Implications of Inclusion: Don’t be Outwitted

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Outwitted

• He drew a circle that shut me out—Heretic, rebel, a thing to flout. But love and I had the will to win; We drew a circle that took him in.

Edward Markham
In’s and Outs of Inclusion

• Interference or Opportunity?
  – Policies (Federal, state, district, local)
  – Open and closed programs
    • Know yourself and know your school

• Creative interventions
  – Be prepared: know processes and procedures
  – Get partners: professionals and parents
  – Implement best practice instructional strategies
Information giving and getting

• Get important information while maintaining confidentiality:
  – Give the right impression:
    • Be supportive and respectful of the child, not frustrated
  – Get to the right person:
    • parent/guardian, appropriate professional
  – Give and get information appropriately:
    • *talk* confidentially unless the parent prefers texts or emails
Information becomes Initiative

• Pay attention to important information
  – Be interested and informed
• Initiate and invite positive communication
  – Informances
  – Web presence
  – Newletters
• Initiate solutions that work and inform others
• Invite yourself into opportunities
  – Pre-assessment intervention team
  – Attend special education trainings if possible
Initiative

- Ask specific questions about specific observed behaviors if you need information
  - If IEP information is not provided, ask questions: make friends with the special education teachers, counselor, SLP, OT, etc.

- Show that you want to keep the student involved in your program

- Collaborate for appropriate inclusion ideas for a specific child
Integrity

• Placement Integrity
  – Don’t insult the students or the program
  – Include through real music experiences

• Process Integrity
  – Process teaching versus product teaching
  – Be realistic by identify learning strengths
  – Be aware of Bruner (enactive/iconic/symbolic)
Instruction

• Inclusive instructional strategies
  – Universal design— MUSIC ELEMENTS at the core
    • Same and different
    • Enactive, iconic, symbolic
    • Spiral curriculum: global to specific
  – Differentiated Instruction
    • Keep the MUSIC central but allow for varied inputs and outputs
• Intuition develops from information
  – Be informed
• Intuition is not a substitute for good planning
• Don’t expect students to “intuit” in your program
  – Develop procedures, teach them, use them
• Don’t ignore your intuition
  – Especially regarding illness or safety
Integration

• Perceptual integration:
  – Mix it up—See what you hear; Hear what you move; move what you see;
  – Identification and categorization problems are often perceptual differences—be considerate

• Arts Integration:
  – Use one art form to assist with another
  – Drawing, dancing, acting
Individualism

- Differentiated instruction
  - Be aware of individual learning styles
  - Students with the same disability “label” will have very different behaviors
  - Respond to behavioral differences more than labels
Intention

• Consider the intention of your music program?
  – Compliance?
  – Competency evidenced by
    • Performance reputation.... Or
    • Conceptual understanding
    • Music appreciation and continued involvement
• A community of compassionate learners?
Intensity

• Vary the intensity and pacing of lessons to meet student needs

• Intensity and urgency may totally overstimulate some and

• shut other students down
Institution

• Don’t institutionalize your teaching, adapt:

  – *Fair is not treating everyone the same, it is giving everyone what he or she needs...*
    – Richard Lavoie
Involvement

• Pay attention to any musical response by students—use those responses to invite involvement.

• Involve paraprofessionals in the musical activities
Irrelevant?: Eliminate it

• Keep the input simple:
  – One direction at a time with simple vocabulary
  – One musical concept at a time

• Keep MUSIC as the focus

• Don’t create unmeaningful or irrelevant activities for students with disabilities
Intersperse the Intricate

• The music can be sophisticated but focus on one concept at a time
• Add more intricate concepts and skills to simple and successful activities in layers or sets
  – Movement
  – Music
 Interruptions

• Be prepared for interruptions—they will happen
  – Set up simple routines that the class can maintain if you need to help a special needs student
    • Use visual schedules for students who need them
    • Prepare visual materials that help guide activities
    • Keep paraprofessionals engaged—allow them to team teach with you if appropriate
Avoid Intimidation

• Don’t be intimidated by what you don’t know. Learn how to ask questions of parents and find professional mentors to help you.
Don’t use intimidation: in can backfire

- Intimidation seldom inspires inclusive responses. If you want to build a community that includes you—don’t model intimidation—otherwise you will become the outsider.
Inspire Advocacy

• Real inclusion will result in a sense of community and compassion that will inspire advocacy for your program beyond your greatest imagination.

• In most cultures, music is meant to be an activity of inclusion—shouldn’t it be in our schools, too?
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— Edward Markham, 1913
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