

Vandercook College of Music
Teaching Music to Students with Special Needs
MUED 7353
3 credits - Online
Spring 2023
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This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.

Each hour of credit implies a 50-minute class period plus 2 hours of outside the class preparation or its equivalent. Students in compressed courses are required to prepare for the first day of classes by preparing the pre-course readings and any pre-class assignments, such as video recording a warm up, rehearsal, or teaching session.

Course Description and Learning Goals:

Skills and techniques for teaching music to diverse student populations. Emphasis is on neurological, physical, and behavioral diversity, but other aspects of student diversity are also addressed. Strategies for teaching music in both inclusive and self-contained music classrooms.

Asynchronous Courses: Asynchronous courses are designed for music educators whose time zones or teaching schedules do not allow them to attend classes synchronously. Through the use of pre-recorded lectures, independent research and writing projects, online discussion forums, watching online videos, and taking quizzes, the workload expectations are equivalent to the rigor that would normally be offered in an on-site, 15-week semester class.

Course Objectives:

- 1 Demonstrate awareness of the political, social, and historical contexts of special education.
- 2 Be prepared to work as a music educator within an inclusive and collaborative educational structure.
- 3 Develop a keen awareness of, and strong commitment to, teaching the full range of learners with disabilities.
- 4 Anticipate high-priority needs, as well as effectively teach and make routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans.

Course Learning Outcomes:

After completing this music education course, students will be able to:

Professionalism in Teaching

1. Research best educational practices
2. Reflectively discuss their teaching and ways to enhance it

Strength in Character

1. Discuss a variety of educational approaches
2. Describe why particular educational approaches are chosen for use
3. Choose and apply new approaches to the teaching praxis.

1. Demonstrate knowledge of Public School Education and the challenges encountered in providing an equal opportunity for all students

- a. Describe complications that lead to unequal opportunity
- b. Explain Funding of Special Education
- c. Draw conclusions regarding family challenges and children with disabilities
- d. Compare the six domains for learning
 1. Cognition
 2. Communication
 3. Behavioral Challenges
 4. Emotional Challenges
 4. Sensory Challenges
 5. Physical and Medical Conditions

2. Consider the current structure of special education and a brief history of legislation and litigation in the United States relevant to special education

- a. Recite keystone legislation regarding students with special needs
- b. Explain Public Law 94-142
- c. Describe legislation and litigation surrounding students who are intellectually gifted
- d. Discuss the Every Student Succeeds Act (ESSA)
- e. Compare Common Core State Standards
- f. Defend The Americans with Disabilities Act (ADA)
- g. Contrast the six principles of the Individuals with Disabilities Act (IDEA)
- h. Justify Responsiveness to Intervention (RTI)

3. Examine the process of fieldwork with students who have special needs

- a. Review protocols for observing students with special needs in a variety of settings
- b. Review use of protocols and reflective action following observations

4. Obtain competencies necessary for appropriate and meaningful engagement with students who have special needs in K-12 music classrooms.

- a. Describe participation in the IEP Team process.

- b. Brainstorm partnerships with faculty, staff, and parents.
- c. Discuss Individualized Education Programs (IEPs) and 504 Plans
- d. Justify Attendance at team meetings
- e. Understanding the differences between adaptations, accommodations, and modifications
- f. Generalize and transfer (application) the six domains to music classroom and ensemble settings
 - 1. Cognition
 - 2. Communication
 - 3. Behavioral
 - 4. Emotional
 - 4. Sensory
 - 5. Physical and Medical

5. Adopting a paradigm of student centered and inclusive classrooms

- a. Research classroom management and students with special needs
- b. Discuss School-wide positive behavioral support systems
- c. Describe socialization, student identity, and students with special needs
- d. Justify music educator responsibility for culture and community

6. Curriculum and assessment for students with special needs

- a. Explain fundamentals of curriculum design and students with special needs
- b. Utilize four primary teaching practices
 - 1. size
 - 2. color
 - 3. pacing
 - 4. modality
- c. Describe measurement, assessment, and evaluation for students with special needs
 - 1. Write clear, obtainable objectives for students with special needs
 - 2. Assess non-musical goals
 - 3. Modify assessments for students with special needs

7. Identifying appropriate teaching strategies for performers with special needs

- a. Discuss hidden curriculum
- b. Adapt instruction for students with special needs in ensemble settings.
- c. Describe options to large group ensembles for performers with special needs
- d. Discuss meaningful participation

- e. Compare various forms of assistive technology and their use

8. Identifying teacher and student dispositions and qualities when teaching students who are intellectually gifted or twice exceptional

- a. Discuss intellectual giftedness in the music classroom
- b. Explain variances in students who are intellectually gifted
- c. Identify markers of students who are intellectually gifted
- d. Describe Instructional processes for students who are intellectually gifted
- e. Compare students who are intellectually gifted and those who are twice-exceptional
- f. Delineate characteristics of music teachers who are successful when teaching students who are gifted or twice exceptional

Required Textbooks:

Hammel, A.M. & Hourigan, R.M. (2017). *Teaching Music to Students with Special Needs: A Label-Free Approach (second edition)*. New York. Oxford University Press.

Hammel, A.M. (2017). *Teaching Music to Students with Special Needs: A Practical Resource*. New York. Oxford University Press.

Course Assignments and Grading Policy

Assignment	% of Total Grade
Weekly Projects	40%
Final Project (Case Study)	25%
Class Participation (comments to peers on projects)	15%
Discussion Question Completion	20%
TOTAL	100%

Your Final Grade will be weighted with each assignment counting as a percentage of the total grade.

All assignments and projects must be in on time or the points for that assignment/project will be reduced by 10%.

Grades:

90-100 A
85-89 B+
80-84 B
75-79 C+
70-74 C
60-69 D
59 or lower F

Class Participation (35%)(discussion question completion (20%) and comments to peers (15%))

Your grade in the area of class participation will be derived via the robust and thoughtful comments you provide to the assignments of your peers (when indicated). These reflective, scholarly and full-bodied responses will provide valuable feedback to your peers as well as a snapshot of your level of understanding and ability to transfer information taught in the class to practical music education settings.

15% of Final Grade

The initial responses should:

Address the topic in-depth with details and examples. Be complete, thoughtful, insightful, and analytical. Make clear connections to previous or current content and/or to real-life situations. Be Unique Posts should make a unique contribution to the discussion board (new ideas, new connections, and/or new depth or detail). Adhere to Grammar & Spelling (Conventions). Posts should be free of grammatical or stylistic errors. (See weekly projects below for specific assignments)

Weekly Projects (40%):

Due no later than Friday evening at 5pm ET each week. Comments on projects due no later than Sunday evening at 5pm ET each week.

40% of Final Grade

Video Assignment

Step 1

- Create a 3-4 minute video teaching that fits within one of the five domains (cognition, communication, sensory, physical, behavioral/emotional). This can be an activity, song, game, teaching sequence that aligns with the principles in the text and your teaching experience. While the assignment does not require advanced editing, you will want to ensure it is as effective as possible. Consider the framing (use landscaped format), background, lighting, your dress, and the use of visuals to make your video professional and engaging.

Remember, no more than 4 minutes.

Step 2

- Each student will watch each video and comment as follows:

Ah-Hah – the moment when your ‘light bulb’ lit up and you learned or were reminded of something important.

Wonder – a question you have or something you would like to know to complete your understanding of the teaching process in the video.

Take Away– the salient item(s) you learned that you can put into your own teaching practice.

Step 3

- Each video creator will then respond to the ‘Wonder’ statements of their classmates as well as any other comments that seem to merit further discussion.

Debate Assignment

For your debate grade, you will each craft 10 questions and then write your responses using information from chapters 1-2, reliable sources on the internet, and any other print material you find. Your 10 questions will come from the point of view I assign you. One team will be completely for inclusion in education 100% of the time. The other team will be against inclusion and for self-contained classrooms 100% of the time.

Once you have posted your 10 questions with your own responses, you will then each respond to the 10 questions the other team posts. This will constitute the debate grade. Following this assignment, you will write your debate narrative (Step 2) that is a short summary of what you learned from the experience.

Step 2 - Following the debate, each student will submit a narrative (2-3 pages) describing their thoughts and possible paradigm shifts while completing this assignment. This narrative will also include the “Ah-Hah” “Wonder” and “Take Away” statements from the study into legislation and litigation during the week.

Observation Protocols and Interviews Assignment

Step 1

- You will observe a teacher and student with special needs in a school setting using one of the protocols from chapter 3. Please respond to all elements of the protocol and then submit this along with a narrative describing what you learned from the process.

Step 2

- Please respond to the submissions from your classmates.

Step 3

- You will interview three professionals in your school setting; A special educator, a paraprofessional (or instructional assistant), and an administrator who works with student IEPs and 504 Plans. The questions during the interview may include:
Briefly, please describe your general duties during the school day.
Do you have any school-related responsibilities after school hours, and if so, what are they?
Where did you receive your education and training for working with students with special needs?
What do you like most about your job? What do you like least?

Your task:

Write an essay (4-5 pages) comparing and contrasting the positions of the people you interviewed. Cite specific examples of responsibilities, types of duties required for the position(s), and how these differences may or may not be related to the person's education and training.
Using information from this section and your field data, decide which person has the more complex job and why.

Please upload your essay.

Size, Color, Pacing, and Modality Assignment

Step 1

- Create adaptations to materials you regularly use in your teaching. You will need one adaptation for each of the four teaching principles. Upload your creations along with an explanation of how you regularly use the material and what you have done to adapt it for a student with special needs. Your video should be approximately 3-4 minutes long and be of enough depth to allow your classmates to recreate your ideas for their own classrooms. You will upload your video.

Step 2

- Every student will watch the videos submitted by each student. As with the first video, please comment using the "Ah-Hah, Wonder, and Take Away" statements following your viewing of each video.

Step 3

- Either create a new lesson plan, or revise a lesson plan you have used to include size, color, pacing, and modality adaptations. These adaptations should be evident within your plan and stated specifically at the end of your plan. There should be at least one for each of the four teaching principles in your plan. You may find there are more than one for some of the experience in your plan. These size, color, pacing, and modality adaptations should be different from the ones you used for your video. Upload your plan with adaptations.

Job Description Assignment

Step 1

- Pretend you are an administrator seeking a music teacher who is highly skilled in the area of music and students with special needs.

Create a flier, poster, webpage, newspaper advertisement, Meme or series of Memes, comic strip, Twitter or Instagram, Facebook,

PowerPoint, or other format as your vehicle to complete the assignment. In this assignment you will be delineating the dispositions, characteristics, skill sets, and abilities of the teacher you are

seeking to hire. Upload your assignment.

Step 2

- Every student will view the ideas of each submission and comment on the effectiveness of the ideas, the presentation factor, and the powerfulness of the statements regarding the skills necessary to work with students who have special needs.

Final Project - Case Study (25%):

Step 1

- Create a case study based on one of your students, or a student you may teach in the future. The purpose of this experience is to gain an in-depth understanding of a student with special needs. Through this understanding, it is posited that a teacher will then be more effective in designing, preparing, presenting, and assessing the student as a result of the case study experience.

By choosing one student to study in-depth, you are given the opportunity to transfer information about a student to the practical setting of the music classroom. 25% of Final Grade

The template for this information can be:

A description of the student and the way that student is currently included in the school setting.

A statement of the strengths the student brings to the academic and social environments at school.

A statement of the areas of challenge the student brings to the academic and social environments at school.

The adaptations, accommodations, modifications, and other services the student receives as part of the overall educational program.

The adaptations, accommodations, modifications, and other services the music teacher will incorporate as part of the experience the student will have in the music classroom or ensemble.

Be sure to include a lesson plan

(or plans) that you have adapted for use with this student. Be sure to include photos, videos, or actual examples of size, color, pacing, and modality adaptations.

There are many examples of case studies listed as vignettes in both text books we are using for the class as well as lesson plan examples in the *Practical Resource Guide*.

You will upload your case study presentations in video format. You may present your case study using any multi-media or 'hands on' supplemental information you choose on the date listed in the schedule.

Rubrics

<p>Objective One: Demonstrate awareness of the political, social, and historical contexts of special education and music education</p> <p><i>Assessment Methods: Students will be required to</i></p> <ol style="list-style-type: none"> 1. Respond thoughtfully to discussion questions in chapters 1 and 2 2. Participate in a debate regarding inclusion and IDEA. 	
Grade Range	Criteria
A	The assignment is complete and on time. The student demonstrates an awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, and timelines that include specific dates and cases. In addition, the student is able to relate current political and social trends to the past while engaging in discussions regarding the future of music education and special education.
B+	The assignment is complete and on time. The student demonstrates an awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, and timelines that include specific dates and cases. In addition, the student is often able to relate current political and social trends to the past while engaging in discussions regarding the future of music education and special education.

B	The assignment is complete and on time. The student demonstrates some awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, and timelines that include specific dates and cases. In addition, the student is often able to relate current political and social trends to the past while engaging in discussions regarding the future of music education and special education.
C+	The assignment is complete and on time. The student demonstrates some awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, or timelines that include specific dates and cases. In addition, the student is often able to relate current political and social trends to the past while engaging in discussions regarding the future of music education and special education.
C	The assignment is complete and on time. The student demonstrates some awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, or timelines that include specific dates and cases. In addition, the student is sometimes able to relate current political and social trends to the past or engage in discussions regarding the future of music education and special education.
D	The assignment is either incomplete or submitted late. The student demonstrates little awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, or timelines that include specific dates and cases. In addition, the student is sometimes able to relate current political and social trends to the past or engage in discussions regarding the future of music education and special education.
F	The assignment is incomplete, submitted late, or not at all. The student demonstrates little awareness of the political, social, and historical contexts of special education and music education through use of vocabulary, terminology, or timelines that include specific dates and cases. In addition, the student is not able to relate current political and social trends to the past or engage in discussions regarding the future of music education and special education.

Objective Two: Be prepared to work as a music educator within an inclusive and collaborative educational structure.

Assessment Methods: Students will be required to,

1. *Students will complete discussion questions for chapters 3, 4 and 5.*
2. *Create a video to demonstrate an awareness of one of the five domains.*
3. *Students will complete observation protocols.*
4. *Students will complete an interview of special education professionals.*

Grade Range	Criteria
A	The assignment is complete and on time. The student is clearly prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via the consistent use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent and function, a collegial and student centered philosophy.
B+	The assignment is complete and on time. The student is often prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via the consistent use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent and function, a collegial and student centered philosophy.
B	The assignment is complete and on time. The student is often prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via the frequent use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent and function, a collegial and student centered philosophy.
C+	The assignment is complete and on time. The student is often prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via the frequent use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent or function, a collegial and student centered philosophy.
C	The assignment is complete and on time. The student is sometimes prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via

	the use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent or function, a collegial and student centered philosophy.
D	The assignment is incomplete or submitted late. The student is rarely prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via rare use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent or function, a collegial and student centered philosophy.
F	The assignment is incomplete, submitted late, or not at all. The student is rarely prepared to work as a music educator within an inclusive and collaborative educational structure. This preparation is demonstrated via rare use of inclusive language regarding students and colleagues, as well as written and spoken narratives that demonstrate, via intent or function, a lack of collegial and student centered philosophy.

Objective Three: Develop a keen awareness of, and commitment to, teaching the full range of learners with disabilities in a music education setting.	
<i>Assessment Methods: Students will be required to</i>	
<ol style="list-style-type: none"> 1. <i>Students will respond to discussion questions in chapters 6, 7, and 8.</i> 2. <i>Students will create a job description for someone who is interested in teaching students with differences.</i> 	
Grade Range	Criteria
A	The assignment is complete and submitted on time. The student has developed a keen awareness of, and strong commitment to, teaching the full range of learners with disabilities in a music education setting. This is clearly demonstrated through verbal and written statements regarding student success for all children, including students greatly affected by their disabilities on both ends of the universal bell curve.
B+	The assignment is complete and submitted on time. The student has developed a keen awareness of, and commitment to, teaching the full range of learners with disabilities in a music education setting. This is clearly demonstrated through verbal and written statements regarding student success for all children, including students greatly affected by

	their disabilities on both ends of the universal bell curve.
B	The assignment is complete and submitted on time. The student has developed a keen awareness of, and commitment to, teaching the full range of learners with disabilities in a music education setting. This is often demonstrated through verbal and written statements regarding student success for all children, including students greatly affected by their disabilities on both ends of the universal bell curve.
C+	The assignment is complete and submitted on time. The student has developed an awareness of, and commitment to, teaching most learners with disabilities in a music education setting. This is often demonstrated through verbal and written statements regarding student success for all children, including students greatly affected by their disabilities on either end of the universal bell curve.
C	The assignment is complete and submitted on time. The student has developed an awareness of, and commitment to, teaching most learners with disabilities in a music education setting. This is often demonstrated through verbal or written statements regarding student success for all children, including students greatly affected by their disabilities on either end of the universal bell curve.
D	The assignment is incomplete or submitted late. The student has developed an awareness of, and commitment to, teaching most learners with disabilities in a music education setting. This is rarely demonstrated through verbal or written statements regarding student success for all children, including students greatly affected by their disabilities on either end of the universal bell curve.
F	The assignment is incomplete, submitted late, or not at all. The student has developed a limited awareness of, and commitment to, teaching most learners with disabilities in a music education setting. This is rarely demonstrated through verbal or written statements regarding student success for all children, including students greatly affected by their disabilities on either end of the universal bell curve.

Objective Four: Anticipate high-priority needs, as well as effectively teach and make routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles.

Assessment Methods: Students will be required to

	<ol style="list-style-type: none"> 1. <i>1. Students will complete an assignment regarding the four teaching practices (size, color, pacing, modality) that includes applying adaptations to lesson plans.</i> 2. <i>Students will create a case study with adaptations and modifications.</i>
Grade Range	Criteria
A	Assignment is complete and is submitted on time. Student demonstrates ability to anticipate high-priority needs, as well as effectively teach and make routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are evident via the use of effective adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.
B+	Assignment is complete and is submitted on time. Student demonstrates ability to anticipate high-priority needs, as well as teach and make routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are evident via the use of effective adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.
B	Assignment is complete and is submitted on time. Student demonstrates ability to anticipate high-priority needs, as well as teach and make routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are often evident via the use of effective adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.
C+	Assignment is complete and is submitted on time. Student demonstrates ability to anticipate high-priority needs, as well as teach and make some routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are often evident via the use of effective adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.
C	Assignment is complete and is submitted on time. Student demonstrates ability to anticipate high-priority needs, as well as teach and make some routine accommodations for students with Individualized Education

	Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are often evident via the use of adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.
D	Assignment is incomplete and is submitted late. Student sometimes demonstrates ability to anticipate high-priority needs, as well as teach and make some routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are sometimes evident via the use of adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.
F	Assignment is incomplete, submitted late, or not at all. Student rarely demonstrates ability to anticipate high-priority needs, as well as teach and make some routine accommodations for students with Individualized Education Programs (IEPs) and 504 plans in music education classrooms and ensembles. These competencies are rarely evident via the use of adaptations (size, color, pacing, modality) and modifications (winding) within lesson plans and video presentations.

Weekly Schedule:

Academic Honesty

Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate's success in the program. Examples of academic dishonesty include:

Presenting another's words, music, or concepts as your own by failing to acknowledge or properly cite the source.

Communicating or receiving answers or information to/from another in a testing situation.

Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.

Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.

Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.

Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.

Plagiarism

Plagiarism means taking someone else's words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

Disability Statement

If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.