Music Inclusion Strategies: High School Ensemble 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.*

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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.
5. Provide multiple means of expression – creating a variety of options for students to demonstrate knowledge and understanding.
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.

High School Ensembles

Detailed Assessment Procedures

One of the primary goals of the Model Cornerstone Assessment for Perform is to remind music teachers to foster independence, exploration of diverse music and performing experiences in their students by focusing on the following essential questions:

- How do performers select repertoire?
- How does understanding the structure and context of musical works influence performance?
- How do performers interpret musical works?
- How do musicians prepare music in collaboration with others and independently?
- How do context and the manner in which a musical work is presented influence audience response?

Select, Analyze & Interpret

Students will document steps 1 – 5 using the **Select, Analyze & Interpret Documentation Form.**

Students will:

1. Select music a) for a solo, (b) for a student-led ensemble or (c) from a section of music being rehearsed in class/ensemble that has technical and expressive performance challenges (not ready for performance). Ensembles require resources and opportunities to meet and rehearse during class.
2. Provide a written rationale for why the music is good fit for the performer(s) in regard to student interest, musical abilities, performance context and programming.
3. Identify criteria for a meaningful performance and create a **Performance Rubric**
4. Analyze and describe prominent musical features (e.g., musical elements, compositional techniques), cultural/historical context of selected music and their implications for performance.
5. Develop interpretations that consider expressive intent.

Rehearse, Evaluate and Refine

Students will **c**omplete steps 6-8 using a digital audio recording device, **Select, Analyze & Interpret Documentation Form, Performance Rubric** and the **Rehearse, Evaluate and Refine Documentation Form.**

Students will:

6. Discuss and develop a plan for rehearsals that identifies expectations, goals, and rehearsal strategies to address music challenges.
7. Capture (record) a performance of the music near the beginning the rehearsal process and use it to individually evaluate the performance using the **Performance Rubric**.
8. Implement the sectional rehearsals using the **Rehearse, Evaluate and Refine Documentation Form** to independently document how challenges addressed, successes, new learning and ideas for improving the music or the rehearsal process.

Present

Students will **c**omplete steps 9-10 using a digital audio recording device, **Performance Rubric** and the **Rehearse, Evaluate and Refine Document.**

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Students will:

9. Once the music is determined to be ready for performance, capture (record) a performance (for the class or a public performance) of the music and Individually assess the performance using the **Performance Rubric**.

Using the **Rehearse, Evaluate and Refine Document**, individually evaluate performance improvement over time by assessing differences in the first and last recording. In addition, 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

- Students identify favorite artist or preferred style of music by using pictures of artists or icons indicating style. Students select songs or pieces for performance that are representative of their preferred music from limited or multiple options.

- Students say, write or use alternative mode of communication to indicate one or multiple reasons for musical preferences.

Analyze

- Students work collaboratively with peers to identify musical elements and composition structure, using adaptations such as graphic notation examples, visual representations of form, or auditory samples of elements. Choices for musical elements may be limited to two or three elements at a time.

- Students can report findings collaboratively via communication boards, iPads, PowerPoint, audio-recorders, video-recorders, or any other communication adaptations used by the students.
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Interpret

- Students with limited intellectual abilities identify contrasting elements in music (loud/soft, fast/slow, vocal/instrumental) and match to appropriate style such as lullaby or march, or music for singing or playing.

- Students interpret *expressive/technical/stylistic qualities in the music by (a) singing or playing adapted instrument accordingly, (b) pointing to others who are performing appropriately, or (c) indicating through* nodding, eye gaze, thumbs up or down, programmed iPad, etc. appropriate version among recorded performances of song.

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Rehearse, Evaluate, Refine
- In collaboration with classroom teacher and/or parents, student identifies performance goals related to music learning and ensemble participation. Also included may be behavioral expectations and level of support needed to meet these goals. Students may indicate these goals and support needed by using their preferred mode of communication.

- Students will utilize gestures, eye gaze, icons, etc. to indicate evaluative ratings regarding performance.

- Create adapted rubric that includes fewer choices or uses icons such as thumbs up or down, facial expressions, or sliding numeric scale to signify performance quality.

- Students can use yes/no response (thumbs up/down) to indicate improvement or no improvement in selected performance over time. (Formative evaluation)

Present
- Students can use yes/no response (thumbs up/down) to indicate whether selected final performance goals were met. (Summative evaluation)

- Students select from a checklist what they learned about the music or themselves. Checklist can include icons, simple and limited wording, or be spoken to students. Students can respond by pointing, nodding, using gestures or preferred mode of communication.