SPECIAL LEARNERS PRESENTATION: MTSS
KMEA BOARD, August 1, 2013
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MTSS: Multi-Tiered System of Supports
KS website: [http://www.kansasmtss.org/index.htm](http://www.kansasmtss.org/index.htm)
Resources: Including handouts from trainings. [http://www.kansasmtss.org/resources.htm](http://www.kansasmtss.org/resources.htm)
Presentations: Has good information: [http://kansasmtss.org/presentations.html](http://kansasmtss.org/presentations.html) (Also has some good powerpoint information on Common Core, especially related to literacy. (See Tim Shanahan)

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<th>Anchor Standard for Speaking and Listening</th>
<th>Sample Typical Music Activity</th>
<th>Adaptation for lower level learners</th>
<th>Adaptation for high achievers</th>
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<td>Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</td>
<td>All types of rehearsals activities, especially those using sectionals, chamber ensembles or part work. Group work of all types (especially group improvisation or composition using a criteria).</td>
<td>Beginners: Sing/play alone and with others using imitation; call-response or union. Bourduns or simple ostinatos. Manipulation of icons to show understanding of musical structures. Collaborate through expressive movement (non-verbal) to interpret a variety of musical styles.</td>
<td>Work with others for score analysis, improvisation, composing, evaluation, and, of course, performing. Part work of all types; independent with a peer; assist others with something you already know (NOTE: tutoring should not be a primary role for high achievers—they need their own adaptations not to become “paras” due to lack of adequate support.</td>
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<td>Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally</td>
<td>Score analysis of all types, using icons, graphing, and contour drawing. All types of aural dictation. Read from scores, tablature or lead sheets. Any music activities where students follow a conductor, mark scores, discuss musical structures (from the score or aural examples, or to evaluate musical performances).</td>
<td>Arrange pictures to show either musical structure, or to demonstrate the story of the text. Examples: Choosing, pointing, to or arranging visual graphics of what they hear. Use representations of any musical element. For example icons or graphics that represent: dynamics, timbre (replicas and photos of actual instruments, voice types-man, woman, whisper, etc.), form (patterns, phrases, sections), icons or physical manipulatives showing melodic or rhythmic patterns.</td>
<td>Virtually all ethnographic experiences with music will fulfill this anchor standard. Take musical dictation, such as short folk songs, jazz riffs or pop music charts from a recording. Read and perform using lead sheets. Experience or invent a visual graphic notation system. Experience ancient and 20th C. graphic notation styles. Use bar or line graphs to analyze a piece of music. Translate between systems (#'s, solfege, absolute pitches). Transpose music in various ways.</td>
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<td>Evaluate a speaker’s point of view, reasoning, and use of</td>
<td>All performance evaluations. All music and other art critiques.</td>
<td>This one will be more difficult, however, many students with disabilities will easily compare</td>
<td>Evaluate the works of various musical artists, composers, conductors, critics, etc.</td>
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<td><strong>evidence and rhetoric</strong></td>
<td>Evaluations of musical accuracy. Read, write, and discuss music and other art categories. Create a group evaluation rubric.</td>
<td>two different performances of the same music and describe similarities and differences, as well as their preferences. Use an adapted rubric that has icons or emoticons Use a para or peer reader to assist.</td>
<td>Consider their support or criticism of specific musical examples. Learn and use empathic critique techniques.¹ Create own evaluation rubrics.</td>
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<td><strong>Present information, findings, and supportive evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.</strong></td>
<td>Draw or using graphic organizers of all types (including staff notation) to demonstrate understanding of musical examples. Design listening maps for different groups of people. Use music to prompt short technical writings describing what is heard.</td>
<td>Use of already prepared graphic organizers or manipulatives to show ability to hear, compare (same-different), or classify examples of musical elements, form, etc. Smartboards, picture exchange communication (PECS) and assistive technology may be needed.</td>
<td>Research and write critques, program notes, or biographies with representative score examples. Develop listening anthologies for varied audiences, to represent musical styles, genres, composers, time periods.</td>
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<td><strong>Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations</strong></td>
<td>All types of musical notation and composition software programs are appropriate. Also audio-visual sound production activities to create “found sound” or layered compositions (such as Orff activities).</td>
<td>Use simple computer programs and apps for the iPAD to foster music expression. Use icons and graphic scores to create sound stories (such as Boardmaker and Morton Subotnik’s music making software and apps)</td>
<td>Use digital notation programs and sound production programs to compose for a variety of purposes. Help students use MIDI interfaces to expand their music making options.</td>
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<td><strong>Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate</strong></td>
<td>Respond, perform or create using speech or music to communicate and demonstrate their command of musical terms including foreign language terms for dynamics, tempos, articulation and timbre markings). Use varied pitch and number systems (solfege, counting systems).</td>
<td>Speak orally or use adaptive communication devices to demonstrate understanding of musical elements. Gazing at the correct answer or pointing on a communicate grid is still a communicative task. Include similar answers but where one is more correct because of vocabulary or grammar used. Speech pathologist may be quite helpful if a student needs these adjustments as it may also meet speech goals.</td>
<td>Describe, sing, play, improvise, or compose for a variety of purposes. Advanced students could do detailed analysis of music as prompts for technical writing. Other options include having a student critics write for a school newspaper or send letters to the editor commenting on recent musical performances in the community.</td>
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¹ Empathic critique is the search to discover what has happened in the work. Since much of what happens in any creative endeavor is intuitive, capricious, and unintended; we naturally expect the unexpected and unintended to make significant contributions and make new insights possible. The empathic critique finds ways to allow the creator of the work to discover what has been noticed by others. The maker gets credit for the potential value of their own unintended outcomes (mistakes). The maker is made to feel empowered by self-awareness. The artist constructs new knowledge based on discoveries brought to light based on considerate questioning. The art studio class becomes a community of learning. (Bartel, M. 2013. Retrieved 7/4/2013 at [http://bartelart.com/arted/critique08.html](http://bartelart.com/arted/critique08.html).)
Table 2 Music Education Differentiation Based on Student Need*

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<th>Content</th>
<th>Readiness</th>
<th>Interest</th>
<th>Learning Profile</th>
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| • Use materials of varied reading levels  
  • Provide different manipulatives using photos, graphic drawings (icons), stick notation, and regular notation depending on student level (e.g. PECS materials)  
  • Front-load vocabulary with visuals reminders (such as word walls)  
  • Highlight single parts or important patterns  
  • Highlight text in one color and music left white (or opposite)  
  • Simplify content (give some students) | • Provide a range of materials  
  • Use interesting age-appropriate texts with simple musical structures (play party songs are a good example)  
  • Tie music to other learning themes in the school setting  
  • Provide a range of materials including examples that will be heard frequently in real-world exposure (popular, patriotic, scores from video games/TV/movie themes.)  
  • Link to student interests (culture, favorite artists, interesting composers) | • Vary teaching modes (auditory is always present but add visual, kinesthetic, tactile)  
  • Provide pre-teaching materials or extension materials that students can access in their classroom or library or online.  
  • Video or audio notes may allow additional repetitions (e.g. Digitally record public domain songs and burn to CD’s so students can check them out for home repetition) |
| Process | Tier activities: Allow non-specific music responses (e.g. non-verbal gesture or tracing icons, before requiring specific pitch/rhythm hand signs, playing, etc).  
  • Provide direct instruction for new material, tasks, skillsets.  
  • Be flexible with use of time if possible  
  • Set up learning contracts that may help students monitor their success within the group  
  • Explore use of para, teacher, therapist (SLP, PT, OT) for interdisciplinary work—(e.g. OT works on grasp—ask OT to help student learn to use woodblock grasping mallet in one hand and block in the other) | Encourage expert groups (good for high level students and autism students with Asperger interests)  
  • Create interest centers for classrooms, library, or online.  
  • Suggest APPS for independent study  
  • Allow independent learning on high-interest areas with encouraging support for areas that are difficult or low interest to student. | • Allow choices (e.g. move alone or with a partner)  
  • Tasks designed around his/her interests  
  • Provide RAFT options when possible. (RAFT-Role, Audience, Format, Topic).  
  • If possible, allow on-looker behavior coupled with private demonstrations of ability to a peer for sensitive or shy students (you can still monitor but it reduces stress)  
  • Encourage reflection and data collection so that students can understand their own learning profiles. |
| Product | • Encourage quality products. Strive for students to do their best within their ability level.  
• Encourage students to work for perfection of tasks where they show readiness.  
• Provide safe feedback and encourage students to risk mistakes on more difficult tasks. | • When possible allow choices of product. Encourage students to persevere toward a completed product.  
• Provide support that can enhance student products but do not minimize or bury student work within “professional” products. (For example, adding light harmony for uncertain singers or allow two peers to sing together; but not having students sing or play softly while professionals or a recording carry the performance. | • Preserve student work to demonstrate varied types of learning.  
• Use e-portfolios to encourage students to use self-reflection.  
• Encourage students to gather samples of products that support their learning preferences. (Such as, recordings, compositions, photos, etc.) |