

Impacts of Inclusion on Music Education for Children with Special Educational Needs

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Introduction

After the Second World War, the education for children with special educational needs experienced the Normalization movement in Northern Europe, the Integrated Education in Western Europe, the Mainstreaming Education and Regular Education Initiative in USA. Since the publication of UNESCO's Salamanca Statement, inclusive education movement has been endorsed internationally for the last two decades.

*Inclusion and participation are essential to human dignity and to the enjoyment and exercise of human rights. Within the field of education, this is reflected in the development of strategies that seek to bring about a genuine equalization of opportunity. Experience in many countries demonstrates that the integration of children and youth with special educational needs is best achieved within inclusive schools that serve all children within a community.*¹¹¹

It impacts all educational practices for children with special educational needs. For schools, this means that teachers now face a wider range of learners and a greater responsibility to diversify their instruction.¹¹² For music teachers, they also have a responsibility to adapt their traditional teaching methods and materials. In the last two decades,

¹¹¹ *The Salamanca Declaration and Framework for Action*, Paris: UNESCO, 1994.

¹¹² Abramo, J.: Disability in the Classroom: Current Trends and Impacts on Music Education, *Music Educators Journal* 99, 2012, iss. 1, p. 39–45.

enormous research on the principles and practices relating to the inclusive education has been completed. For example, Salvador identified and described common features or approaches of successfully integrated general music, instrumental, and choral programs and summarize these findings specifically with regard to their utility in school and community choral settings, with the aim of illustrating how choral directors might better include singers with special needs in their choirs.¹¹³

Music education in inclusive classroom

Using various teaching methods

Music teachers can offer successful experience for these students by giving clear, simple directions, using consistent classroom management, and wording directions positively. Music educators and therapists Mary S. Adamek and Alice-Ann Darrow, for example, say: “Asking students to do something is a more positive approach than telling them don’t do something – ‘Watch me’ instead of ‘Don’t bury your head in the music.’”¹¹⁴ Similarly, music educators Alice M. Hammel and Ryan M. Hourigan suggest that for students with learning disabilities, teachers can make accommodations by attending to the modality, pacing, size, and color of the instruction and materials. They recommend that teachers use all modes – kinesthetic, visual, aural, tactile, and so on – when introducing new material, slow instruction down, enlarge music and other materials, and use different colors to help students’ process information.¹¹⁵

Some suggestions were made by Abramo about the “People-first language”. He illustrated how it was applied to music teaching. He gave a figure about *Some Examples of People-First Language* which I think it can be applied by not only music teachers but every teacher.

Find appropriate resources

Abramo showed a figure about *Resources for Educators Seeking to Adapt Musical Instruments and Make Other Accommodations for Students* in his article.¹¹⁶ It could help music teachers to find new instruments and techniques for special students to enable them have a new repertoire.

¹¹³ Salvador, K.: Inclusion of People with Special Needs in Choral Settings: A Review of Applicable Research and Professional Literature, *UPDATE: Applications of Research in Music Education* 31, 2013, iss. 2, p. 37-44.

¹¹⁴ Adamek, M. – Darrow, A. A.: *Music in Special Education*, Silver Spring: American Music Therapy Association, 2010.

¹¹⁵ Hammel, A. – Hourigan, R.: The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education, *Arts Education Policy Review* 112, 2011, iss. 4, p. 174-179.

¹¹⁶ Abramo, J.: Disability in the Classroom: Current Trends and Impacts on Music Education, *Music Educators Journal*, 2012, iss. 99, p. 39-45.

He also suggests that music teachers can modify their instruction in notation to accommodate students with disabilities. Teachers can register for a free online course to learn the basics of braille notation at <http://www.brl.org/index.html> and can download free software to translate standard notation into Braille at <http://delysid.org/freedots.html>.¹¹⁷ In addition, Fitzgerald offered the information found on the Internet for teachers and parents who work with students with disabilities, such as Autism and PDD Support Network. „Tips for Working with Teachers“, www.autism-pdd.net, Council for Exceptional Children site, with information about many different types of learning disabilities, www.cec.sped.org, LD Online site, with information, tips, lists, and definitions for parents, teachers, and other professionals, www.ldonline.org.¹¹⁸

With the development of inclusive education throughout the world, many books and research reports are published. The *Music in Special Education* is one of the most important for music teachers, which includes updates on special education law, inclusion principles and practices, teaching strategies, and chapters focusing on students with behavior disorders, cognitive disabilities, communication disabilities, vision loss, hearing loss, and physical disabilities. Music educators and music therapists who work with students with mild or moderate disabilities in typical K-12 schools will find this book most helpful. It gives solid recommendations for successful inclusion of students with a variety of disabilities.¹¹⁹

Cooperate with special educators and children's parents

On the way to successful inclusion, music teachers must collaborate with other educators, administrators, and parents of children with special needs. Nordlund discusses the implications of inclusion in education for the study and teaching of music. Regardless of interpretation, inclusion is labor-intensive and must receive administrative support and schoolwide cooperation in order to work, that is, ensuring learning success for all students as well as meeting individual needs.¹²⁰ *Music in Special Education* also includes excellent strategies for collaborating with special educators and music therapists. Collaboration is an often-overlooked key to successful inclusion.¹²¹

In the research by McCord and Watts, it presents information on how music teachers and special educators can help students with disabilities. The best resource for a music teacher is the special educator in his school and the information in each students' IEP

¹¹⁷ Ibid.

¹¹⁸ Fitzgerald, M.: „I Send My Best Matthew to School Every Day“: Music Educators Collaborating with Parents, *Music Educators Journal* 92, 2006, iss. 4, p. 40–45.

¹¹⁹ McCord, K.: Book review: Music in Special Education, *Music Educators Journal* 93, 2006, iss. 2, p. 20–20.

¹²⁰ Nordlund, M.: Finding a Systemized Approach to Music Inclusion, *General Music Today* 19, 2006, iss. 3, p. 13–16.

¹²¹ Adamek, M. – Darrow, A. A.: *Music in Special Education*, Silver Spring: American Music Therapy Association, 2010.

including two part of *Curriculum Access: Universal Design for Learning and Learning for All*. It was illustrated how teachers can use the principles of Universal Design for Learning (UDL) to help all students learn.¹²²

With the increased number of students with disabilities, music teachers also need to realize that the communication with the parent of these kinds of students is another crucial work. Fitzgerald presented information on how to build a bridge between the music educator and the parent of a student with a disability to achieve success. He summarized some strategies such as contacting the student's parents to introduce yourself, the KISS Method for communicating with parents, showing parents your care about the student, always sharing something positive, and a few words on fairness and students with disabilities. And he also showed some questions for the first conference with a parent and other resources about students with a disability.¹²³

Music teacher education

With the increased number of students with special needs in music classes, the inclusive education requires music teachers to understand the students' needs, adapt instruction, and seek help from other professionals. Music teacher educators must begin to incorporate the topic "Zero Reject" within the framework of methods classes and provide expanded opportunities for professional development in this area for in-service music teachers.¹²⁴ Such efforts will enable music teachers to feel more prepared to teach children with special needs in an included or self-contained classroom.¹²⁵

In music teacher education, it should enable music teachers: To follow protocols and seek help from trained professionals within a school district; To be educated about the general characteristics of specific disabilities (e. g. if there are several students with autism, learn about typical behaviors and characteristics of children with autism);¹²⁶ To design intervention strategies and classroom accommodations to support the student's learning in music class. Use music that is age appropriate and music activities with which the student can be successful.¹²⁷ To attend the IEP planning meeting; This will enable music teacher to be in contact with special educators, therapists, and social workers who can assist with challenges that arise in the music classroom. Hammel and Hourigan suggest

¹²² McCord, K. – Watts, E. H.: Collaboration and Access for Our Children: Music Educators and Special Educators Together, *Music Educators Journal* 92, 2006, iss. 4, p. 26–33.

¹²³ Fitzgerald, M.: „I Send My Best Matthew to School Every Day“: Music Educators Collaborating with Parents, *Music Educators Journal* 92, 2006, iss. 4, p. 40–45.

¹²⁴ York, J. L. – Reynolds, M. C.: Special education and inclusion, in: Sikula, J. (ed.), *Handbook of Research on Teacher Education*, New York: Simon and Schuster/Macmillan, 1996, p. 820–836.

¹²⁵ Hammel, A. – Hourigan, R.: The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education, *Arts Education Policy Review* 112, 2011, iss. 4, p. 174–179.

¹²⁶ Adamek, M. – Darrow, A. A.: *Music in Special Education*, Silver Spring: American Music Therapy Association, 2010.

¹²⁷ Ibid.

music educators must encourage collegiality to strengthen the support system around our music students with special needs. This collegiality includes advocating for access to information that will assist music teachers in instructing students with special needs and sharing information with everyone in the educational community.¹²⁸

To be aware that there is a difference between LRE (Least Restrictive Environment) in theory and in practice; This challenge is why music educators must advocate for the appropriate placement of a child with special needs. This may mean adjustments to the child's schedule, the class size (and arrangement), or the types of support a child needs to be successful (along with the other children) in a music classroom.¹²⁹

Hammel & Hourigan emphasize it is important that the basic framework of special education be included and embedded into our methods instruction (for preservice music educators) and professional development (for in-service music educators) to help arts educators understand their role in the education of children with special needs. It is critical that music educators are aware of current issues in both general and special education, as well as how these relatively global issues affect their daily teaching.¹³⁰ In addition, in Russell-Bowie's research, he reports the findings of a study involving 138 NSW preservice generalist teachers and compares them with similar findings from a similar group of students from a previous study. Finally, he suggests that to empower and encourage preservice teachers to develop their personal confidence and competence in music is a current and daunting challenge facing music educators and must be backed up by universities providing more time and priority for music education in teacher education courses. It must be ensured that primary teachers are given more opportunities to be effectively trained prior to becoming full time teachers.¹³¹

Conclusion

By going outside the music education profession, we can find many tried-and-true strategies that will also be useful in music classrooms. Above all, having a consistent approach among teachers for individual students with special needs will enable all students to learn, and successful instructional strategies are not out of reach.¹³² Although inclusive education

¹²⁸ Hammel, A. – Hourigan, R.: The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education, *Arts Education Policy Review* 112, 2011, iss. 4, p. 174–179.

¹²⁹ Webber, J.: Responsible inclusion: Key components for success, in: Zionts, P. (ed.), *Inclusion Strategies for Students with Learning and Behavioral Problems*, Austin [TX]: Pro-ed, 1997, p. 4–29.

¹³⁰ Hammel, A. – Hourigan, R.: The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education, *Arts Education Policy Review* 112, 2011, iss. 4, p. 174–179.

¹³¹ Russell-Bowie, D.: A Ten Year Follow-Up Investigation of Preservice Generalist Primary Teachers' Background and Confidence in Teaching Music, *Australian Journal of Music Education*, 2010, iss. 2, p. 76–86.

¹³² Nordlund, M.: Finding a Systemized Approach to Music Inclusion, *General Music Today* 19, 2006, iss. 3, p. 13–16.

practice was not easy to implement, it is exactly the reality and the future of education. Music education should be prepared to play an important role in inclusive education.

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Abstract

With the current worldwide trend of inclusive education, music education needs to face the challenge that more and more students with special needs have joint music classes. Through literature review, this article discusses the music education in inclusive classroom and music teacher education. Above all, although inclusive education practice was not easy to implement, it is exactly the reality and the future of education. Music education should be prepared to play an important role in inclusive education.

Dopady *inkluzie* na hudební výchovu dětí se speciálními vzdělávacími potřebami

Abstrakt

V rámci současného celosvětového trendu inkluzivního vzdělávání se musí také obor hudební výchovy vyrovnávat s faktem, že stále více studentů se speciálními potřebami navštěvuje hodiny hudby. S přihlédnutím k aktuální literární produkci na dané téma článek diskutuje problematiku hudební výchovy v procesu inkluze a vzdělávání učitelů. Ačkoliv implementace inkluzivní výchovy nebyla jednoduchá, budoucnost vzdělávání patří právě jí. Hudební výchova by měla být připravena hrát důležitou roli v procesu inkluzivního vzdělávání.

Key Words

Music education; inclusive education; music teacher education.

Klíčová slova

Hudební výchova; inkluzivní vzdělávání; vzdělávání vyučujících hudby.