

Vandercook College of Music
Teaching Music to Students with Autism
MECA: 7643
GRAD: 577*
3 credits - Online - Asynchronous
Fall 2023
Dr. Alice M. Hammel
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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.

* This course is offered at two course levels. Students enrolled in the MMEd program at VanderCook are eligible to enroll for the 500 course number. Students not enrolled in the MMEd program who wish to earn graduate credit as a MECA Continuing Education student should register for the four digit course number. The difference in credits earned and tuition cost is attributed to the difference in tuition rates for the MMEd and MECA Continuing Education programs. If you are unsure which section is best for you, please contact us directly at meca@vandercook.edu.

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:

This course will center on the book Teaching Music to Students with Autism (second edition) by Alice Hammel and Ryan Hourigan. We will examine the book as we study the ways cognition, communication, and socialization are all present within our classrooms as well as ways to make our process of music teaching and learning more applicable to students who learn differently. Students will engage in discussion boards and choose projects of interest to them as they work through the 12 week class.

Course Objectives:

- 1 Demonstrate awareness of the political, social, and historical contexts of students with Autism Spectrum Disorder.
- 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 ASD.
- 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:

1. Understand the cognition differences in students with ASD
2. Understand the communication differences in students with ASD
3. Understand the socialization differences in students with ASD
4. Plan appropriate music classroom learning experiences for students with ASD

Required Textbooks:

Hammel, A.M. & Hourigan, R.M. (2020). *Teaching Music to Students with Autism (second edition)*. New York. Oxford University Press.

Course Assignments and Grading Policy

| Assignment | % of Total Grade |
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| Weekly Readings and Discussion Board | 40% |
| Large Project | 30% |
| Small Projects | 30% |
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| 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

Teaching Music to Students with Autism (second edition)

Alice M. Hammel and Ryan M. Hourigan

A Book Study

Students will read the chapter(s) each week, respond to discussion questions, and then reply to the discussion questions of five classmates. Students will also choose from the list below to create projects of their choosing. Three total projects will be chosen and completed during the class. Students are asked to choose one project from the “large project” column and two projects from the “small project” column. Students may also create their own projects if they would like to explore something different.

Week 1:

1. What is Autism Spectrum Disorder? An Explanation of the Diagnosis.

Week 2:

2. A Team Approach to Teaching Music to Students with Autism Spectrum Disorder.

Week 3:

3. Understanding Communication and Students with Autism Spectrum Disorder.

Week 4:

4. Understanding Cognition and Students with Autism Spectrum Disorder.

Week 5:

5. Classroom Behavior and Students with Autism.

Week 6:

6. Understanding the Socialization of Students with Autism Spectrum Disorder.

Week 7:

7. Autism, Sensory Dysfunction, and Music Education.

Week 8:

- 8: Advocacy for Students with Autism in Music Education.

Week 9:

- 9: Classroom and Ensemble Snapshots of Teaching Music to Students with Autism.

Week 10:

- 10: Music Teacher Education and Students with Autism.

Week 11:

Present small projects

Week 12:

Present large project

| Large (choose 1) | Small (choose 2) |
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| Create a newscast informing the public about students with ASD. Record your newscast as if you were on the news. Or create a Tik Tok to advocate for students with ASD in some way. Or design your own | Write a song for use in class with students who have ASD as they join a class of students who are neurotypical. |

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| <p>web page, flyer, or informational video regarding recommended teaching practices with students who have ASD. Choose a classmate (or a few) and design a panel presentation for a conference. Each person on the panel can represent a different area of ASD that teachers often find. (Cognition, Communication, Sensory, Socialization, Behavior). The panelists are free to demonstrate positive and/or less than positive commentary, reactions, or characteristics as the panel presentation continues. There may also be a moderator asking questions.</p> <p>Choose two or more journals with a theme issue of "Social Justice and Music Education." Compare the content of the issues. How is social justice defined? What topics are included or excluded? Whose voices are heard and whose are absent? What webs of interaction are apparent? What webs are more difficult to find and understand? What changes would you make to the issue(s)?</p> <p>Observe a group of children at play. Note the physical, developmental, cognitive and communication differences. Note how the students navigate play with each other. Who is involved? Is anyone left out? How might this group of students be more inclusive and what can they learn that will help them all play together.</p> <p>Review a music curriculum. How are students with ASD and other disabilities reflected in it? How could the curriculum be made more inclusive? Does this curriculum reflect the students in the classrooms in that school?</p> <p>Prepare a concert or informance for students you teach now or will teach in the future. How will you craft the experience so that students with ASD will be actively involved? What changes will you make from events you have planned in the past? Who are the stakeholders and how will everyone be represented in the concert or informance? How will you justify these differences to school and community stakeholders?</p> | <p>Identify an educational issue in the news that relates to students with disabilities and/or students with autism. Briefly summarize the issue and ways it impacts students, families, and communities. Then, outline the actions you think are best practice to assist with or correct the issue.</p> <p>Make a comprehensive list of the differing sociological identities (intersections) you carry. These could include the ways you identify and possibly the ways you have noticed people have misidentified you. How do you think these identities have affected you? (your music, career path, relationships). Are there any significant moments in your life that illustrate these relationships? If you hold "privileged" or "dominant" identities, consider ways these identities become hidden in plain sight. Name and address the identities and address how they have shaped your life.</p> <p>Create a visual of your choosing to demonstrate the intersections of cognition, communication, and sensory needs. Show how they connect and in what ways they are distinct.</p> <p>Develop a rationale for inclusion of students with ASD in music classes and ensembles. This should be appropriate for presentation to a school board. Be persuasive and present in a way that will cause the school board to rule in your favor.</p> <p>Trace your interest in students with differences and disabilities, and in particular, ASD. What attracted you to this topic. Is there a song, book or movie that represents your feelings regarding students who are different? Include those in your presentation.</p> <p>Trace the developmental path of a performer or composer (or song writer) with disabilities. How did their early experiences influence their careers and what could music teachers do to assist with this?</p> <p>Reflect on your own music experiences as a child and young person. What methods or approaches worked for you? Were there any that did not match your learning? Were there any assumptions or biases involved in those approaches and the learning experiences you had? How could you ameliorate these experiences for another group of students learning today?</p> <p>Visit a music classroom that uses technology. How is the technology appropriate and, perhaps inappropriate, for some students. Are students with disabilities meaningfully included? Is there software</p> |
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| | or are there apps that would better serve some students in the classroom? |
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Rubrics

| Objective One: Demonstrate awareness of the political, social, and historical contexts of students with ASD | |
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| 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 |

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| | 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. |

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

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| 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 ASD in a music education setting. | |
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| 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 |

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| | 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.

| Grade Range | Criteria |
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| 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. |

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| 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. |

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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.