

Understanding Inclusion in Music Performance Classrooms

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My Background

- Wind Ensemble Conductor
- Children
- Jason
- Research

Broad Educational Theory

- Culturally Responsive Classrooms
 - “Support of children and accepting of difference”
 - “Difference is part of the learning environment”

(Darling-Hammond, 2005)

What does a culturally responsive band room look like?

Is this true in instrumental music?

- Hidden Curriculum

- Join in 5th/6th grade or? Jr. Sr. High?
- Western Music/"High Art" Music
- You must play a traditional instrument.
- What was your program like?

Implications of the Hidden Curriculum

- Excludes diverse students including:
 - Students from other cultures
 - Students with special needs
 - Students who are interested in different ways to make music
 - MEJ article (Kratus: "Tipping Point")
 - My research and parents of children w/ S. N.

Why are you here?

- Chasing the thrill of performance?
- Teach children “high art”?
- Prestige?
- To win?
- To teach children?

Special Education Statistics

- Over the past 10 years, the number of U.S. students enrolled in special education programs has risen 30 percent.
- Three out of every four students with disabilities spend part or all of their school day in a general education classroom.
- In turn, nearly every general education classroom across the country includes students with disabilities.

(National Education Association, 2007)

Implications of Statistics

- It is likely that you will teach a child with special needs.
- How are you going to teach these children in a traditional setting?
- NCLB implications

Children with Special Needs (First step)

- Move past behaviorist model of disabilities to child-centered model
 - Labels
 - Focus on the child and his/her needs

Teaching Music to Children with Special Needs

- Use Information about a student to gain broad understandings
 - Diagnosis/Background
 - Resources (see reference list)
 - Participating in the process (later in the discussion)

Children with Special Needs (Broad Categories)

- Cognitive
- Physical
- Emotional
- Social
- Communication
- Sensory

- Students may fall in multiple categories
- Person-first language

Teaching Music to Children with Special Needs

- Instead of labels focus on:
- How they are learning?
- What they are learning?
- Other issues:
 - Social challenges
 - Communication challenges

Participating in the Process

- Anyone who teaches a child with disabilities is a part of the IEP team
 - Be involved (go to meetings)
- Seek out the document (IEP)
- Read the goals for the student in each area
 - This will help you understand the nature of the disability
 - Ideas for adapting and accommodating
- Relate these goals to your goals as a music educator
- Previous slide to accommodate

PL 94-142 or IDEA

- Six Basic Principles
 - FAPE (Free and Appropriate Education)
 - Nondiscriminatory evaluations
 - LRE (Least Restrictive Environment)
 - IEP
 - Parents have rights
 - Due Process
- Amended several times since (86,90,97,&04)

Accommodations 100

- From the Darling Hammond reading:
 - Size
 - Time
 - Level of Support
 - Input
 - Difficulty
 - Output
 - Degree of Participation
 - Modified Goals

Accommodations in Instrumental Music (Size/Time)

- See the IEP goals
 - Other assessments in other areas
 - Are they at grade level?
 - What are the strategies used in other classes?
 - Understand that students may have aptitude for music that is higher than in other content areas (Thaut, 1999)
- Assessing your student
 - Accommodations
 - Setting appropriate goals
 - More time/less material
 - Adaptation of parts (rewrites)

Accommodations in Instrumental Music (Level of Support)

- Paraprofessionals
 - Are they in the room?
 - Are they participating?
 - Can you train them?

Accommodations in Instrumental Music (Level of Support)

- Alternative Practice Strategies
 - Videotape
 - Smart Music and other technology
 - Ideas from you?

Accommodations in Instrumental Music (Degree of Participation)

- “Think outside of the box”
 - Learning styles
 - Aural/visual etc.
 - Practicing
 - Jason anecdote
 - Communication issues

Accommodations in Instrumental Music (Degree of Participation/Modified Goals)

- Curriculum
 - Appropriate Placement
 - Eligibility
 - Offer a place for all students
 - Meaningful musical contributions
 - Every ensemble is not the place for all students
 - Select ensembles (expect the same requirements)
 - Needs of all students

Accommodations in Instrumental Music (Degree of Participation/Modified Goals)

- Appropriate Goals for Performance
 - Portions of Music
 - Careful of how this is done (stage)
 - Again, be sure that it is a meaningful participation musically
 - Start somewhere and build to typical
 - Provide music to students as far in advance as possible
 - Include recordings
 - Some students may need to practice the finer details of the rehearsal and performance (organizational etc.)

Other Concerns

- Persons with disabilities are more likely to be behind in social development
- Persons with disabilities are more likely to face social isolation
- Persons with special needs encounter failure more often

(Lewis & Doorlag, 2005)

How can we assist with these issues?

- “Setting the tone” in your ensemble
 - Model acceptance
 - Understand your reputation
 - Share e-mail
 - Families

Learning communities

- Information can change attitudes
- Our society consists of many kinds of people
- Goal: Ensembles are microcosms of society
- Be aware of the potential hidden curriculum in your ensemble

Conclusion

- My research



Questions?

- My Contact information:

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Suggested Materials

See attached