

# Differently - abled:

*Instructional Strategies  
for*

*Diverse Learners*

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## ★ What the teacher

### needs to know:

- ★ • who they are as person, recognizing their knowledge and experience level as well as attitudes
- ★ • who their students are -- culturally, developmentally, cognitively, psychologically
- ★ • what to teach - skills, concepts, perceptions, awareness, habits
- ★ • how to present information in a manner that befits the student population and teacher personalities
- ★ • when to schedule events, both classroom and otherwise
- ★ • why music education is powerful

## ★ What the students want (regardless of

### age):

- ★ • to not be bored
- ★ • to not be embarrassed
- ★ • to not feel threatened
- ★ • to be liked (even jr. high kids!)
- ★ • to have options
- ★ • to be accepted
- ★ • to have predictability
- ★ • to be noticed according to their level of security and need for attention
- ★ • to find one good reason to go to school
- ★ • to feel connected to something

## Model Music Programs for the Inclusion of Students with Disabilities

To have model music programs . . . we must have:

1. Model administrators
2. Model music classrooms
3. Model music teachers and therapists

What makes model *administrators* . . . ?

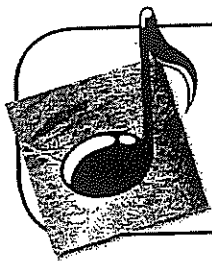
1. Administrators who are willing to involve the music teacher in placement decisions.
2. Administrators who provide additional planning time for teacher collaboration and adapting instructional materials, and if at all possible, individualized instruction.
3. Administrators who know and understand disability incidence data and "natural proportions," and consequently, effectively schedule students with disabilities into the music classroom.
4. Administrators who budget for mainstreaming.
5. Administrators who provide inservice training for music teachers who mainstream students with disabilities.
6. Administrators who believe in and demonstrate enthusiasm for mainstreaming as well as those who model appropriate attitudes toward persons with disabilities.

What makes model *music classrooms* . . . ?

1. Music classrooms that are physically accessible to all students.
2. Music classrooms that include adaptive technology, instruments, music and other teaching materials.
3. Music classrooms without attitudinal barriers.

What makes model *teachers and therapists* . . . ?

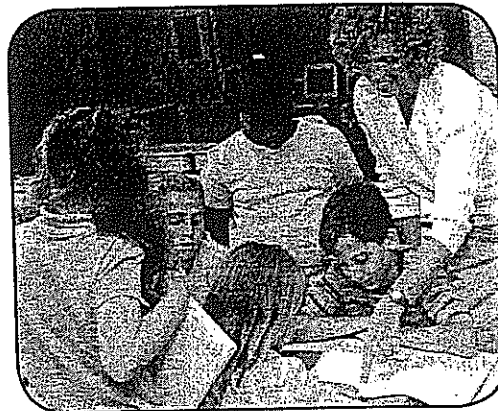
1. Teachers/therapists who *want* to work with students who have disabilities and who have appropriate attitudes regarding disability issues.
2. Teachers/therapists who understand a student's disability such that instructional strategies can be adapted appropriately.
3. Teachers/therapists who are flexible and creative.
4. Teachers/therapists who have the time to implement individualized instruction when needed.
5. Teachers/therapists who believe in collaborative communication with their special education colleagues and with parents.
6. Teachers/therapists who can effectively implement peer support -- who know how to use students as solutions.
7. Teachers/therapists who can monitor and facilitate interactions between students with disabilities and their peers.
8. Teachers/therapists who are able to identify a student's abilities as well as his or her *disability*.
9. Teachers/therapists who are knowledgeable about the various technological devices that may be used in the music classroom to assist students with disabilities.
10. Teachers/therapists who are able to task analyze musical and social behaviors.



# Inside the *Music* Classroom

## Rights and Responsibilities for Educators and Students

### *Instilling Civility, Community, Citizenship in the Music Classroom*

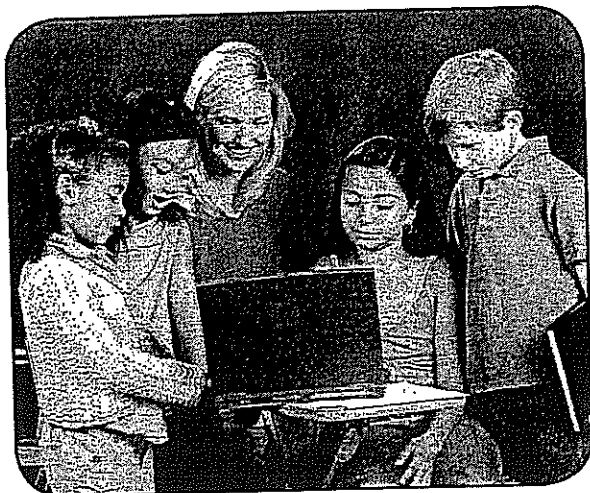


**Patricia Bourne**

**M**y students know that I love to teach. I tell them so on a regular basis, particularly at the beginning of the school year. They enter the music room with faith that I'm there, ready to greet them and get started. They also know that managing or dealing with student misbehavior is something I most *sincerely* dislike. (I tell them that, as well.)

Don't get me wrong, I enjoy the challenges that come with establishing a classroom that encourages participation, adherence to a few simple rules of conduct, and respect for the people and equipment in the room. It's exciting to witness students working together toward a common goal by supporting each other and adjusting to the learning styles of classmates. Finding the balance between being in charge as a teacher and allowing students to take responsibility for their own learning and that of their peers is a rewarding part of the effective educator's reality.

What I do not like is taking the time to correct or redirect behavior that disrupts learning or, worse, jeopardizes the emotional safety and security of others. When most of the students in the class are doing their jobs—learning and participating—but one, two, or three students exercise a different agenda, it's difficult to hold my emotions and (normally) pleasant disposition in check! My first reaction is "Hold on! What can *possibly* inspire that student to mess things up like that?"



If disruption is something I want to avoid, a system of norms must be communicated, practiced, addressed, readdressed, continuously modeled, expected, reviewed, and evaluated. These norms provide the framework that my students and I need to be able to do our jobs to the best of our abilities. Although I'm ultimately the adult in the room and therefore "the boss," I've learned that even the best teachers find it difficult to be effective when chaos reigns or personal agendas from misguided students infest the learning environment.

If I believe students have the right to learn and participate in music class, free of stress, interruption and ridicule, and that I have the right to teach in an environment that functions pro-

ductively, I must establish a culture, community, and citizenry of people who know what to do, how to do it, and why to do it. It comes down to knowing what **rights** my students' can and should expect, as well as, their personal **responsibilities** for contributing in a positive manner.

How is this done? Community is established through communication, plain and simple. Students want to know what they can expect and why participation is worthy of their energy and effort. Without something to gain students can and do check out mentally. Beyond offering quality instruction, a vital part of our job as educators is to help students realize that they have rights and responsibilities as citizens in a community. Since we normally see all of the students in the school, the music classroom is an ideal place to begin that process.

At my school, we have published Rights and Responsibilities that address multiple levels of coexisting at Canyon Creek Elementary. I have relied on these when addressing student behavior. These guidelines help keep misbehavior from getting personal—it's no longer Mrs. Bourne's rules of conduct, but instead it's Canyon Creek's. Our students—99% of them, that is—understand that this is how things function at our school.

Giving a nod to those teachers and administrators who authored these guidelines a number of years ago, these five R's and R's include:

I have the **right** to be valued, respected, and accepted in this school.

I have the **responsibility** to be considerate and tolerant of others.

I have the **right** to express my feelings, opinions, and ideas.

I have the **responsibility** to use quality language and show respect.

I have the **right** to learn and study in a quiet, productive environment.

I have the **responsibility** to work independently or in cooperation with others and to do the best I can.

I have the **right** to be safe while traveling to and from school and during the school day.

I have the **responsibility** to be careful and use self-control.

I have the **right** to use school supplies and equipment and my personal property.

I have the **responsibility** to use the supplies, equipment, and property safely.

So, if 99% of the students adhere to this code, what about the 1% who don't? Well, that's a whole other article by itself! In the end, my number-one job is to keep students safe: learning cannot occur if students are in emotional, intellectual, or physical danger. In addition, teaching becomes a struggle. After all, teachers are human too.

Barbara Colorose is quoted as stating:

"If kids come to us (educators/teachers/directors) from strong, healthy, functioning families, it makes our job easier. If they do not come to us from strong, healthy, functioning families, it makes our job more important."

In our music classrooms, we have the critical right and responsibility to teach civility and citizenship. Students need us to maintain our focus on establishing a cooperative community. Doing so makes teaching a pleasure and allows powerful learning to occur. It's definitely worth the time to take our R's and R's into your classroom or establish your own.

Colorose, B. as quoted in *The Gigantic Book of Teacher's Wisdom*, edited by Erin Gruwell, New York: Skyhorse Publishing, 2007.

I Don't Care If the Rain Comes Down

American Folk Song

①

Musical notation for the first line of the song, featuring a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

I don't care if the rain comes down, I'm gon-na (dance) all day,

Musical notation for the second line of the song, continuing the melody from the first line.

I don't care if the rain comes down, I'm gon-na (dance) all day.

Musical notation for the third line of the song, continuing the melody.

Hey, hey, car-ry me a-way, I'm gon-na (dance) all day,

Musical notation for the fourth line of the song, continuing the melody.

Hey, hey, car-ry me a-way, I'm gon-na (dance) all day.

To Stop the Train

From Stage and Music

Musical notation for the first line of the second song, featuring a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody includes eighth and quarter notes.

To Stop the train in cases of e-mergency - pull on the cha-in

Musical notation for the second line of the second song, continuing the melody.

pull on the Ch-ain Pe-nal-ty-for im-pro-per use five pounds!

# "Pat on the Back"

(source unknown)

You did a fine job\_ you did a good job\_ so give your-self 'a pat on the back\_

What you did was real-ly grand\_ so give your-self a

great big hand. You did a fine job\_ you did a good job\_ so give your-

self a pat on the back so give your friend a pat on the

back so give your-self a (pat) on the back!

## Jump Jim Joe American Folk/adapted by Gradi L. Goodwin

Jump, jump, jump Jim Joe. Shake your head and nod your head and

tap your toe. 'Round, and round, and round you go, \*now you

(find an-oth-er part-ner) and you jump Jim Joe!\*