

What are we Teaching Teachers?

A call to reimagine inclusivity in art education

ABLE Assembly October 2020

The goal of this session is to foster a critical dialog of how and what we are teaching pre-service teachers about inclusivity, particularly within the public school music classroom. I approached the asynchronous design of this session with an informal autoethnography, detailing my experiences preparing for and teaching a course focused on serving special populations through music. The course serves music education, music therapy and special education students at my institution.

OUTLINE

The session addresses the following elements of my teaching experience teaching and presents specific strategies and resources for designing and facilitating similar courses on the topic of inclusive teaching in the arts.

Structure: I used a conventional model for the course structure, which included a 10 week learning period (that was shortened to 8 weeks because of the pandemic) and included lectures, reading assignments, project based learning, and written assessments.

Foundations: I made a conscious decision to begin the course by inviting perspective with a review of Ellen Notbohm's (2012) *Ten Things Every Child with Autism Wishes You Knew*. Ultimately, I wanted to promote the philosophizing of what "teaching every student" really means in practice and principal.

Understanding "what we do": Knowing that I had a mixed audience of students, with a wide range of musical experiences, I tried to approach the discipline of music from an educational stand point. We utilized Birch Browning's (2017) "*An Orientation to Musical Pedagogy*" to achieve this educational perspective, which promotes human learning over artistic products.

Pedagogical Possibilities: I also made the decision to focus more on the educational context of the classroom than the content and pedagogy. Exploring "why" more than "how" we should be serving our students (knowing the plethora of resources that already exist for instructional methods and practices). We used Jackie Wiggins' (2001) *Teaching for Musical Understanding* which promotes "social constructivist music learning communities."

The importance of Advocacy: I wanted to make sure that students left with a clear understanding of what they will need to do in the field, and to promote their ability to advocate for all students in their classrooms. We explored the remarkable work of Charles Fowler through a recently published collection of his works by Craig Resta (2017) entitled *Valuing Music in Education*.

Significance and risk: I provided a critical examination of what we risk by not ensuring equity in our classroom by exploring a small portion of John Dewey's work and the concept of Democratic Education.

Opportunities and need for collaboration: Lastly, I wanted to make sure students understood that they should not be doing their work alone! Now more than ever we must function as educators collectively, with a mind and heart for collaboration to best serve our students and their unique needs. Having a class which explored the concept of inclusivity from multiple

disciplines helped promote the importance of collaboration, specifically between Music Therapy and Music Education.

SETTING THE STAGE

In order to better “set the stage” the following variables should be taken into consideration when reviewing the design of the course that I facilitated:

- Last year was my first year teaching at the college level
- I am entering the college classroom in Washington state after 8 years teaching secondary instrumental music in Central Texas
- I was a “Non-traditional” certification (K-12 General Music)
- I am very passionate about promoting practice over theory, having come directly from teaching high school
- My program was in the second year of a new degree plan (approved by NASM) with the expressed opportunity to “re-imagine” course descriptions, offerings, and sequence in my program
- My institution has the only Music Therapy program in the state of Washington
- I, like everyone else, had to make radical changes to my teaching in response to the COVID-19 pandemic. Although the course was originally designed to meet in person, I facilitated the course completely online for the entire quarter.
- As mentioned earlier, my institution is on a quarter system (10 week learning period) that was reduced to 8 weeks while navigating the pandemic.

STRUCTURE

I am providing a copy of the pertinent elements of the syllabus I created for the course. Please feel free to use any or all of this. I have removed the intuitional requirements i.e. grading policies, etc. from the syllabus below.

MUS 3502: MUSIC IN SPECIAL IN EDUCATION

Spring Quarter 2020

Monday (Asynchronous lesson) & Wednesday 1:30 – 3:00pm (in Zoom)

This course is facilitated completely online using university resources.

COURSE DESCRIPTION

This course centers on methods and materials for using music and related arts with children who have special needs. Students will observe on-site classes with music specialists in the Seattle area. This course is designed for special education, music education and music therapy students.

Proposed changes...

“Making Music with Diverse Learners”

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.

PRIMARY COURSE OBJECTIVES AND LEARNING OUTCOMES

1. Examine various theories underlying the use of music as a learning tool for children and adolescents with developmental and other disabilities.
2. Examine the functions of music and effects of musical experiences in special education settings.
3. Establish familiarity with current literature and research resources in music, education, and music therapy for children and adolescents with disabilities.
4. Develop competence in locating and effectively using research literature to serve target populations.
5. 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.
6. Define current populations of children and adolescents with disabilities as observed in educational settings.
7. Discuss current legislation and research regarding children and adolescents with disabilities and music, education, and music therapy services.
8. Establish contact with a professional in the field and develop a resource list germane to particular career aspirations.
9. Develop a philosophy of music based on personal and professional experiences which reflects future aspirations in the field.
10. Research, organize, write, and present a professional statement of diversity, equity, and inclusion.

REQUIRED RESOURCES

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]

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.

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.

Hammel, A. M., & Hourigan, R. M. (2017). *Teaching music to students with special needs: A label-free approach*. Oxford University Press.

Wiggins, J. (2001). *Teaching for musical understanding*. McGraw-Hill Humanities Social.

Browning, B. (2017). *An Orientation to Musical Pedagogy: Becoming a Musician-educator*. Oxford University Press.

ASSESSMENTS

Summative assessments (60%)

- Annotated resource list (25%)
- Advocacy statement (20%)
- Professional statement of Diversity, Equality, and Inclusivity (15%)

Formative assessments (40%)

- Reading assignments (15%)
- Lecture reflections (15%)
- Philosophy of music (5%)
- Interview with professional (5%)

COURSE OUTLINE

Below is a schedule of the course sessions. **However**, changes to the schedule, course work, and assignments may be modified over the course of the quarter based on our progress, emergencies, acts of God, etc.

DATE	TOPICS / ASSIGNMENTS / ASSESSMENTS / DUE DATES
Week 1	What is Music? Monday- Asynchronous Lecture Wednesday- Zoom session 1:30-3:00pm - Reading assignment 1: Oxford Encyclopedia of Philosophy - “Music”
Week 2	Understanding Music in Education Monday- Asynchronous Lecture Wednesday- Zoom session 1:30-3:00pm - Reading Assignment 2: “Music as Subject Matter” (OMP - Chapter 4) - Reading Assignment 3: “Subject Matter of Music” (OMP - Chapter 5)
Week 3	Understanding Theories of Learning Monday- Asynchronous Lecture Wednesday- Zoom session 1:30-3:00pm - Reading Assignment 4: “An Embodied Constructive Process” (TMU - Chapter 1) - Reading Assignment 5: “A Socio, Constructive Process” (TMU - Chapter 2) - Philosophy of Music DUE Monday 4/27
Week 4	Principles of Diversity, Equity, and Inclusion Monday- Asynchronous Lecture Wednesday- Zoom session 1:30-3:00pm - Reading Assignment 6: “Diversity & Pluralism” (VME - Part V)

- Individual readings to be assigned
- Reading Assignment 7: “Public School Education within a Democracy” (TMSSN - Chapter 1)
- Reading Assignment 8: “The Basics” (AATMSL - Chapter 1)

Week 5 “Understanding the System”

Monday- Asynchronous Lecture | Wednesday- Zoom session 1:30-3:00pm

- Reading Assignment 9: “Current Structure of Spec Ed in our Schools” (TMSSN - Chapter 2)
- Reading Assignment 10: “Inclusive Music Classrooms and Programs” (SNCMAL - Chapter 5)

Week 6 Where are “WE”

Monday- Asynchronous Lecture | Wednesday- Zoom session 1:30-3:00pm

- Reading Assignment 11: “A New Take on Music Therapy” (SNCMAL - Chapter 4)
- Reading Assignment 12: “Current Profile of Students with Disabilities in Public Schools and Implications for Music Professionals” (MSE - Chapter 1)
- **Professional Statement of Diversity, Equity, and Inclusion DUE Monday 5/18**

Week 7 “Theories in Practice”

Monday- Asynchronous Lecture | Wednesday- Zoom session 1:30-3:00pm

- Reading Assignment 13: “Service Delivery Options” (MSE - Chapter 6)
- Reading Assignment 14: “Part Two - Selected IDEA Categories” (MSE)
 - Individual readings to be assigned

Week 8-9 What have we learned?

Monday- “Writing day” | Wednesday- Zoom session 1:30-3:00pm

- Presentations, reflections, and discussion
- **Interviews with Professionals DUE Monday 6/1**
- **Advocacy Statement DUE Wednesday 6/10**
- **Annotated Resource List DUE Wednesday 6/10**

FOUNDATIONS

To start the course we read Ellen Notbohm’s “Ten things your student with autism wishes you knew” and discussed the significance of these statements as it applies to ALL learners, and not just the autism spectrum. It is a unique challenge we face as educators to engage human beings in learning, and this list provides an extraordinary template for how and what equity can be realized in our classrooms.

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.

I also promoted the philosophical inquiry of music, as a discipline and experiential phenomenon. The following are a list of significant quotes that guided our conversation from the *Stanford Encyclopedia of Philosophy's* article on "The Philosophy of Music"...

"Philosophy of music is the study of fundamental questions about the nature and value of music and our experience of it."

"The philosophy of music is a practice most people have significant background in merely as a result of being members of a musical culture."

"Music is perhaps the art that represents the most philosophical puzzle."

"... interpretation [of music] points to the fact that we find music an art steeped with meaning, and yet, unlike drama, pure instrumental music has no obvious semantic content."

"Central to many philosophers thinking... has been music's apparent ability to express emotions while remaining an abstract art in some sense."

UNDERSTANDING "WHAT WE DO"

I utilized Birch Browning's (2017) "An Orientation to Musical Pedagogy" to discuss the concepts of teaching music in schools, or to articulate what we do" as music educators. The fifth chapter, entitled "Music as subject matter" is outlined below and was used to generate conversations of content-based pedagogy in the classroom.

"One of the continuing challenges to music education is the perception by members of the general public and education administrators that music, and the arts in general, are "extras" rather than core subjects in the curriculum" (p. 51).

In "justifying music" with its benefits to students (and schools) outside the arts classroom... [we fail] to support music as indispensable because these benefits can be obtained through other educational efforts" (p. 51).

"The recent challenge had been to make those implicit understandings explicit and to marry together research about music learning, music education philosophy, and music education policy in order to communicate the value of music study to the general public and to advocate with educational and governmental decision makers for continuing financial support of music study" (p. 51).

REDIFINING SUBJECT MATTER (p. 52)

Benjamin Bloom (1948) "learning outcomes based on evaluation of students' work products" **taxonomy** with three domains:

Cognitive domain: the recall or recognition of knowledge and the development of intellectual abilities and skills

Psychomotor domain: the manipulative or motor-skill area

Affective domain: changes in interest, attitudes, and values, and the development of appreciations and adequate adjustment

Psychomotor and Affective Domains (two important concepts):

- The demonstration of skills is primarily a cognitive process, in that **the mind controls the body**.
- Just as in the other domains, the values represented by the various subdomain levels in the affective domain develop over time from simple awareness and recognition to internalized values that appear to be natural and to be a part of one's personality. Just as in the psychomotor domain, **values are driven by the cognitive domain**.

Benefits of this taxonomy...

“ A firm understanding of the taxonomy provides **the common terminology** (a kind of factual knowledge) that enables communication with educators in other disciplines to explain the value of musical education.”

I also briefly discuss the history of academic standards for music in the public school classroom and explore the current standards published through the National Core Arts Standards.

NATIONAL STANDARDS IN THE ARTS AND MUSIC (p. 54)

- 1983 “A Nation at Risk: The imperative for educational reform”
- “Schools, colleges, and universities [should] adopt more rigorous measurable standards, and higher expectations, for academic performance and students' conduct”
- National Council on Education Standards and Testing called for a asset of **standards in core subjects:** math, English, science, history, and geography.
- Music Educators National Convention (MENC) now National Association for Music Education (NAfME) **led a consortium of arts education organizations** to obtain federal funding to develop national standards for education in four unique art disciplines: **music, visual art, theater, and dance**.
- “These **voluntary standards** describe the knowledge, skills, and understanding that all students should acquire in the arts, providing a basis for developing curricula” (1994)
- After an intense lobbying campaign, the **arts were designated a core subject under federal law in the Goals 2000:** Educate America Act, along with English, mathematics, history, civics and government, geography, science, and foreign language.

NEW NATIONAL STANDARDS for MUSIC EDUCATION (2014)

In 2006, the National Executive Board of MENC empowered the Task Force on National Standards to review the relevance of the 1994 standards and to determine whether they should be revised to reflect the current state of music education in the United States...

In order to develop new national standards for music education, NAfME representatives joined with leaders from other national arts organizations to form the **National Council for Core Arts Standards (NCCAS)**.

Unlike the old national standards, which specified **artistic products**, the new standards were designed to encourage the use of common **artistic processes**:

- **Creating**
- **Performing/Presenting/Producing**
- **Responding**
- **Connecting**

The music standards are divided into five strands, each with grade-level-specific process outcomes.



The infographic is titled "NATIONAL CORE ARTS STANDARDS" in large, colorful letters (blue, red, orange). Below the title, it lists "Dance, Media Arts, Music, Theatre And Visual Arts". The infographic is organized into five vertical columns, each representing an artistic process. Each column has a header with a large letter and a list of anchor standards. The first column is titled "What Are The Standards?" and contains a brief description of the standards' purpose and a "Read more" link. The other four columns are: "Creating" (Cr), "Performing/Presenting/Producing" (Pr), "Responding" (Re), and "Connecting" (Cn). Each column lists its respective anchor standards with small colored squares next to them.

What Are The Standards?	Creating	Performing/ Presenting/ Producing	Responding	Connecting
<p>A process that guides educators in providing a unified quality arts education for students in Pre-K through high school.</p> <p>Read more →</p>	<ul style="list-style-type: none">■ Anchor Standard #1. Generate and conceptualize artistic ideas and work.■ Anchor Standard #2. Organize and develop artistic ideas and work.■ Anchor Standard #3. Refine and complete artistic work.	<ul style="list-style-type: none">■ Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.■ Anchor Standard #5. Develop and refine artistic work for presentation.■ Anchor Standard #6. Convey meaning through the presentation of artistic work.	<ul style="list-style-type: none">■ Anchor Standard #7. Perceive and analyze artistic work.■ Anchor Standard #8. Interpret intent and meaning in artistic work.■ Anchor Standard #9. Apply criteria to evaluate artistic work.	<ul style="list-style-type: none">■ Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.■ Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

PEDAGOGICAL POSSIBILITIES

Using Jackie Wiggins’s (2001) “Teaching For Musical Understanding” we explore the psychological and philosophical implications of learning within the music classroom and promote a socio-cultural perspective which inherently promotes inclusive pedagogy.

Chapter 2: Learning: A Sociocultural, Constructive Process

Learning is experiential, not necessarily sequential (p. 21)

“It is important to understand that learners will enter any learning situation from their own perspective rooted in their own prior experience.”

“Lesson design must enable individual learners with different levels of expertise to participate in the same experience.”

“Learners should be able to participate from a wide variety of entry points along a continuum of competence.”

Learning requires learner agency (p.22)

To be willing and able to enter a learning situation, learners must have a sense of personal agency – that is, a belief in themselves, a sense that they have the capacity to engage, initiate, and intentionally influence their life circumstances (Bandura 2006).



"I think it's an exaggeration, but that there's a lot of truth in saying that when you go to school, the trauma is that you must stop learning and you must now accept being taught."

— Seymour Papert

Learner agency and teacher power (p. 23)

“The role of teacher as more knowledgeable other and the institutionalization of formal education in our society give teachers a degree of power.”

“In a social constructivist learning/teaching setting, the relationship between learner and teacher is central to the process (of learning). With this process, teacher’s way of being and frame for interacting with learners determine the nature of this relationship.”

“Power can rear its head even in the gentlest of classrooms when teachers unknowingly and unintentionally assert control through decisions they make during lesson and design and execution.”

“We have to be willing to let learners be more autonomous and get our own ideas out of the way, making space for their ideas.”

A social constructivist music learning community (p. 24)

“In a productive music learning community, individuals take responsibility for their own learning and also for their peers. The more experience the participants have had working together, the higher the level of mutual understanding among community members. Teaching music from this perspective turns a classroom, rehearsal hall, or studio into an interactive community of learners that shares experience, thinks together, is concerned for its members, supports its members, strives together to understand more and achieve in higher levels together, and celebrates individual and shared achievement. The teacher also plays many important roles, of course, but as a member of the community not as “the one in charge”. The teacher does have more experience and expertise and therefore serves as a resource, a guide, a mentor, a provider of support, even a manager, but the teacher is also a learner – learning about and from the learners’ perspectives, learning from what they know about music, and learning what they need to support their learning.”

THE IMPORTANCE OF ADVOCACY

We divided the brief readings from “Valuing Music In Education: A Charles Fowler Reader” to better understand and appreciate the diversity of populations that can be and are engaged in music and education. This was an important step in securing students’ understanding of who they can and should be teaching. In other words, everyone should have access to music and education, and accommodations can and should be made for all students, not just students receiving special education services.

The following populations are discussed in the reading from Part V - Diversity and Pluralism in Art Education

42. Poverty: An Ingrained Idea
43. Sex Bias in the Music Room
44. Special Treatment for the Gifted
45. More Arts for the Handicapped
46. Black Participation at the Kennedy Center...
47. The Christmas Carol Hassle
48. Arts by the Handicapped
49. Older Americans – A New Resource of Creative Talent
50. The Many vs. the Few

SIGNIFICANCE & RISK

Using Alice Hammel’s (2017) “Teaching Music To Students With Special Needs” further connections are made to the fundamental imperative of securing equitable access to the arts for all students. This was specifically positioned towards the end of the quarter to return to the philosophical exploration we began with and further promote the need for advocacy.

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.

OPPORTUNITIES & NEED FOR COLLABORATION

We completed the quarter in our last two recommended texts to solidify the connection to music therapy and music education. This was particularly important given the students population served by the course.

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.

Music And Special Education

Chapter 6 - “Service Delivery Options”

MAINSTREAMING AND INCLUSION (p. 148)

- “The role of the music educator continue to evolve, beginning with the practice of mainstreaming in the mid-1970s and continuing with IDEA’s directives to educate students with disabilities in the general education classes as much as possible.”
- “The current practice of inclusion refers to educating students with disabilities in the same classroom as their typically developing peers.”
- “Due to these dramatic educational changes in how students are placed in schools and who is responsible for educating students with disabilities, music therapists and music educators have an even greater need and opportunity for collaboration.”
- “The music educator can assist [or hinder!] the IEP team or special education team in deciding if the music class is an appropriate placement based on the educational benefits and/or the social benefits that a student is receiving in the setting.”

WHAT ARE YOU LEAVING WITH?

It is my sincere hope that you will leave this session with:

- Resources for facilitating a course on diversity, equity, and inclusion for pre-service art educators, art therapists, and special education specialists;
- A critical perspective of teaching, learning, practicing, and performing music;
- Definitions and understandings of diverse learners and how to serve them through music (and the arts);
- A philosophical and moral foundation for advocacy of inclusive teaching in the arts;
- and the confidence to “change the world”!

Please do not hesitate to contact me with any questions or comments. I am happy to share any resources referenced in the presentation.

Contact Information

Christopher T. F. Hanson, Director of Music Education and Orchestral Activities

email: ctfhanson@spu.edu

phone: 832-866-8355