Music Inclusion Strategies: Grade 5 Model Cornerstone Assessments
VSA/Accessibility
The John F. Kennedy Center for the Performing Arts
Alice Anne Darrow, Mary Adamek, Jean Crockett

Inclusion in Music Education

Students with disabilities have the capacity to participate in music experiences at a variety of different levels of engagement. Music educators need to understand the students' abilities as well as areas of deficit to develop effective strategies to support students' success. The music educator should consult with special education teachers to build a repertoire of strategies for inclusion for specific students. Music educators can access additional information about students' abilities, goals, and possible accommodations when familiar with the individual student's IEP. Successful inclusive music educators develop creative approaches, maintain high expectations for their students, and utilize principles of Universal Design for Learning (UDL) to create effective learning opportunities for all students. The three guiding principles of UDL are:

1. Provide multiple means of representation – utilizing a variety of visual, auditory, and kinesthetic formats for presenting information.
2. Provide multiple means of expression – creating a variety of options for students to demonstrate knowledge and understanding.
3. Provide multiple means of engagement – developing a variety of motivating, challenging, and age/developmentally appropriate music experiences to enhance learning.

Teachers will need to develop instructional strategies to accommodate students' broad range of cognitive, behavioral, communication, physical and social abilities. *Many students with disabilities will participate at the same levels and in the same ways as their peers without disabilities; and they should be encouraged to do so. Some students will need small response accommodations in how they demonstrate competence to participate successfully in the Model Cornerstone Assessments. Students with expressive communication difficulties due to sensory or language impairments, and students who are unable to use handwriting for journaling because of motor or processing difficulties may need assistive technology devices to communicate what they know and can do. Students with more significant disabilities may need additional response accommodations. Suggestions for including students with more severe cognitive or physical disabilities are provided in the Model Cornerstone Assessments.*

Music Education Resources for Inclusion

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Useful Websites:
American Music Therapy Association at   www.musictherapy.org
National Association for Music Education at   nafme.org
Song resources for teachers at   http://www.songsforteaching.com/index.html

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Music Model Cornerstone Assessments:
Strategies for Inclusion in Music: *Performing*

Introduction
Students with disabilities have the capacity to participate in music experiences at a variety of different levels of engagement. Music educators need to understand the students' abilities as well as areas of deficit in order to develop effective strategies to support students' success. The music educator should consult with special education teachers to build a repertoire of strategies for inclusion for specific students. In addition, music educators can access additional information about students' abilities, goals and possible accommodations when familiar with the individual student's IEP. Successful inclusive music educators develop creative approaches, maintain high expectations for their students, and utilize principles of Universal Design for Learning (UDL) to create effective learning opportunities for all students. The three guiding principles of UDL are:

4. Provide multiple means of representation – utilizing a variety of visual, auditory and kinesthetic formats for presenting information.
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6. Provide multiple means of engagement – developing a variety of motivating, challenging, and age/developmentally appropriate music experiences to enhance learning.

Teachers will need to develop instructional strategies to accommodate students' broad range of cognitive, behavioral, communication, physical and social abilities. Many students with disabilities will participate at the same levels and in the same ways as their peers without disabilities; and they should be encouraged to do so. Some students will need small response accommodations in how they demonstrate competence to participate successfully in the cornerstone assessments. Students with expressive communication difficulties due to sensory or language impairments, and students who are unable to use handwriting for journaling because of motor or processing difficulties may need assistive technology devices to communicate what they know and can do. Students with more significant disabilities may need additional response accommodations. Below are suggestions for including students with more severe cognitive or physical disabilities in the cornerstone assessments. Information in the boxes comes directly from the Model Cornerstone Assessments document, and it is included to provide a context for the inclusion suggestions.

General Music - Grade 8

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Select, Analyze & Interpret
Students will document steps 1 – 5 using the **Select, Analyze & Interpret Documentation Form** and a student devised **Student Performance Rubric** or the provided **Performance Rubric.**

Students will:
1. Select appropriate music for music performance (this may include student arranged or composed works).
2. Provide a written rationale explaining a) style and purpose of the selections, b) potential technical challenges, and c) student's personal interest for selecting pieces for programming using the **Select, Analyze & Interpret Documentation Form**.
3. Individually or in groups, identify essential criteria for quality performance and create a **Student Performance Rubric** that defines levels of achievement for criteria or share and discuss the provided **Performance Rubric**.
4. Analyze and identify prominent musical features (elements, compositional techniques, expressive qualities) and cultural/historical context of selected music and their implications for performance.
5. Develop interpretations that consider creator's intent.

Rehearse, Evaluate and Refine
Students will **c**omplete steps 6-9 using a digital audio recording device (or student reflection), **Select, Analyze & Interpret Documentation Form,** the student devised **Student Performance Rubric** or the provided **Performance Rubric, Reflective Practice Log,** and the **Rehearse, Evaluate and Refine Documentation Form.**
6. Working individually or collaboratively, identify and apply self-created criteria for demonstrating interpretation of musical elements, technical skills, expressive elements, and interest to determine when music is ready to perform.

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7. Develop a plan for the student-run rehearsals that identifies expectations, goals, and rehearsal strategies to address music challenges, write about these in the **Reflective Practice Log**

8. Capture (record) a run-through of the music (or run through the music and take notes on personal reflections) and individually assess the performance using the **Student Performance Rubric** or **Performance Rubric**.

9. Implement the rehearsals using the **Rehearse, Evaluate and Refine Documentation Form** to document how challenges addressed successes, new learning and ideas for improving the music or the rehearsal process and write about the process in the **Reflective Practice Log**.

Present
Students will **c**omplete steps 10-11 using a digital audio recording device, the student devised **Student Performance Rubric** or the provided **Performance Rubric** and the **Rehearse, Evaluate and Refine Document.**

10. Capture (record) the performance of the music. Individually assess the performance using the **Performance Rubric** or the **Teacher Performance Rubric**.

11. Using the **Rehearse, Evaluate and Refine Document**, evaluate performance improvement over time by listening to and discussing the differences in the first and last recording. Describe how the music has changed, if the goals were met, what was learned about preparing music and personally through this experience.

Inclusive strategies for the above:

Select

- Allow students with severe disabilities to participate in *collaboratively created* criteria for selecting music.
- Students may select appropriate song or piece from options provided by pointing or using gestures, eye gaze, icons, programmed iPad, etc. Basis for selection may be: contrasting style and/or context, or in relationship to personal interest, expressive qualities, technical challenges, and/or performance purpose or venue.

Analyze

- Students with severe intellectual disabilities may utilize peer support to provide models for comparing the compositions' structure, use of musical elements, and cultural and historical contexts, and for explaining how they influence the performance and *results in different musical effects*. Students can report group findings collaboratively via communication boards, iPads, PowerPoint, audio-recorders, video-recorders, or any other communication adaptations used by the students.

Interpret

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- Allow students with severe disabilities to demonstrate creator's intent by using traditional conducting hand gestures, handheld visual signs, or any verbal or nonverbal means available to them.

Rehearse, Evaluate & Refine
- Students will select at least one criterion that applies to them for evaluation.
- Students will utilize peer support and peer groups to provide models for offering, evaluating, and refining feedback.
- Students will participate in the evaluative process by indicating a thumbs up or down,
- Students will utilize an iPad app programmed to communicate appropriate options to solve performance problems,
- Students will utilize gestures, eye gaze, icons, etc. to indicate evaluative ratings regarding performance.

Present
- Allow students with disabilities to perform compositions of varying complexities suited to abilities, and on a variety of accessible and culturally authentic instruments (non-pitched and pitched percussion). Stylistic expressions can be modeled by their peers and replicated. Consider presenting work with small groups of peers rather than individually.

- Using rubric adapted to their abilities and cognitive level, students will assess performances over time. Adapted rubric may have fewer choices or use icons such thumbs up thumbs down, facial expressions or sliding numeric scale to signify performance quality.