the Schools (pp.32-35)

An Attitude and Approach for Teaching Music to Special Learners

Chapter 1 – “The Basics”

A Vocabulary of Special Education

- Special Education...
- Exceptional...
- Functional Behavior Assessment (FBA)
- Integrated Co-Teaching Model (ICT)
- Individuals with Disabilities Education Act (IDEA)
 - Formerly Public Law (PL) 94-142 passed in 1975.
 - Free and Appropriate Public Education (FAPE)
 - Least Restrictive Environment (LRE)
 - Response to Intervention (RTI)



UNDERSTANDING “HOW WE DO IT”



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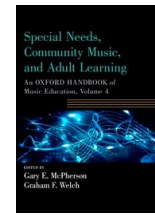
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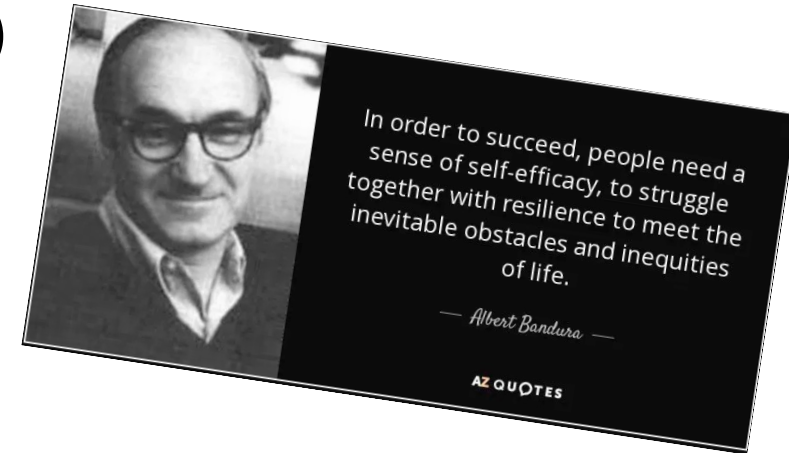
Special Needs, Community Music, And Adult Learning

Chapter 4: “A Fresh Look at Music Therapy in Special Education



COLLABORATION WITH YOUNG PEOPLE AS ACTIVE PARTICIPANTS (p.58)

- Some critics consider psychotherapeutic approaches to be disempowering and advocate for a better balance of power between client and therapist.
- “What do you want?” may be a critical question for young people involved in music therapy who can be assisted to find their own voices to express desires about therapy.
- [We can further expand the power of choice making] to involvement in decisions about what kind of music therapy- individual, group, classroom-based, or performance oriented [clients would prefer].
- **Conclusions:** Prescriptive, traditional models are being replaced by active, reflexive approaches that focus on individual’s desires both within and beyond the therapy room.



Music And Special Education

Chapter 6 - “Service Delivery Options”



MUSIC EDUCATION AND MUSIC THERAPY: COLLABORATIVE POSSIBILITIES (p.146)

- Music educators focus primarily on music-related goals such as learning to sing, perform, compose, and analyze music.
- Music therapy is the use of music to achieve non-music goals and it can address students’ development in cognitive, behavioral, physical, emotional, social, and communication domains.
- While music therapists use the same media as music educators, namely, music, music therapists use the music for a different purpose.
- Event though the student engages in music learning [with a music therapist], the learning of specific [performance] skills is not the primary instructional focus of the group.



COURSE STRUCTURE



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COURSE SYLLABUS (Spring 2022)

COURSE DESCRIPTION

Designed to explore and promote inclusive instruction in music for diverse learners, this course identifies the needs and explores the accommodations available to support the engagement and learning of all students in a music classroom.

REQUIRED RESOURCES

- Hammel, A. M., & Hourigan, R. M. (2017). *Teaching music to students with special needs: A label-free approach*. Oxford University Press.
- ***Registration** for the ABLE Assembly online conference

Recommended Resources

- McPherson, G., & Welch, G. F. (Eds.). (2018). *Special Needs, Community Music, and Adult Learning: An Oxford Handbook of Music Education* (Vol. 4). Oxford University Press.
- Adamek, M., & Darrow, A. A. (2005). *Music in Special Education [with DVD]*. American Music Therapy Association. 8455 Colesville Road Suite 1000, Silver Spring, MD 20910. [3rd Edition published in 2018 ISBN # 978-1-884914-34-8]
- Hammel, A., Hickox, R. Y., & Hourigan, R. M. (Eds.). (2016). *Winding it back: Teaching to individual differences in music classroom and Ensemble settings*. Oxford University Press.
- Notbohm, E., & Zysk, V. (2006). *Ten things your student with autism wishes you knew*. Future Horizons.
- Fowler, C. (2017). *Valuing music in education: A Charles Fowler reader*. Oxford University Press.
- Sobol, E. S. (2017). *An attitude and approach for teaching music to special learners*. Rowman & Littlefield.



PRIMARY COURSE OBJECTIVES AND LEARNING OUTCOMES

- **Examine** various theories underlying the use of music as a learning tool for children and adolescents with developmental and other disabilities.
- **Examine** the functions of music and effects of musical experiences in special education settings.
- **Establish** familiarity with current literature and research resources in music, education, and music therapy for children and adolescents with disabilities.
- **Develop** competence in locating and effectively using research literature to serve target populations.
- **Survey** the basic characteristics of children and adolescents with disabilities currently served by special education programs in public schools and protected under IDEA and similar laws and regulations.
- **Define** current populations of children and adolescents with disabilities as observed in educational settings.
- **Discuss** current legislation and research regarding children and adolescents with disabilities and music, education, and music therapy services.
- **Establish** contact with a professional in the field and develop a resource list germane to particular career aspirations.
- **Develop** a philosophy of music based on personal and professional experiences which reflects future aspirations in the field.
- **Research, organize, write, and present** a professional statement of diversity, equity, and inclusion.

ASSESSMENTS

Formative assessments (40%)

- Weekly reading assignments (25%)
- ABLE Assembly reflection (15%)

Summative assessments (60%)

- “Final project” (30%)
- Group presentation of assigned reading on DEIA (15%)
- Annotated resource list (15%)



What are you leaving with?

- Resources...
- Suggested course structure
- Suggested assessments
- Sample syllabus (quarter system)
- A philosophical and moral foundation for advocacy of inclusive teaching in the arts
- Confidence to “change the world”



Contact Information

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