

Dreams Fulfilled Through Music

Bringing the Joy of Making Music to all with special needs
P.O. Box 40548 ~ San Antonio, TX 78240
www.dftm.org ~ info@dftm.org
210-771-5809

TEACHING THE STUDENT WITH SPECIAL NEEDS IN THE MAINSTREAM CLASSROOM SYLLABUS OUTLINE

I. Introduction

A. Combining the concepts of Music Therapy and Music Education

- a. Music Therapy: Addressing the non-musical needs of individuals through music.
- b. Music Education: Teaching Skills and knowledge
- c. Assess both the musical and non-musical needs and strengths of the individual student.
- d. THINK OUTSIDE THE BOX!

B. Teaching Music to ALL the students in our schools:

- a. because it is both the right and responsibility of music teachers to teach all students who come to the music classroom
- b. because educators are charged with the task to expect achievement of all students, regardless of the disparity of poverty, race, or disability.
- c. much preparation and planning long before the first day of class for the **INCLUSION** of all students with all types of special needs.
- d. **EFFECTIVE INCLUSION** of students with special needs in the music classroom requires **PLANNING, IMPLEMENTATION & ASSESSMENT** (without labels)

C. Inclusion and Special Education

- a. **Inclusion** meeting the needs of all students in the classroom
- b. **Special Education** meeting special needs of individual students within the classroom class for the **INCLUSION** of all students with all types of special needs.
- c. A blending of both concepts in the music classroom is needed to effectively meet the needs of all the students
- d. THINK OUTSIDE THE BOX!

D. Challenges in the Music Classroom

- a. **Urban Schools**
 - I. Are typically underfunded and understaffed.
 - II. Federally mandated requirements such as No Child Left Behind are very difficult to attain.
- b. **Rural Schools**
 - I. Are also typically underfunded and understaffed.
 - II. More often linked to access appropriate services.
- c. **Inclusion**
 - I. The general education classroom is the most appropriate placement in the least restrictive environment for all students with disabilities.
 - II. Can be very stressful for the classroom music teacher unless there is support from Special Education Professionals.

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E. Implementation of Inclusion

- a. Because the legal mandates for full inclusion are usually underfunded, the majority of music teachers have not often been prepared to work with students with disabilities.
- b. Teachers are under increased pressure to deliver instruction, often without preparation or support.
- c. Teachers must spend many extra hours outside the classroom to devise effective lesson plans for the student with special needs
- d. Teachers often purchase extra special materials or ask the parent(s) to provide additional supplies not included in the school budget.
- e. **HAS THE POTENTIAL TO** bring the joy of making music to every student and create a most inspirational teaching experience to every teacher!

F. Where does the music teacher start?

- a. **Develop an awareness** of the types of challenges faced by children with disabilities and their families as they seek to become a part of the team that provides school-based services to the child.
- b. **Take the time to develop the skills** to become an integral part of the school's support system for the child/family.
- c. **Identify specific musical access points** So that the student may develop a key personal interest which will lead families to encourage participation and social learning and lead classmates to develop friendships through music and most importantly...**PERSONAL SUCCESS!** to become an integral part of the school's support system for the child/family.
- d. Focus on the domains of disability rather than specific disabilities to explore the teaching and learning relationship in the classroom.

G. Delivering quality instruction to students with special needs.

- a. Explore all resources available to understand the **challenges**, and **areas of strength** that the student brings to the classroom as a part of his or her disability.
- b. Focus on the **whole person** instead of the disability that challenges the student and not the multitude of "special education acronyms" To be better able to serve ALL of the students in the classroom..

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H. On the road to success

a. KNOW THE GENERAL CATEGORIES OF DISABILITY

- (1) COGNITIVE
- (2) COMMUNICATION
- (3) BEHAVIORAL & EMOTIONAL
- (4) PHYSICAL
- (5) SENSORY

I. Practical Guidelines to understanding cognitive challenges

- a. Become familiar with the student's I.E.P
- b. Meet the parent(s)
- c. *PRIOR TO INCLUSION IN THE MUSIC CLASSROOM*
 - (1) Assess the student in the primary classroom
 - (2) Participate in the A.R.D. process
 - (3) Be prepared to make recommendations to the committee
- d. *OBSERVE THE STUDENT*
 - (1) In the regular classroom setting
 - (2) In the music classroom
 - (3) In other settings as appropriate
- e. *LEARN AND UNDERSTAND how the students*
 - (a) hear or receive music
 - (b) remember musical concepts and understandings
 - (c) express themselves musically
- f. *ASK QUESTIONS!!* Does the student have sensory challenges that contribute to the cognitive challenges?
 - (a) vision
 - (b) hearing
 - (c) other
- g. *ASK MORE QUESTIONS!!*
 - (a) What modes of delivery of instruction in the classroom are the most effective?
 - (b) What modes of review outside the classroom are the most effective?
 - (c) other

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II. A BRIEF HISTORY OF LEGISLATION AND LITIGATION IN THE UNITED STATES

A. THE CURRENT STRUCTURE OF SPECIAL EDUCATION IN OUR SCHOOLS

- a. Influences by:
 1. The Civil Rights Movement
 2. Parents and advocates of students with special needs.
- b. Provides the vision that all students (*those with and without special needs*) have the opportunity to learn and grow within the whole of society regardless of differences and diversity
- c. Inequities in education for students with special needs still exist
 1. Even today when racial segregation is a “social taboo.”
 2. children with autism or down syndrome are far too often transported to a “special campus” far from their neighborhood and friends.

B. IMPORTANT LEGISLATION

- a. **The Elementary and Secondary Act of 1965**
- b. **Health and Rehabilitation Act - PL 93-112 (1972)**
- c. **SECTION 504 of PL 93-112**
- d. **PUBLIC LAW 94-142**
- e. **THE JACOB K. JAVITS GIFTED AND TALENTED EDUCATION ACT - 1988**
- f. **PUBLIC LAW 99-457 - 1986**
- g. **THE INDIVIDUALS WITH DISABILITIES EDUCATION ACT IN 1990**
- h. **IDEA REORGANIZED 1997 - 2002 - 2004 - 2006 - 2008**
- i. **“NO CHILD LEFT BEHIND”**
- j. **AMERICANS WITH DISABILITIES ACT**

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III. PREPARING TO TEACH (MUSIC) TO STUDENTS WITH SPECIAL NEEDS

- A. GREAT NEED IN BOTH UNDERGRADUATE AND GRADUATE MUSIC EDUCATION PROGRAMS ADDRESSING NEEDS OF STUDENTS WITH DISABILITIES.**
- B. ESSENTIAL COMPONENTS OF ORIENTATION TO TEACHING THE STUDENT WITH SPECIAL NEEDS IN A MAINSTREAMED CLASSROOM.**
 - a. Observation
 - b. Serving as a one-on-one assistant
 - c. Discussion and coaching
 - d. Reflection
 - e. Planning
- C. OBSERVATION**
 - a. Observation with the intent to understand the student's needs in regard to the teaching and learning relationships.
 - b. Observation centered within the student's primary placement.
- D. SEEK COACHING FROM EXPERIENCED SPECIAL EDUCATORS**
- E. AN ESSENTIAL TEAM - THE SPECIAL EDUCATOR & THE MUSIC EDUCATOR**
- F. OBSERVATION PROTOCOLS**
 - a. Self-contained classrooms
 - b. Resource classrooms
 - c. Inclusive classrooms
- G. MUSIC THERAPY AND ADAPTIVE MUSIC EDUCATION**
 - a. Classroom Music Educators will benefit from collaboration with Music Therapists
 - b. There are very few Music Therapists on staff at even the very large school districts.
 - c. Inclusive classrooms
- H. TOP CONCERNS FOR FIRST YEAR (MUSIC) TEACHERS**
 - a. Adapting lesson material to children with special needs
 - b. Building lesson plans that meet TEKS Guidelines and support special education students' I.E.P. Goals.

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IV. A RESOURCEFUL AND PEDAGOGICAL APPROACH TO TEACHING STUDENTS WITH SPECIAL NEEDS.

- A. NETWORKING WITH SPECIAL EDUCATION PROFESSIONALS & STAFF**
- B. PARENT PARTNERSHIPS**
- C. IEP AND 504 PLANS**
 - a. Academic Goals Plan from IEP
 - b. Programs and Services from IEP
- D. UNDERSTANDING DIFFERENCES**
 - a. Adaptation
 - b. Accommodation
 - c. Modification

V. DEVELOPMENT OF A STUDENT-CENTERED AND INCLUSIVE MUSIC CLASSROOM

- A. Close supervision and monitoring**
- B. Classroom Rules**
- C. Opportunities to respond**
- D. Contingent Praise**
- E. Practical Strategies for Music Educators**
 - a. Be aware of the Social Environment in your school
 - b. Seating for socialization

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VI. CURRICULUM AND ASSESSMENT FOR STUDENTS WITH SPECIAL NEEDS

A. Curriculum development - suggestions:

- a. Modality
- b. Pacing
- c. Size
- d. Color
- e. Singing alone & with others (challenge of varied repertoire)

B. Curriculum development - challenges:

- a. Performing on Instruments Alone & with others
 1. Equipment choices
 2. structure of playing experiences)
- b. Improvising Melodies, Variations & Accompaniments
 1. Providing structure in improvisation
 2. Developing parameters that meet the needs of the student
- c. Composing & Arranging within Specified Guidelines
 1. Providing structure in improvisation
 2. Developing parameters that meet the needs of the student
- d. Reading & Notating Music
 1. Reading standard musical notation
 2. Developing customized systems of musical notation to meet the needs of the student.
 3. Developing customized systems for student to be able to notate music.
- e. Listening to, Analyzing, & Describing Music
 1. Developing unique means to understand and relate to abstract concepts.
 2. Selecting music that can easily be described using concrete concepts that the student already understands.
- f. Evaluating Music and Music Performance
 1. Pairing concrete and abstract concepts
 2. Create visual and tactile references to pair with the aural.

C. Assessment Tools

- a. Clear, obtainable objectives that are observable and measurable
 1. Pitch Matching
 2. Note Reading
 3. Rhythm Readiness
 4. Rhythm Reading Sequences
- b. Evaluate non-musical goals

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VII. TEACHING STRATEGIES FOR PERFORMERS WITH SPECIAL NEEDS

- A. Music Educators need to have the confidence to relate to other colleagues that they are the experts in their field.**
- B. Determine how a specific student learns**
 - a. Aural
 - b. Visual
- C. Research possible uses of technology in development of the student's musical I.E.P.**
- D. The Special Education student's participation in the music class must be meaningful**
 - a. Adapt the music to fit the student's needs
 - b. Assist the student with practice
 - c. Adapt instruments or locate a manufacturer who specializes in the production of musical instruments for the disabled.
 - d. Rehearsal Routine
 - e. Performance

VIII. TEACHING MUSIC TO STUDENTS WHO ARE INTELLECTUALLY GIFTED

- A. Understanding the broad spectrum of special needs - including the gifted**
- B. Giftedness as related on the bell curve**

a. Mildly gifted	115-129
b. Moderately gifted	130-144
c. Highly gifted	145-159
d. Exceptionally gifted	160-179
c. Profoundly gifted	180+