Music and Literacy: Adaptations for Special Learners

PRESENTED BY
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DISCLAIMER: CO-AUTHORS THE MUSIC AND LITERACY CONNECTION, 2ND EDITION
Session agenda

- **Foundations:**
  - Common Core Standards: English Language Arts
  - National Core Arts Standards (Music)
  - Understanding by Design
  - Universal Design

- **Differentiation and Response to Intervention (RtI) or MTSS:**
  - Brain Based Practices
  - Differentiation
  - Application in music classrooms
“Literacy Standards for grade 6 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using THEIR content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in THEIR respective fields.”

*Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects, p. 3, 2010*
Language-Music Research


- **Working Memory transfers:** Gromko & Hansen (2009), Lucas & Gromko (2007)


- **Autism:** Russo (20010, 2009, 2008)
Explicit alignment: CC: ELA Standards

READING STANDARDS
Key Ideas and Details
Craft and Structure
Integration of Knowledge and Ideas
Range of Reading and Text Complexity

SPEAKING and LISTENING STANDARDS
Comprehension and Collaboration
Presentation of Knowledge and Ideas

LANGUAGE STANDARDS
Conventions of Standard English
Knowledge of Language
Vocabulary Acquisition and Use

Text Type and Purposes
Production and Distribution of Writing
Research to Build and Present Knowledge
Range of Writing

**Foundational Skills**
Print Concepts
Phonological Awareness
Phonemic Awareness and Word Recognition
Fluency
Parallels in Broad goals & Thinking Skills

Redefinition of “text” to include non-print media
(read, write redefined to include perform, analyze, compose, choreograph, draw, etc...)

While addressing arts learning!
Grade 4: Key Ideas and Details (Reading: Literature)

**CCSS.ELA-Literacy.RL.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**CCSS.ELA-Literacy.RL.4.2** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**CCSS.ELA-Literacy.RL.4.3** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
...and Core Music Standards

**CREATING**
1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic ideas and work
3. Refine and complete artistic work

**PERFORMING**
4. Analyze, interpret and select artistic work for presentation
5. Develop and refine artistic techniques and work for presentation
6. Convey meaning through the presentation of artistic work

**RESPONDING**
7. Perceive and Analyze Artistic Work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

**CONNECTING**
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works to societal, cultural and historical context to deepen understanding
Understanding by Design

- Worth Being Familiar With
- Important to Know and Do
- ENDURING Understanding

PLANNING BACKWARDS
Understanding by Design

- **BIG IDEA:** Language and Music both support literacy for ALL learners

- **Enduring Understanding:** Research continues to support relationships between language and music for literacy development

- **Essential Questions:** Using the right questions to meet student learning needs
Essential Questions: Overview

- What are current best practice instructional designs?
  - UbD, Universal Design

- How can we differentiate according to Tomlinson?

- Can CORE ARTS be adapted for differentiation?
  - Create, Perform, Respond, Connect
  - Content, Process, Product or Readiness, Interest, Profile

- Core Arts relation to Common Core
Strategic planning in education?

- Vision, Mission, Goals
- Program planning in Music Education: Theme, Scope, Selections
- CORE ARTS is based on this design!!!
Universal Design for Learning: CAST

- Multiple Means of Representation: Input
- Multiple Means of Action and Expression: Output
- Multiple Means of Engagement
- Document the Response to Intervention
A new, old working principle: “The NCLB reality check”

- Tier 1 (80%)
- Tier 2 (15%)
- Tier 3 (5%)
MUSIC EDUCATION
DIFFERENTIATION

- Lower Level Learners
  - Need direct instruction with exact repetition
  - Need support and time
  - Need specific feedback with extra modeling

- Higher Level Learners
  - Need direct instruction with options for independent learning
  - Need acceleration or enrichment
  - Need strategies for empathic critique for self and others to provide specific feedback
PRIMARY AREAS for RtI/MTSS:

Reading-Literacy
- Choral Music: Pros and Cons
- Global-Big picture
- Segments-Patterns
- Distinct-Refinement

Behavior
- Choral Learning Experiences
- Expectations
- Routines
- Repetition and refinement
Content: Music

- Distinct
- Segments
- Global
- Texture, vocal instrumental
- Families or qualities
- Individual instruments or voices

- Beat, tempos
- Meter groupings/Rhythm patterns
- Distinct note values

- Pitch contours
- Pitch patterns
- Distinct pitches

- Time

- Frequency

- Intensity

- Timbre

- Loudness changes
- Accent
- Articulation (timing plus intensity aspects)
Music Curriculum

Affect (all tiers)
Feeling engaged or distanced by success or difficulty in music experiences

Content
- Simplified content: Easily recognized exemplars of single music elements and concepts which are simple but represent age-appropriate content
- Challenging content: Obvious and obscure examples; multi-level analysis

Process
- Cognitive Process: Direct instruction uses focused planned experiences for decoding, labeling, classifying, skill development
- Associative Process: Facilitation and/or independent practice. Students decode while instructor adds additional information to aid comprehension, skill or interpretation.

Product
- Represents basic understanding and functional skill levels of performance or re-creation of music
- Comprehensive understanding with high level of detail, accuracy of skills, mastery of content to allow innovation and creation in music

Affect (all tiers)
Feeling engaged or distanced by success or difficulty in music experiences
Music Education Differentiation: Based on Student Need (Tomlinson & Imbeau, 2010)

<table>
<thead>
<tr>
<th></th>
<th>Readiness</th>
<th>Interests</th>
<th>Learning Profile</th>
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<tbody>
<tr>
<td><strong>Content</strong></td>
<td>Simplify or Challenge</td>
<td>Restricted Expanded</td>
<td>Singular Multiple abilities</td>
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<tr>
<td><strong>Process</strong></td>
<td>Direct Instruction Add discovery</td>
<td>Choices</td>
<td>Strengths Strengths/Mixed</td>
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<td><strong>Product</strong></td>
<td>Simplified/Part Literature or own creations</td>
<td>Favorites/Simple Advanced/Profess.</td>
<td>Group and individual portfolios</td>
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<td>Anchor Standard for CORE ARTS</td>
<td>Sample Typical Music Activity</td>
<td>Adaptation for lower level learners</td>
<td>Adaptation for high achievers</td>
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<td><strong>MUSIC--PERFORM:</strong> Rehearse, Evaluate, Refine: Develop, evaluate and refine personal or ensemble performances individually or in collaboration with others. Common Core ELA: LVS1 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. Bourdons 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. Encourage them to CREATE, even in Perform, Respond Anchors</td>
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See handout for continued samples.
Find your people:

- Higher Education personnel such as Elaine Bernstorf: Elaine.bernstorf@wichita.edu; 316-978-6953

- Consulting,

- Pre-service and In-service: Ask to attend literacy training PD

- Materials, Articles, Discussions: ASCD Educational Leadership

- Research and best practice information: CAST

- Administrators: What are they reading

- Teachers, SLP, OT, PT, and Behavior and Literacy Specialists
Locate your model of RtI or MTSS Resources:

- **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.)
- **Tech Resource**: Music For All: iPad (on Facebook—new group)
Your Turn: Steps to Success

- Know your students: Observe, Ask, Observe, Learn
- Know your music: Content
- Know instructional learning levels and instructional sequences
- UNDERSTANDING BY DESIGN: UbD for Core Arts
  - BIG IDEA; Enduring understandings; Essential Questions
- Universal Design: Can apply our old 9 standards
- Differentiated instruction:
  - CONTENT, PROCESS, PRODUCT
  - Readiness, Interests, Learning profiles
- MTSS as appropriate: Literacy and Behavior plans
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NAfME: Exceptional Learners SRIG