Layering Music, Language and Literacy Components for Exceptional Learners

ISME, Porto Alegre: 22 July 2014

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Layers of Inclusion: Essential Questions

- **Music**
  - What types of music should we use to facilitate learning across all types of learners?

- **Language**
  - Since language is one of the primary tools for evaluating a student’s ability or disability, how can or should we use language for teaching “exceptional” learners across the continuum?

- **Literacy**
  - In Common Core and Core Arts curriculums, what role can music literacy play for inclusion?
  - What is musiking, musicalization, and where do these concepts fit in inclusion?
Layers of Inclusion: Some general principles

- **Music**
  - Clear examples of musical elements

- **Language**
  - Disciplinary Literacy Principles: Basic, Intermediate, Professional
  - Universal Design: Engagement, Representation, Expression (CAST)
  - Hierarchy/spiral: Non-verbal or individualistic; Basic; Intermediate, Professional
  - Intimate; casual, consultative, formal, frozen

- **Literacy**
  - Cognitive, Affective, Psychomotor—turn it backwards (Bloom et al)
  - Enactive, Iconic, Symbolic (Bruner)
  - Disciplinary Literacy through layered experiences (Shanahan & Shanahan)
Layers of Inclusion: MUSIC

- Choose simple **forms/concepts** yet age appropriate
  - Musical concepts as primary focus rather than text teaching other things
  - Complex music experienced in layers by elements
    - (me, me, ha, me, fo, sty, co)
- **FOCUS on Simple and Obvious Structures**
  - **SAME-DIFFERENT** and Similar...
  - Fab Four: TIME, FREQUENCY (pitch); TIMBRE; INTENSITY
  - Decode in layers
    - Global-elements; Segments-patterns; Distinct-genre specific
- Example: Rounds—layers of musical structures
  - Same: harmonic structure, meter, phrase lengths
  - Similar: Melody and rhythm (A Av)
  - **Different:** Melody (B); time rhythm; register
Iconic
Music: Layering for Success
“Oh, How Lovely is the Evening”

F F Bb F Bb F

Oh, how lovely is the evening, is the evening.

F F Bb F Bb F

When the bells are sweetly ringing, sweetly ringing.

F F Bb F Bb F

Ding dong, ding dong, ding, dong.
Layers of Inclusion: General Music

- **Language**: Functional Language Analysis (FLA)
  - Disciplinary Literacy Principles: Basic, Intermediate, Professional (Shanahan)
  - Universal Design: Engagement, Representation, Expression
  - Non-verbal Individualistic (meaningful to them); Basic but musically correct

- **BASIC Language**:
  - Body responses that are non-verbal: Gestures (enactive)
  - Common words first (same, different; higher, lower; shorter-longer sounds)
  - Intermediate educational terms—use and define them clearly
  - Professional language—don’t guard it as a secret, be accurate

- **LEVELS of LANGUAGE**: non-verbal, basic, descriptive, professional, code
  - Intimate, Casual, Consultative, Formal, Frozen
Layers of Inclusion: General Music

- **Literacy**
  - Cognitive, Affective, Psychomotor—turn it backwards
    - Move from psychomotor—to affective—to cognitive
    - Move from relatedness to autonomy to competency (Ryan and Deci-motivation)
    - Music is great for layering: move it; feel it; label it
  - Enactive, Iconic, Symbolic
    - Move it; graphic it; symbolize it
    - Experience; interpret; manipulate
  - Disciplinary Literacy through layered experiences
    - Round example
Layers of Inclusion: General Music

- **Literacy: Forms of literacy for the discipline and genre**
  - **Cognitive, Affective, Psychomotor**—turn it backwards (move, feel, know)
    - Layer experiences and adjust for learners: UD
    - Engagement, Representation, Expression
  - **Enactive, Iconic, Symbolic** *(Jerome Bruner)*
    - Move it; graphic it; symbolize it
    - Experience; interpret; manipulate
  - **Disciplinary Literacy**—through layered experiences
    - Examples: Call-Response; Question-Answer; Call-improvise; Ostinatos; Round; Part songs
    - Motivation: Competency, Autonomy and Relatedness *(Ryan and Deci)*
    - Collaboration (equality) or Cooperation (following)
Visual arts texts can be read and composed to enhance meaning making from print based text. Thus, visual arts can be used as another means to respond to printed text in ways that extend and expand learning-to translate across text types, to convey ideas in other ways, and to connect thinking across domains (Moxley, 2012, p. 264).
Visual art and music: Connecting thinking across disciplinary literacies

- Visual art and music for all types of learners
  - Learning to listen through visual art observation
  - Elements of design/Elements of music
  - Levels of observation/listening
  - Observing/Listening template

- Language
  - What do you see/hear? - What do you think/feel?
  - Responding - draw, move, gesture, speak, write

- Literacy
  - Part of a comprehensive definition of music literacy learning - LISTENING
New Core Arts Standards - grade 8

- CONNECTING
  - MU:Cn11.0.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- RESPONDING
  - MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.

- ANALYZE
  - MU:Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music.
Candido Portinari - Colhedores de Café 1935
Candido Portinari - Colheedores de Café 1935
References

Layers of Inclusion: Dory Jones
*Instrumental (strings)*
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- **Music**
  - Choose a variety of levels
  - Re-write music for ability:
    - Basic: simplify rhythms; write pitches an octave lower
    - Advanced: write it an octave higher for different position
  - Listen: recording selves and evaluating (self-awareness)
Layers of Inclusion: *Instrumental Language*

- Peer teaching and group collaboration
  - Advanced learners teaching peers helps them apply language to their own learning
  - Translate between basic, school and professional languages
    - Sectionals, student conductors, stand partners
  - Use vocabulary buzz-words daily for familiarity
Language: Working across the continuum

- Fab Four buzz-words brought to life with language and experience
  - **TIME**: beat, tempo, meter, rhythm
  - **FREQUENCY**: melody, harmony; intonation
  - **TIMBRE**: tone
  - **INTENSITY**: dynamics along with musical style
  - For example: articulation is really about the “timing of the intensity”
- **RUBRICS**: self evaluation using musical language
LITERACY

- Use assignments to encourage core standards and critical thinking.
- Encourage disciplinary literacy through self-evaluation
  - Math: quantify and document practice effort
  - Language: write about quality of music resulting from practice
  - Literacy: evaluating themselves (think, speak, write) like a musician
- Foster self-awareness and reflection in all learners using musical language
### Literacy: Practice Record Example

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<th>Saturday</th>
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**PRACTICE DUE Monday, November 11 (Answer questions 1, 2, 3 below in complete sentences)**

1. Describe how you practice difficult spots at home in the pieces we are playing from class.
2. What opportunities outside of class are you participating in to further your musical skills and how do they help?
3. Which measures in (name of piece) are you struggling with and how can you practice to make them better?
LITERACY is BRIDGING MUSIC AND LANGUAGE

- Psychomotor experiences: adding the tactile layer
- Bridging music and language: air-bowing with singing
- Clapping and counting rhythm out loud
- Any COMBINATION of singing (pitches or counting) while air-bowing or pizz.
- Use tactile aids as “cues” on top of visual literacy
  - Bow dots, corn pads, rubber bands, toy balls
Layers of Inclusion: Tim Jones  
BME, BM, MM [Estados Unidos], Doutorando em Música - UFRGS

**LAYERING AS APPLICATION OF SPIRAL THEORY (SWANWICK)**  
(PK-12 and beyond)

- Four levels of cognition in Swanwick’s Spiral Theory of Learning (1986)
  - Material, Expression, Form, Value  
    (exploratory manipulation of tools, consistent imitation, comprehension of form, comprehension of symbolism)
  - In *Musical Knowledge* (1994), Swanwick develops the idea of two consecutive ‘modes’ of musical functioning on each level: assimilation and accommodation, i.e. personal interpretation and cultural transmission

- Between each layer of the spiral lies an opportunity to integrate language and literacy concepts in music education

- Spoken and written language exercises can be created for students of all levels as bridges between the four levels of cognition
Layering as Application of Spiral Theory (Swanwick) (PK-12 and beyond)

GUIDING QUESTIONS TO INTEGRATE LANGUAGE AND LITERACY BETWEEN THE FOUR LAYERS OF SWANWICK’S SPIRAL OF MUSIC LEARNING

- MATERIAL-EXPRESSIVE (levels 1-2)
  - What have we done with the body to create these sounds?
  - What motions are effective (and ineffective) in creating ‘good’ sounds?

- EXPRESSIVE-FORMAL (levels 2-3)
  - What are the variables which create SAME/DIFFERENT in the music?
  - How is the musical structure reflected in the body? (How does the way we use the body change when the music changes?)
FORM-SYMBOLIC (levels 3-4)
- What is the expressive purpose of the musical/physical variations which we have identified?
- What are the aesthetic and emotional goals of our music-making? Do our physical motions accomplish these goals?

SYMBOLIC-MATERIAL (levels 4-1)
- What tension or difficulty exists in the body and mind when creating this music? How can we relax the body to experience this music more deeply and to produce this music more fully?
- What type of sound are we trying to create in this music? How can we use our body more precisely to create these sounds?
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Layers of Inclusion: Summary

- **Music**
  - All types of music can be used but music with obvious structures may work best.

- **Language**
  - We should use multiple levels and layers of language, but we should always include basic terms that explain music elements paired with professional level language. Using simple descriptive language without dumbing down, but also presenting professional terms that are precise and clearly represent disciplinary literacy.

- **Literacy**
  - Music literacy learning is best represented by a spiral learning hierarchy overlaid with balanced experiences between know-how (doing) and know-that (comprehension). And literacy should include physical (enactive), iconic, and symbolic representations of music.
  - Real musicking and musicalization experiences can actually expand literacy abilities.
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