

A COURSE TO PREPARE UNDERGRADUATE MUSIC EDUCATION STUDENTS FOR
TEACHING AUTISM SPECTRUM DISORDER

By

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Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL FULFILLMENT OF

THE

REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS IN MUSIC EDUCATION

Liberty University

April, 2022

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Liberty University, Lynchburg, VA

April, 2022

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ABSTRACT

In the field of music education, Autism Spectrum Disorder has become an area of importance requiring more thought and intentionality from teachers than normal lesson planning expectations. Because music educator programs only offer courses that cover the whole spectrum of special needs and do not focus on autism specifically, music educators are finding themselves unprepared to create music lessons that can accommodate learners with such a unique spectrum of learning abilities. Many college curriculums offer special needs courses that focus on all aspects of special education that can be found in music education but very rarely for autism as a whole. Because the autistic spectrum has a vast array of symptoms, these needs must be met through the use of an individualized education plan also. Music educators need a working knowledge of Autism Spectrum Disorder and how to create a fun-loving environment for these types of students. The research in this project explored Autism Spectrum Disorder and provided suggestive strategies for how to develop relationships with students. In particular, the curriculum project was designed with the undergraduate music student in mind and offered music educators the chance to focus on a specific disability that has such a vast spectrum.

Dedication Page

I dedicate this curriculum project in memory of my mother, Judith Kay Whitmer. Thank you for being my biggest cheerleader. I wish that you could be here to celebrate this special day. I know you looking down from heaven and rejoicing with me. To my dad, Julie, and Mark who have always stood by me, loved, and supported me through this musical journey. I would not want to celebrate this day with anyone else. I love you so much and am thankful you are in my life. I thank God for loving just the way I am and helping me through this process. Gott sei die Ehre.

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LIST OF ABBREVIATIONS

ASD- Autism Spectrum Disorder

IEP- Individualized Educational Plan

IDEA- Individuals with Disabilities Education Act

TEACCH- Treatment and Education of Autistic and Related Communication-Handicapped Children

ABA- Applied Behavior Analysis

DSI- Dysfunction in Sensory Integration

CBT- Cognitive Behavior Therapy

CAM- Complementary and Alternative Medicine

DTT- Discrete Trial Training

KISS-Keep It Succinct and Simple

NASM- National Association of Schools of Music

AMTA-American Music Therapy Association

CHAPTER I: INTRODUCTION

Music educators are given the unique privilege of teaching a wide variety of students and many of those require special assistance. How often have educators considered what it would be like to have Autism Spectrum Disorder? How often have educators considered how difficult it would be if they could not communicate? The role of a music educator is to give instruction to all students, no matter their skill level. At some point during the teaching day or week, music teachers will come in contact with Autism Spectrum Disorder (ASD) and will need to make accommodations laid out by their Individualized Educational Plan (IEP)/ 504. The Individuals with Disabilities Education Act states, “Music is specifically mentioned in the language of IDEA as being an integral part of the education of students with ASD.”¹ Students with autism have the capacity to participate in music instruction and are required by law to receive an education. Music educators are required by law to instruct autistic student’s yet feel a sense of unpreparedness to fulfill the requirements of teaching Autism Spectrum Disorder due to the wide range of symptoms and severity. It is possible that the average American misunderstands autism, believing autism to be universal in that all students behave and learn the same. It is true that many with ASD have restricted and disruptive behaviors.

Currently, music education programs lack courses designated to prepare music educators to face the challenges of ASD. Music educators lack the knowledge and practical experience to teach such a diverse group of students and have an obligation to teach music to a diverse group of students. Alice M. Hammel and Ryan M. Hourigan share in *Teaching Music to Students with*

1. The Condition of Education - Preprimary, Elementary, and Secondary Education – Elementary and Secondary Enrollment - Students with Disabilities - Indicator May (2020). Accessed November 21, 2020. https://nces.ed.gov/programs/coe/indicator_cgg.asp.

Special Needs: A Label-Free Approach, “As music teachers, we have both the right and responsibility to educate all students in our schools.”² Not only is it the music educator’s responsibility to teach all students no matter their status, but it is a music teachers’ responsibility to understand the individual student’s Individualized Education Plan (IEP)/504 and the challenges they face when it comes to learning. “Focusing on these challenges may allow music teachers to simplify their instructional strategies and deliver higher quality instruction to students.”³

In order to face the challenges of Autism Spectrum Disorder, the music educator must know how to modify instruction and give students a higher quality education. This curriculum project can help music educators acquire the proper tools to understand Autism Spectrum Disorder as a whole in the music classroom. The curriculum will be able to provide musicians with information and knowledge about planning music-based instruction for students with ASD, and diversity-based, so that all students will receive a well-balanced music education.

Background

The current researcher has been an educator for the past sixteen years in public and Christian schools both foreign and domestic. Autism Spectrum Disorder was first introduced during my time as a public-school music educator. During undergraduate studies, little time was spent on ASD or any other type of disability for that matter. The number of students with disabilities was overwhelming. The longer time was spent working in the public school system, the more disabilities that became prevalent, especially those with ASD. It is because of this

2. Alice, Hammel and Ryan M Hourigan. 2017. *Teaching Music to Students with Special Needs: A Label-Free Approach*. New York, NY: Oxford University Press. 33.

3. Ibid., 42.

factor a course designed specifically for Autism Spectrum Disorder would be helpful for undergraduate music educators.

Autism is a unique disability, with more students being diagnosed with a vast array of needs and symptoms than ever before. Therefore, autism should be looked at through a different lens. Children with ASD have different needs and each one has different abilities. The autism society believes: “Every child with autism is unique.”⁴ Teachers should know that autism is a spectrum, and each child is distinct and should not be labeled based on his or her place on the bell-shaped curve. A child labeled low functioning today with proper therapy can move up the spectrum.”⁵

This curriculum will enable music students to have a thorough understanding of Autism Spectrum Disorder and give more flexibility with careful lesson planning. Better lines of communication will happen with parents and all members of the special education staff. Modifications of lessons and finding new ways to teach will be essential. It will be the music educator’s job to gain information about each student so they can have a better understanding of how they are motivated to learn.

Statement of the Purpose

The purpose of this curriculum project was to provide a more thorough knowledge and understanding of Autism Spectrum Disorder for music educators and provide them with the confidence to walk into a music classroom on day one and teach students with Autism Spectrum

4. Ron Sandison. 2014. “10 Things Every Teacher Should Know about Autism - Autism Society.” 2014. Autism Society. December 11, 2014. <https://www.autism-society.org/10-things-every-teacher-know-autism/>.

5. Ibid.

Disorder. This project was intended for undergraduate music students who are preparing to teach music to students with autism. Along with giving music educators the ability to create fulfilling music lessons that are engaging, the curriculum aimed to give a clear understanding of how Autism Spectrum Disorder students function within a classroom setting and provide the skills to interact with this disability. Better lines of communication will happen with parents and all members of the special education staff. Modifications of lessons and finding new ways to teach will be essential. It will be the music educator's job to gain information about each student so they can have a better understanding of how they are motivated to learn.

Statement of the Problem

The number of undergraduate programs that offer ASD training for music educators is minimal and is mostly available through taking a music therapy course or through undergraduate music education training courses. According to Sandison, "There is a considerable lack of coursework within our current undergraduate music programs to prepare students for teaching diverse student populations, including students with disabilities. If programs do exist, they often are in tandem with an existing music therapy program."⁶ Unfortunately, many universities find themselves under pressure from the state to produce educators quickly and feel that the current training is adequate.⁷

6. Ron Sandison. 2014. "10 Things Every Teachers Should Know about Autism." Autism Society. December 11, 2014. <https://www.autism-society.org/10-things-every-teachers-know-autism/> 12.

7. Nancy Mamlin. 2012. *Preparing Effective Special Education Teachers*. New York; London: Guilford. 6.

Significance of Study

The need for well-trained music educators in ASD is far greater than it was ten years ago. The Individuals with Disabilities Education Act (IDEA) covers thirteen disabilities which include autism, specific learning disabilities, and certain health impairments. Music education programs only offer courses that cover the whole spectrum of special needs and do not focus on autism specifically. Music educators are finding themselves unprepared for knowing how to create music lessons that can accommodate learners with such a unique spectrum of learning abilities.

With the increasing number of autistic students, why are future music educators not more prepared to face the challenges of teaching ASD and how can music teachers be better equipped to modify music lessons at a moment's notice? The ability to fully comprehend students with ASD will set a course for being able to teach and modify lessons appropriately. Autism Spectrum Disorder brings a vast array of challenges and having the right tools out of college will be beneficial in how to understand ASD. Hammel and Hourigan believe that "Music teachers educators often have little or no preparation as to how to educate future music educators regarding the inclusion of music students with disabilities or how to plan, implement, and assess lessons in self-contained and inclusive music classrooms."⁸ With a college curriculum that allows for hands-on classroom observation communication with exceptional education staff and parents, future educators will be giving diverse groups of students a better music education.

8. Alice Hammel and Ryan M Hourigan. 2017. *Teaching Music to Students with Special Needs: A Label-Free Approach*. New York, NY: Oxford University Press. 75.

Research Questions

This study seeks to address the outlook on the current music education college curriculum offered for teaching Autism Spectrum Disorder. Music educators are currently receiving some special education training at the undergraduate level and through music therapy courses. While this is suitable, it is not ideal for music educators who see an influx of autistic students from year to year. Autism is not a one size fits all disability. The spectrum is vast and can cause challenges in speech, communication, and behaviors.

The research questions guiding this project are:

Question 1: How could music educators benefit from more training in working with Autism Spectrum Disorder students, specifically at the undergraduate level?

Question 2: What are the unique qualities of Autism Spectrum Disorder?

Question 3: How can qualities of Autism Spectrum Disorder guide a unique curriculum that can be easily adapted to meet the needs of all students in the music education classroom?

DEFINITION OF TERMS

Autism Spectrum Disorder is a neurodevelopmental disorder that affects the social, communication, and behavior of children around the ages of 8-12 months. These children seem like normal toddlers until symptoms develop and there is a noticeable loss of skills. No matter the onset of skill loss the severity of symptoms can be very wide. “There are many different kinds of autism,”⁹ states Bernier and Dawson. Autism occurs on a spectrum because of the many shapes and forms it can manifest. The spectrum has variations and gives scientists the ability to gain information to develop treatment plans for each individual that allow for better interventions. Because there is still ongoing research, parents are able to get the information they need to assist their children by understanding where they fall on the spectrum.

Individualized Education Plan: Is an educational plan specifically designed for students with disabilities. This document is legally binding and under the United States law. A team of specialists along with the parents decide what works best for the child’s well-being and education capabilities. The document is reviewed and revised every year to maintain the progress of every child with disabilities.

Differentiated Instruction: All students are unique and learn at a different pace; therefore, all instruction should be based on how a child learns.¹⁰

Inclusion: A quality education that recognizes the gifts and abilities of students, provides for each individual need, and makes sure there are no barriers that hinder that learning experience.¹¹

9. Raphael A Bernier, Geraldine Dawson, and Joel T Nigg. 2020. *What Science Tells Us about Autism Spectrum Disorder: Making the Right Choices for Your Child*. New York The Guilford Press.10.

10. Sheila J. Scott. 2017. *Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers*. New York, NY: Oxford University Press. 34.

11. Linda. Evans. 2007. *Inclusion*. London ; New York: Routledge, Cop., 6.

Sensory Dysfunction (DSI): When a person is not able to process stimuli appropriately or not at all. “To a child with sensory challenges, however, making adaptive responses to sensory stimuli is a constant struggle.”¹²

Applied Behavior Analysis (ABA): “is used to help children with ASD learn new skills and put these skills to use in a number of areas of life”¹³

Echolalia: A direct parroting of speech directed to them, or delayed echolalia, in which they repeat snatches of languages they heard earlier from people or on TV, radio, and so on.”¹⁴

Discrete Trial Training (DTT): “DTT is a structured ABA technique that breaks down skills into small, “discrete” components. Systematically, the trainer teaches these skills one by one. Along the way, trainers use tangible reinforcements for desired behavior. For a child, this might include a candy or small toy.”¹⁵

12. Alice Hammel and Ryan M Hourigan. 2017. *Teaching Music to Students with Special Needs: A Label-Free Approach*. New York, NY: Oxford University Press. 127.

13. Stephanie. Hillard. 2021. *Autism*. New York: Rosen Publishing. 19.

14. Raymond D, Kent and Massachusetts Institute of Technology. 2004. *The MIT Encyclopedia of Communication Disorders*. Cambridge, Mass.: Mit Press. 116.

15. Elder, Lauren Elder. 2018. “What Is Discrete Trial Training?” Autism Speaks. September 5, 2018. <https://www.autismspeaks.org/expert-opinion/what-discrete-trial-training>.

CHAPTER II: LITERATURE REVIEW

Autism Spectrum Disorder was first used in 1943 by Leo Kanner who was observing eleven boys who had difficulty with social and communication skills but still scored well on I/Q tests. At first, Kanner believed the boys were mentally incompetent, but after the tests, he found this not to be true. The science behind autism has come a long way since 1943, but scientists are still researching and discovering new ways to help those with ASD. Because autism is an evolving disability, educators continue to evolve to keep up with changing trends and new ways of educating special education students. This literature review will provide a look at Autism Spectrum Disorder and how music affects ASD, the strategies and demands of teaching ASD, and educating music teachers for teaching ASD.

Autism Spectrum Disorder Defined

Autism Spectrum Disorder is a neurodevelopmental disorder that affects the social, communication, and behavior of children around the ages of 8-12 months. Children with autism come into the world like any other baby. An article called *Teaching Students with Autism Spectrum Disorder: Strategies for Music Classroom* from a journal National Association for Music Educators, “Currently, children are diagnosed with ASD using the guidelines established in the Diagnostic and Statistical Manual of Mental Disorders,”¹⁶ Draper found that, “currently there are three main classifications for Autism Spectrum Disorder: early on-set, impairment in social interaction, and impairment in communication. The likelihood of boys being born with autism is 4 times more likely than girls, with 44% being born with above-average intellectual

16. Draper, Ellary A. 2019. “Teaching Students with Autism Spectrum Disorder: Strategies for the Music Classroom.” *General Music Today* 33, no. 2: 104837131988087. <https://doi.org/10.1177/1048371319880874>. 87-89.

abilities.¹⁷ Autistic children tend to become obsessed with unusual objects and sounds such as those coming from a washing machine or vacuum cleaner. In addition, these children have no interest in objects around them and even begin to refrain from interacting with their peers.

Impaired communication is another important characteristic of ASD. Draper states that “Approximately half of the people with autism never develop speech.”¹⁸ There will also be a restriction on nonverbal communication as well. Children with autism tend to have difficulties making eye contact, reading others’ emotions, expressing their own emotions, and reading social cues. Because of the inability to communicate clearly and effectively, autistic children will sometimes injure themselves in order to get what they want. The ability to take turns and point things out are difficult tasks for ASD children. The few ASD children that are able to communicate verbally and nonverbally use *echolalia*, which can be likened to a parrot that repeats everything that a human says. The main point is that autism is a lifelong disability and there are no medications or cures that will make someone better over time. “It is important to recognize that since ASD is a ‘spectrum,’ not all children will exhibit all of these behaviors, and some behaviors will be more frequent and exaggerated than others,”¹⁹ describes Draper. Autistic children receive therapy and support that may eventually show greater progress in the future.

17. Draper, Ellary A. 2019. “Teaching Students with Autism Spectrum Disorder: Strategies for the Music Classroom.” *General Music Today* 33, no. 2: 104837131988087. <https://doi.org/10.1177/1048371319880874>. 87.

18. *Ibid.*, 116.

19. Draper, Ellary A. 2019. “Teaching Students with Autism Spectrum Disorder: Strategies for the Music Classroom.” *General Music Today* 33, no. 2: 104837131988087. <https://doi.org/10.1177/1048371319880874>. 87.

Medical Treatment and Behavioral Therapy

The use of Treatment and Education of Autistic and Related Communication-Handicapped Children (TEACCH) is a major part of educational treatments in the classroom. “The TEACCH model is a set of teaching and intervention strategies that are based on the specific learning needs of an individual with ASD, including strength in visual processing, reduced executive functioning skills, and difficulties with social communication,”²⁰ states Wilkinson in *Introduction: Evidence-Based for Autism Spectrum Disorder*. ASD children and adults thrive on routines and consistency, this approach provides teachers with a way to adjust classroom structure without behavior problems or meltdowns. The teachers can set boundaries and give verbal instruction that can be written down or used with visual aids. Many children with ASD require extra support through Individual Educational Plans (IEP). According to Draper, “An Individualized Education Program (IEP) is often an essential part of planning and monitoring a student’s appropriate academic progress.”²¹

Social-relational treatment improves social skills and helps build bonds with parents and peers. Developmental, Individual Differences, Relationship-Based “Floortime” is a time for parents to interact with the child according to their interests. “Floortime is a framework for early intervention that focuses on a child’s broad social-emotional developmental level and

20. Draper, Ellary A. 2019. “Teaching Students with Autism Spectrum Disorder: Strategies for the Music Classroom.” *General Music Today* 33, no. 2: 104837131988087. <https://doi.org/10.1177/1048371319880874>. 48.

21. *Ibid.*, 49.

interests.”²² The goal of social-related treatment is to increase the desire of an ASD child’s interest and abilities to participate in social activities.

Medication to treat the main symptoms of ASD does not exist and so pharmacological treatment is strictly for accompanying symptoms. Wilkinson states that “Pharmacologic interventions in ASD are primarily aimed at reducing commonly associated symptoms, including inattention, impulsivity, hyperactivity, compulsions, anxiety, sleep disturbance, and irritability—namely severe tantrums, self-injury, and aggression.”²³ These medications aid in helping ADHD, not being able to focus, and self-harming behaviors. Medications are also used for psychological issues such as anxiety and depression but also medical conditions like seizures, problems sleeping, and gastrointestinal problems.

ASD children can experience anxiety, depression, and other mental health issues. Psychological treatments are used in those situations. It is through Cognitive-Behavior Therapy (CBT) that connections are made between thoughts, feelings, and behaviors. The therapist and child will work toward identifying ways to cope with situations but also strategies for how to react in certain ones. Often complementary and alternative treatments are used by parents. According to Wilkinson, “Up to 50% of families with children with ASD use CAM treatments at

22. Wilkinson, Lee A. 2014. “Introduction: Evidence-Based Practice for Autism Spectrum Disorder.” *Autism Spectrum Disorder in Children and Adolescents: Evidence-Based Assessment and Intervention in Schools*. 3–13. Doi: 10.1037/14338-001. 49.

23. Wilkinson, Lee A. 2014. “Introduction: Evidence-Based Practice for Autism Spectrum Disorder.” *Autism Spectrum Disorder in Children and Adolescents: Evidence-Based Assessment and Intervention in Schools*. 3–13. doi:10.1037/14338-001. 40.

some point, with higher rates among those with GI symptoms.”²⁴ These supplements include special diets, art therapy, chiropractor, animals, and supplements.

Music and Autism Spectrum Disorder

“Music has been called a language, though whether it actually is or not has been the subject of sometimes heated philosophical debate,”²⁵ states Ockelford and Happé in *Music, Language, and Autism Exceptional Strategies for Exceptional Minds*. Music language is used not to speak but to be used when words can no longer be said. It expresses feelings of sadness, anger, happiness, loneliness, and joy. In his book *What the Moon Saw?* Hans Christian Anderson said, “When words fail, sounds can often speak.”²⁶ Those that have ASD lack an emotional connection with people. Because autism affects communication, behavior, social skills, emotions, and cognition, music can be taught in unique and creative ways that enable the ASD student to feel included. Depending on which part of the spectrum an autism student is at, communication skills can be hindered, and speech may be completely limited. In *The Challenges of Imitation for Children with Autism Spectrum Disorders with Implications for General Music Education* the journal National Association for Music Educators, Shelia Scott writes, “Working with nonverbal children on the autism spectrum is challenging, especially for music educators who are accustomed to teaching songs by rote using a routine process in which children imitate what the

24. Wilkinson, Lee A. 2014. “Introduction: Evidence-Based Practice for Autism Spectrum Disorder.” *Autism Spectrum Disorder in Children and Adolescents: Evidence-Based Assessment and Intervention in Schools*. 3–13. doi:10.1037/14338-001. 46.

25. Adam Ockelford and Francesca Happé, *Music, Language and Autism Exceptional Strategies for Exceptional Minds* (London: Jessica Kingsley Publishers, 2013), 62.

26. H. C. Andersen and Yoshiya Nomura, *What the Moon Saw* (Tokyo, 1925).

teachers sing.”²⁷ Music has the ability to assist ASD students in verbal skills with the use of singing songs and chants. Music education can have an effect on auditory and motor skills, which indicates that autistic students can understand and obey verbal commands and directions. Interactions with peers can be a difficult skill for ASD children, but with the support of music, autistic students are able to engage more with their peers in social settings. Draper again believes, “Music classrooms offer opportunities for students with ASD to practice interacting with their same peers, and even develop relationships with their peers over time.”²⁸ Sharing and turn-taking are needed for all children and can be difficult in ASD, but music can assist with helping ASD children understand the process of sharing and taking turns. Music has been known to assist ASD students’ calm anxiety and frustrations.²⁹ In ASD, children’s cognitive development is complex and can vary depending on where they fall on the spectrum. Through music, music educators can assist ASD students to improve cognitive development with rhythmic patterns.

Demands of Teaching Autism Spectrum Disorder

As music teachers, there are a growing number of difficulties that arise when teaching Autism Spectrum Disorder. Those on the spectrum have a variety of symptoms and no two students are alike. “Because autism manifests differently in each individual when an educator has

27. Sheila Scott, “The Challenges of Imitation for Children with Autism Spectrum Disorders with Implications for General Music Education,” *Update: Applications of Research in Music Education* 34, no. 2 (2014): pp. 13-20, <https://doi.org/10.1177/8755123314548043>. 18.

28. Teaching Students with Autism Spectrum Disorder: Strategies for the Music Classroom,” *General Music Today* 33, no. 2 (September 2019): pp. 87-89, <https://doi.org/10.1177/1048371319880874>. 88.

29. Dawn De Vries, Teresa Beck, Bethany Stacey, Katelyn Winslow, and Kristyn Meines. 2015. Review of *Music as a Therapeutic Intervention with Autism: A Systematic Review of the Literature*. *Therapeutic Recreation Journal* Vol. XLIX, no. No. 3.

taught one student with autism, she has learned about only one student with autism,”³⁰ says Ryan Hourigan and Alice Hammel in their book *Teaching Music to Students with Autism*. Hourigan and Hammel describe that music teachers will face a vast array of difficulties and will need to be able to accommodate each student on their level. First, communication will be challenging because of the lack of eye contact and nonverbal skills the student may exhibit. Communication in ASD students is one of the main symptoms of ASD and careful planning will need to take place so that students can be successful in music class. Secondly, ASD students will have social and behavioral delays. These delays will cause disruptions to the class at any given moment and will need to be understood. Accommodations will need to be made to assist in avoiding these disruptions to the class atmosphere. ASD students live in a world of fear and anxiety, the ability to cope with these symptoms is difficult and many times misunderstood. Hourigan and Hammel believe, “A student may be attempting to express his fears and anxieties, and that he needs assistance adjusting to the teaching environment.”³¹ It will be the job of the music teachers to isolate what caused the outburst and quickly find a remedy. Behaviors that seek a reaction from the teachers, oftentimes consequences will need to be administered.

Hourigan and Hammel explain that odd or repetitive behavior can sometimes be called “stimming.”³² This behavior is done in order to self-stimulate. Stimming is a very common behavior in autism but can be challenging for music teachers when trying to engage with

30. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 29.

31. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 97.

32. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 75.

students. Autistic students would rather be in their own world than become a part of a world that is full of fear and anxiety. “However, sometimes it can be entirely appropriate to allow a student to engage in his preferred behavior for a limited period of time,”³³ suggests Hourigan and Hammel. Overstimulation is a normal occurrence in people with autism and taking a break can be welcoming.”

Finally, ASD students can experience a dysfunction in sensory integration (DSI). DSI happens when the brain cannot process sensory messages coming from the body or the surrounding area. This could be hypersensitivity to taste, smell, touch, sound, and visual information. In music, the senses play a major factor in the lessons being taught. Some students may not like to be touched or have difficulty holding instruments. Basic motor movements can cause students to feel uncomfortable with how to use the body for basic movements like dancing, jumping, and marching. While other students have a loss of vision or sensitivity to light. This can include crossing the midline of the body. ASD can exhibit auditory sensitivity to music sounds or even sounds that are not familiar. Hourigan and Hammel suggest “A successful strategy is to create a classroom culture that encourages soft voices, purposeful sound, and sensitivity to the aural needs of all students.”³⁴ Working with ASD students can be challenging, and a thorough understanding can make music a successful experience for the music teachers and for students.

Sheila Scott’s *Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers* is another source that explains the difficulties music educators face when teaching ASD. Planning lessons for ASD takes careful planning because many ASD students can do the

33. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 99.

34. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 133.

same lessons as their peers while there are others who require an IEP or 504. According to Scott, “A first step in developing education programs in music is to gain information about the background of individual students.”³⁵ The nature of the need depends on the interventions. For example, one possible idea is that all student learning is based on differentiated instruction. Specifically, each child learns at their own pace and lessons will need to be adapted to meet the needs of all students no matter their level.

Preparing to Teach ASD in Music

Autism Spectrum Disorder comes with a wide spectrum of symptoms and having a solid understanding of these symptoms will assist music educators in providing the best music curriculum possible. While having the knowledge and understanding of Autism Spectrum Disorder is helpful, really spending time with special education staff, classroom teachers, and parents of ASD students will be even more beneficial. Alice Hammel and Ryan Hourigan in their book *Teaching Music to Students with Special Needs: A Label-Free Approach* suggests that music educators are not fully equipped to educate ASD students because of the lack of hands-on preparation. Special education courses are offered during undergraduate studies but not enough hands-on experience to give instruction to ASD students. According to Hammel and Hourigan, “Therefore, music educators must be resourceful in gaining insight into the skills, strategies, and understandings that accompany the experience of teaching a student with special needs.”³⁶ The use of fieldwork and engaging with special education staff would provide music educators with a

35. Sheila J. Scott, *Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers* (New York: Oxford University Press, 2017), 35.

36. Alice Hammel and Ryan M. Hourigan, *Teaching Music to Students with Special Needs: A Label-Free Approach* (New York: Oxford University Press, 2020), 50.

variety of environments to experience before actually teaching ASD students. This observation and fieldwork would have to be done during planning and preparation time.

Structure and Managing Behaviors in the Music Classroom

Structure and routines are important to establish in the music classroom for ASD students and allow students to become better organized with a better understanding of the school environment.³⁷ The more routines that are presented in the music room the less likely there will be outbursts and meltdowns. ASD students are faced with fears and anxiety and need to feel a sense of normalcy in all areas of the school day. Hammel and Hourigan believe, “This anxiety is central to the life of students who struggle with autism. Life is a constant battle of fear, anxiety, and frustration.”³⁸ Once a routine has been established students will begin to settle into the schedule and have fewer opportunities to feel scared and anxious. Routines will assist music educators in the transition to music more quickly. Stress and anxiety in the first few weeks of school are to be expected but through routines and a set schedule ASD students will begin to feel more comfortable as the weeks go by.

Behavior systems are another important part of the structure that engages in the routine of every ASD student. Special education educators use the Applied Behavior Analysis (ABA) system when working with ASD students. The ABA system is “the process applying sometimes tentative principles of behavior to the improvement of specific behaviors, and simultaneously evaluating whether or not any changes noted are indeed attributable to the process of

37. Sheila J. Scott, *Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers* (New York: Oxford University Press, 2017), 24.

38. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 73.

application.”³⁹ This simply means that teachers and special education staff try to promote positive reinforcement. For ABA to work effectively, the pedagogy or Discrete Trial Training (DTT) simply means the steps must be broken down into smaller parts to reinforce positive behavior. Students who are older will learn that behaviors can have adverse consequences, which makes sticking to a behavior plan that much more important. ABA and DTT are special education training tools, so, it will be up to the special education team on the types of rewards and consequences that are given. Behavior can have unknown causes and will need to be explored by the music educator. The first job will be to find out the intent of the behavior.

Collaboration: A Key to Success

Due to many elementary schools having only one music educator on staff, collaborating with other teachers and special education staff can be difficult for music teachers. They feel at times that the training received during the undergraduate coursework simply was not enough. Music teachers around the country are dealing with an exponential increase in the number of students with disabilities in their classrooms and ensembles. “We often do this without any training, support, or specialized information about how best to educate these children,”⁴⁰ says Margaret Fitzgerald in *The Music Educators Journal*. Many music educators have no idea that they have access to a student’s IEP and are responsible for knowing the needs of ASD students.⁴¹ A study conducted in 2010 by Kimberly McCord and Emily Watts revealed that music educators

39. Ibid., 72.

40. Margaret Fitzgerald, “‘I Send My Best Matthew to School Every Day’: Music Educators Collaborating with Parents,” *Music Educators Journal* 92, no. 4 (2006): pp. 40-45, <https://doi.org/10.2307/3401111>, 40.

41. Alice M. Hammel and Kevin W. Gerrity, “The Effect of Instruction on Teachers Perceptions of Competence When Including Students with Special Needs in Music Classrooms,” *Update: Applications of Research in Music Education* 31, no. 1 (December 2012): pp. 6-13, <https://doi.org/10.1177/8755123312457882>, 10.

were still not able to be involved in the development of the IEP but were still expected to adapt the music lessons for the current music programs.⁴² At the time of the study, music educators were still not allowed to be involved in the development of the IEP for students with disabilities. McCord and Watts recommend music educators communicate with special education staff about the need for being involved in the development process of the IEP during future meetings. A second suggestion would be that music educators voice the idea of the need for teamwork. There should be a sense of support that goes both ways. “Through collaboration, music educators and special educators can develop strategies for meeting the musical needs of children with disabilities.”⁴³ Music educators can be left frustrated when left out of the planning process of the IEP for students.⁴⁴ It is important to share information with the special educator of the ASD student. Special education staff is responsible for assisting music teachers in making the appropriate adaptations concerning instruments, music, and physical activities. Transitions are difficult for ASD students so asking for advice would be beneficial for music educators and ASD students.

Also, it is important to communicate with the parents of autistic children. Learning everything about the child is crucial before the initial approach of the parents.⁴⁵ An article

42. Kimberly A. McCord and Emily H. Watts, “Music Educators’ Involvement in the Individual Education Program Process and Their Knowledge of Assistive Technology,” *Update: Applications of Research in Music Education* 28, no. 2 (September 2010): pp. 79-85, <https://doi.org/10.1177/8755123310361683>, 83.

43. Kimberly A. McCord and Emily H. Watts, “Music Educators’ Involvement in the Individual Education Program Process and Their Knowledge of Assistive Technology,” *Update: Applications of Research in Music Education* 28, no. 2 (September 2010): pp. 79-85, <https://doi.org/10.1177/8755123310361683>, 84.

44. Margaret Fitzgerald, “‘I Send My Best Matthew to School Every Day’: Music Educators Collaborating with Parents,” *Music Educators Journal* 92, no. 4 (2006): pp. 40-45, <https://doi.org/10.2307/3401111>, 40.

45. *Ibid.*, 40.

written by Margaret Fitzgerald, a veteran music educator who authored *I Send My Best Matthew to School Every Day: Music Educators Collaborating with Parents* believes that the key to educating ASD students in music is collaborating with parents because they know the most about their child's behavior and circumstances. Fitzgerald first contacted the special educator in charge of the student's education to find out how involved the parents were in the child's education. Next, an introduction was made to the parents. She had a set of goals to follow and wanted the parents to know that their child's education was important and that the parent could contact the teachers at any time. It became evident to let the parents know that the child's deficits were not going to be the main focus but on the whole child. A list of conference questions was put together to make the conversation go smoothly. During the conference, Fitzgerald learned how the child functions and gained insight into what would make the music classroom more enjoyable for the ASD student. Fitzgerald said of the parent, "Much later in the year, Sue told me that she really appreciated the effort I had made to understand Nick by visiting with his special educator before I made the first call to her."⁴⁶ Contacting parents is a great idea only after reading the IEP and talking with the special educator. This will assure the parents that work has been done beforehand to know and understand the ASD student.

Fitzgerald suggests the KISS Method. "When it comes to written communication with parents, I use what I call the KISS approach: Keep It Succinct and Simple."⁴⁷ The KISS Method is a straightforward way for teachers in all areas of the ASD students' day can communicate with each other, but also with parents. The method could include writing in a journal or notebook that

46. Margaret Fitzgerald, "I Send My Best Matthew to School Every Day': Music Educators Collaborating with Parents," *Music Educators Journal* 92, no. 4 (2006): pp. 40-45, <https://doi.org/10.2307/3401111>, 42-43.

47. *Ibid.*, 44.

establishes a specific behavior goal. It could also just be a simple note that lets the parents know what is going on in class every day. Communication is key and parents want to know how the ASD student is doing in music. Fitzgerald believes that it is important to share something positive about the child. “When something good happens with a child in class, please remember to take the opportunity to share it with the parents.”⁴⁸ It is not unusual for parents of ASD students to receive calls about how the child misbehaved, so when the same parents get a call about something positive it can have an even bigger effect on the family. Parents of ASD students deserve to have their children treated with respect and dignity. Fitzgerald states, “I want to engage that person as my partner in the child’s music education.”⁴⁹

Music Therapy and Music Education

Music therapy training began in the 1940s in the United States and has certainly grown over the decades. Currently, music therapy is offered at universities all over the United States including the seven regions New England, Mid-Atlantic, Midwest, Great Lakes, Southeastern, South-western, and Western. “At this time in history, music therapy is a profession with a proliferating literature base, scientific data to support clinical gains, and expansive areas of clinical expertise,”⁵⁰ according to Karen Goodman, author of *Music Therapy Education and Training: From Theory to Practice* Karen Goodman.

48. Margaret Fitzgerald, “‘I Send My Best Matthew to School Every Day’: Music Educators Collaborating with Parents,” *Music Educators Journal* 92, no. 4 (2006): pp. 40-45, <https://doi.org/10.2307/3401111>. 45.

49. Margaret Fitzgerald, “‘I Send My Best Matthew to School Every Day’: Music Educators Collaborating with Parents,” *Music Educators Journal* 92, no. 4 (2006): pp. 40-45, <https://doi.org/10.2307/3401111>. 45.

50. Karen D. Goodman, *Music Therapy Education and Training: From Theory to Practice* (Springfield, IL: Charles C. Thomas Publisher, 2011), 4.

What is music therapy? Author Anita Tóth-Bakos, Ph.D. in a 2016 article *Music Education and Music Therapy* states, “Music therapy is the use of interventions to accomplish individual goals within a therapeutic relationship by a professional who has completed an approved music therapy program.”⁵¹ Music therapists use all areas of the body such as physical, mental, spiritual, social, aesthetic, and spiritual to improve the physical and mental health of the client. Music is used for cognitive function, motor skills, emotional singing, and listening to music to treat clients. Music therapy can be experienced in two ways: active and receptive. Active music therapy is when the client and therapist sing and play instruments together and receptive music therapy consists of the therapist playing and singing for the client. The therapist determines the method according to the needs of the client. Tóth-Bakos states, “The target group for teaching music therapy people are physically or mentally disabled, children and adolescents with disorders of development, behavior and impaired speech and learning.”⁵² The goal would be to combine music education and music therapy in the treatment of children with autism.

According to Tóth-Bakos, “Music education is a field of study associated with the teaching and learning of music.”⁵³ All domains of learning are included in music education: psychomotor, cognitive, and effective. Students gain an appreciation and sensitivity for music. Music education is guided by standards. Music standards have become a custom in the 20th century to include, singing, performing, and improvising, alone and with others but also reading

51. Anita Tóth-Bakos, “Music Education and Music Therapy,” *INTED2016 Proceedings*, 2016, <https://doi.org/10.21125/inted.2016.0135>, 2.

52. Anita Tóth-Bakos, “Music Education and Music Therapy,” *INTED2016 Proceedings*, 2016, <https://doi.org/10.21125/inted.2016.0135>. 2.

53. *Ibid.*, 2.

and notating music, listening, and music analysis. These standards have been adopted by the individual state and across school districts.

Music therapy and music education are combined to meet the special unique traits of children with autism. “In the current concept of music therapy, there exists three basic directions of music therapy: educational music therapy, medical music therapy, and psychotherapeutic music therapy.”⁵⁴ Music therapy’s role is to aid in assisting the student in achieving IEP goals. “A common role for music therapists within special education is that of consulting and collaborating with music educators and with general and special educators noted that music therapists can assist educators in developing strategies for children to meet developmental and academic goals through music,”⁵⁵ says Elizabeth Mitchell in the *Canadian Journal of Music Therapy*. It is obvious that music therapy is a great tool for improvement in autism but to be a music therapist the course work required for music therapists and music educators are vastly different. “The standard bachelor’s degree in music therapy, in compliance with the standards of NASM and AMTA includes 45 percent of the coursework in Musical Foundations, 15 percent in Clinical Foundations, 15 percent in Music Therapy, and 20-25% in General Education with 5 percent Electives,”⁵⁶ according to Goodman. While music degrees are not required any clinical or music therapy coursework, music educators are still required to fulfill an obligation laid out by

54. Anita Tóth-Bakos, “Music Education and Music Therapy,” *INTED2016 Proceedings*, 2016, <https://doi.org/10.21125/inted.2016.0135>, 3.

55. Elizabeth Mitchell, “Therapeutic Music Education: An Emerging Model Linking Philosophies and Experiences of Music Education with Music Therapy/L’éducation Thérapeutique De La Musique : Un Modèle Émergent Reliant Philosophie Et Éducation Musicale Avec La Musicothérapie: Semantic Scholar,” undefined, January 1, 1970, <https://www.semanticscholar.org/paper/Therapeutic-Music-Education%3A-An-Emerging-Model-and-Mitchell/66dd9e9455e888ead82925082a04badd5efc4496>, 7-8.

56. Karen D. Goodman, *Music Therapy Education and Training: From Theory to Practice* (Springfield, IL: Charles C. Thomas Publisher, 2011), 10.

IDEA to educate students with ASD. In an article from the *Journal of Music Teachers Education*, Karen Salvador believes that “undergraduates who are already in such a credit-heavy degree program may be unlikely to elect an additional course that does not “count” toward graduation.”⁵⁷ Salvador also explains that the difference between music education and music therapy is completely different. Music therapists use therapeutic goals to aid in socialization, motor, and communication while music educators increase music skills and music concepts. Most music therapists have little to no experience in a school setting.⁵⁸ The goals for music therapists and music educators are completely different in that they design treatment plans for clients, sequence music skills and concepts, generate music activities for people who have autism and make adaptations when necessary.⁵⁹ They should be a great resource for music educators for understanding IEPs and seeking advice on the best way to assist autistic students.

Conclusion

Autism Spectrum Disorder is a complicated and difficult disorder to understand and teach in the music classroom. Music educators are required by the Individuals with Disabilities Act to teach all students no matter their disability. With ASD, challenges continue to make music educators’ jobs more difficult due to the increasing number of students with autism. The opportunities for music educators to receive more training to teach special disabilities have increased in the last decade, but is that enough? Music educators have expressed a desire to

57. Karen Salvador, “Who Isn’t a Special Learner? A Survey of How Music Teachers Education Programs Prepare Future Educators to Work with Exceptional Populations,” *Journal of Music Teachers Education* 20, no. 1 (2010): pp. 27-38, <https://doi.org/10.1177/1057083710362462>, 35.

58. *Ibid.*, 36.

59. Karen Salvador, “Who Isn’t a Special Learner? A Survey of How Music Teachers Education Programs Prepare Future Educators to Work with Exceptional Populations,” *Journal of Music Teachers Education* 20, no. 1 (2010): pp. 27-38, <https://doi.org/10.1177/1057083710362462>. 36.

spend more time observing ASD and have a desire to be more involved in the IEP process.⁶⁰ Offering an undergraduate course that would fulfill the areas of course work, assignments, and field experiences could make it possible for them to gain a sense of competency in teaching autism. Alice Hammel in an article called *Special Learners in Elementary Music Classrooms: A Study of Essential Teachers Competencies* state, “Competencies are introduced and reinforced through lectures, class discussions, assigned readings, and related assignments. This spiral curriculum approach provides consistent reinforcement of information.”⁶¹ The importance of having a course specifically designed with autism in mind would benefit music educators in a better understanding of ASD, knowledge of how to use an IEP and who to go to for support, and the ability to modify or adapt lessons for students with ASD.

60. Alice M. Hammel and Kevin W. Gerrity, “The Effect of Instruction on Teachers Perceptions of Competence When Including Students with Special Needs in Music Classrooms,” *Update: Applications of Research in Music Education* 31, no. 1 (December 2012): pp. 6-13, <https://doi.org/10.1177/8755123312457882>, 6.

61. Alice M. Hammel, “Special Learners in Elementary Music Classrooms,” *Update: Applications of Research in Music Education* 20, no. 1 (2001): pp. 9-13, <https://doi.org/10.1177/875512330102000103>, 12-13.

CHAPTER III: METHODS

In order to create a curriculum centered around supporting music educators who work with Autism Spectrum Disorder, one must be able to strengthen music educators' knowledge and understanding of ASD, give practical ways for solving behavior issues, clear guidelines for modifications and accommodations for IEP/504's, and the knowledge of who to turn to for support. This curriculum was designed for music educators to enhance their education on Autism Spectrum Disorder and assist in gaining a better knowledge base and understanding of how to structure music classes for Autism Spectrum Disorder. Horrigan and Hammel state, "To truly understand a child with autism, music educators must understand the diagnosis and features of autism."⁶² Alice Hammel and Kevin Gerrity also suggest, "Unfortunately, courses designed to prepare teachers for work with special needs students remain noticeably absent from the core of most music teachers' preparation programs. Although some quality resources are available, teachers continue to express the need for more."⁶³ These two statements provide the primary fact that there are gaps in education for music teachers in the area of Autism Spectrum Disorder.

Design of Study

This curriculum project includes qualitative research and examined scholarly articles, journals, and books on the topics of Autism Spectrum Disorder, music education, inclusive classrooms, music therapy, curriculum structuring, special education, and inclusive classrooms.

62. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. 1.

63. Alice M. Hammel and Kevin W. Gerrity, "The Effect of Instruction on Teachers Perceptions of Competence When Including Students with Special Needs in Music Classrooms," *Update: Applications of Research in Music Education* 31, no. 1 (December 2012): pp. 6-13, <https://doi.org/10.1177/8755123312457882>, 7.

There was little information on music educators' curriculums designed strictly for training in ASD but were centered around curriculums for special needs as a whole. Research was also conducted on the use of music therapy and if it would be beneficial for music educators to take undergraduate courses in music therapy to enhance their education on autism.

Autism is overwhelming and brings with it social and cognitive difficulties. No two ASD students are alike and can make teaching difficult especially when the disorder is misunderstood. Music education may have the ability to improve these difficulties over time and give ASD students more confidence in other areas of life. If music educators have a better knowledge base of autism then this would allow for smoother lesson planning and routines, easier communication with special education staff, parents, and therapists, and a thorough knowledge of IEP's/504 modifications and accommodations.

This curriculum was designed for undergraduate music educators who are preparing to teach ASD students in a music classroom. The lack of music education courses for the undergraduate in Autism Spectrum Disorder could be considered the cause for music educators feeling less confident in teaching Autism Spectrum Disorder, and not having the proper instruction on how to use the IEP/504 effectively. At the very least, music educators should have a thorough knowledge of the diagnosis ASD of and the components of how to educate properly students with ASD. Music educators who wish to become more educated in ASD could potentially consider taking additional courses in music therapy, but these courses are not part of their degree programs and could cause issues with scholarships and could potentially interfere with scholarships and prolong graduation.

The course was designed to assist music educators in being as successful as possible in educating autistic students. This curriculum aim is to help music educators understand Autism

Spectrum Disorder and expectations for using IEP's/504 and who to contact when there are questions about individual students. Music educators will be given the chance to experience Autism Spectrum Disorder before becoming music teachers and gaining the knowledge to assist ASD students in improving their social and cognitive skills.

Questions and Hypothesis

This curriculum is hypothesized to contain the necessary tools to assist music educators in teaching ASD students and helping students who struggle with social and cognitive disabilities. Through this curriculum, music educators could learn to educate the whole child versus the diagnosis. The primary and secondary research questions and the basis for the hypotheses are as follows:

How could music educators benefit from more training in working with Autism Spectrum Disorder students, specifically at the undergraduate level?

Music educators are likely to benefit from more knowledge and understanding of Autism Spectrum Disorder through undergraduate courses specifically designed with ASD in mind. With a thorough background in ASD, music educators will be able to design appropriate lesson plans, modify and use accommodations as needed, and work in tandem with special education staff, classroom teachers, and parents to give ASD students a quality music education. Music educators will gain the knowledge to understand and build better relationships with students with ASD.

What are the unique qualities of Autism Spectrum Disorder?

Autism Spectrum Disorder is a unique disability, and no two students are alike. While ASD is difficult for families and loved ones to deal with, educators and specialists have been trying to grasp the uniqueness of autism for many years. Autistic students see the world from a different viewpoint and process information in ways that are creative and unique. They are very detail-oriented and find joy and satisfaction in things. The world is black and white to ASD students and there are no set standards or expectations because of this. They are accepting of people's differences with no exception for change. ASD students thrive on routines and can be expected to follow through once rules are established. ASD students have the ability to be educated just like every other student in the music classroom. They have their own unique ways of communicating and that needs to be understood by the music educators. Learning how to communicate with ASD students can be difficult but rewarding. The expectation is that ASD students will learn the same lessons just with modifications and adaptations as they become necessary. Music has a universal appeal and is currently being used as a therapeutic aid for those with autism.

How are these qualities applied to music education?

These qualities may be applied by giving ASD students the chance to be more creative in the ways they complete music lessons. Maintaining specific routines will make music classrooms go more smoothly and allow ASD students to feel safe and learn without fear. Many students with ASD have an affinity for music and are known to become more responsive to music. The most challenging part for music teachers is being able to find what makes them so responsive even with all the other distractions that they face. Applying the unique qualities of ASD to music education becomes an easy task once the disability is understood. Music educators may be able

to teach ASD students and understand their needs and unique qualities. Students with ASD have the ability to learn just like any other student and the diagnosis will have an impact on the lessons that are taught. Music educators may be better able to understand the whole child versus just dealing with a disability. Teachers will have a greater impact on the ASD student and may be able to have a more inclusive classroom. Autistic students can communicate, and fully participate in music classes but first, the mode of communication must be solved, and a relationship needs to be built between teachers and students.

CHAPTER IV: RESEARCH FINDINGS

This chapter focuses on the research findings and how the primary and secondary questions relate to one another and how decisions were made to create a curriculum for undergraduate music educators who will be teaching Autism Spectrum Disorder.

Section I: Benefits of Music Educator Undergraduate Training

For this curriculum to be successful for undergraduate music educators,' more training needs to be offered in the areas of Autism Spectrum Disorder. *How could music educators benefit from more training in working with Autism Spectrum Disorder students, specifically at the undergraduate level?* First, it becomes important to know about the diagnosis of ASD children and the treatments that are available. "To truly understand a child with autism, music educators must understand the diagnosis and features of autism."⁶⁴ Secondly, a thorough understanding of the characteristics and features of autism would be a benefit of a curriculum centered around ASD. Autism is a disorder that lasts a lifetime and children with autism experience behavioral and social characteristics in a number of ways and in varying degrees. Early intervention is a key component in diagnosing ASD. "Early intervention, consistent treatment, and therapy plans are important in the lives of young children with autism."⁶⁵ A curriculum such as this would give many opportunities to understand the typical interventions and treatments involved. The students that interact with music educators will have a variety of needs and behaviors. It then becomes important that music educators are able to understand what goes on outside the music room in the life of an autistic child. Communication with special

64. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. Hillard, Stephanie. *Autism* (New York: Rosen Publishing, 2021). 1.

65. *Ibid.*, 5.

education, therapists, and other providers is a critical component of keeping a consistent learning environment.

Third, the curriculum would offer more observations to better serve music educators in an understanding of how students function in a regular classroom setting. It would provide information on how the student communicates, processes information, and how adaptations can become more successful. Special education staff can assist music educators in making the experience musical experience more beneficial. Hammel and Hourigan state, “An experienced special educator may not know music content; however, he or she does know the challenges students face in the areas of language, physical needs, and cognitive and sensory limitations.”⁶⁶ Receiving advice from outside the music room will become a necessity. Useful sources for information on individual ASD students should come from special education staff, classroom teachers, parents, and therapists.

Teaching Music to Students with Special Needs: A Label-Free Approach is a wonderful resource for music educators. Hammel and Hourigan suggest that music educators should have more experience in teaching ASD and special needs students. Music educators may have received some special education training in the undergraduate courses, but Hammel and Hourigan suggest this may not be enough to meet the challenges faced by music teachers.⁶⁷ Students with ASD are entitled to an equal opportunity education. Taking the time to focus on the obstacles that may hinder the education of each child will allow music educators to not feel so overwhelmed with terms and acronyms. This source provides information on how music

66. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. Hillard, Stephanie. *Autism* (New York: Rosen Publishing, 2021) 52.

67. *Ibid.*, 45.

educators can feel more prepared to teach ASD in the classroom and who can assist with supporting the music educator.

A curriculum specifically centered around autism would allow music educators to be trained in how to understand and implement an ASD student's IEP. Hammel and Hourigan discuss the importance of being familiar with the student's Individualized Education Programs (IEP) and 504 Plans. These plans are designed in the student's best interests and contain current levels, benchmarks, how progress will be measured, alternate assessments tools, and the goals that will be met at the current level. Music educators will need to be able to understand an IEP and be able to differentiate lessons accordingly. Hammel and Hourigan give examples of an IEP in the book along with explanations for proper use. With suggestions that music teachers should ask questions from special education staff for more understanding of how the IEP should be followed. "It would be ideal for music educators to gain access and review the IEP prior to instruction,"⁶⁸ said Hammel and Hourigan. The IEP is the main source of information on the individual child and should be consulted when designing music lessons.

Section II: Unique Qualities of Autism Spectrum Disorder

What are the unique qualities of Autism Spectrum Disorder? Many ASD students are extremely gifted in music and art. Music educators should carefully plan creative and exciting lessons for ASD. Some ASD students are high achievers and can do anything a typical student can while others may not be able to do as much and educational support or IEPs will be needed. This curriculum will assist music educators in learning how to focus on the abilities of ASD

68. Alice M. Hammel and Ryan M. Hourigan. 2013. *Teaching Music to Students with Autism*. Cary: Oxford University Press, Incorporated. Accessed October 22, 2021. ProQuest eBook Central. Hillard, Stephanie. *Autism* (New York: Rosen Publishing, 2021). 71.

students versus their deficits. Those with autism have the ability to visually process information through pictures before most can verbally. “One of the most profound mysteries of autism has been the remarkable ability of most autistic people to excel at visual-spatial skills while performing so poorly at verbal skills,”⁶⁹ says Dr. Temple Grandin in her book *Thinking In Pictures*. Visual aids can be used for everything from schedules, choice boards, and routines. It is important to have lessons less focused on verbal communication and more on visuals, routines, and structure.

ASD children are detailed oriented, which makes routines and structure an important part of helping them feel safe in unfamiliar environments. Changes can be very difficult and the more routines that are in place allow for less anxiety, depression, and uncertainty. “Accommodating their strengths in visual perception versus verbal and social skills when discussing changes can help them settle in more rapidly and feel more at ease with the situation.”⁷⁰ Routines and structure at an early age help them grow up to be adults that are able to manage life more efficiently and allow more success in activity engagements that are safe.

The provided curriculum will help music educators navigate Autism Spectrum Disorder. What many consider obsession, the autistic find comfort and safety in special interests. Students with ASD tend to have “special interests” or what could be considered a hobby. Some of those interests can include woodworking, computers, music, art books, and video games. These types of interests are generally focused on the ways things work and not how society functions. It is

69. Temple Grandin and Oliver Sacks. 2020. *Thinking in Pictures: And Other Reports from My Life with Autism*. New York: Vintage Books. 1.

70. “Why Is Routine so Important to People with ASD?” 2021. *Applied Behavioral Analysis | How to Become an Applied Behavior Analyst*. August 17. <https://www.appliedbehavioranalysisedu.org/why-is-routine-so-important-to-people-with-asd/>.

important to nurture these special interests with the hope of future development over time. These interests can lead to developing an expertise in a specific area that can function as a safe space for ASD children. Assisting ASD students in nurturing their special interests can lead to stronger relationships, trust, and respect. Things of interest could potentially become a passion and even lead to becoming an expert in that specific area. Chloe Jennifer Jordan and Catherine Caldwell-Harris in an article titled *Understanding Differences in Neurotypical and Autism Spectrum Special Interests Through Internet Forums* believe that “an understanding of special interests on both the neurotypical and autism spectrum, can be used to encourage the development of unique skills and abilities that will ultimately improve an individual’s quality of life, by focusing on cognitive strengths and celebrating individual differences.”⁷¹ A successful career could be built on whatever those with autism are passionate about.

ASD students have difficulty reading the body language of others, therefore, being open and honest about feelings and thoughts will be helpful. The ability to tell when someone is being dishonest is very difficult and most autistic children have a tough time understanding why someone would be dishonest. There is never a hidden agenda, or any need to make up a version just to please someone. Students with ASD desire to have relationships that are open and honest. ASD students find it hard to express emotions and hard to read all others’ emotions and at times straight answers may cause hurtful feelings. One can be certain there are no hidden agendas or ulterior motives.

71. Chloe Jennifer Jordan, and Catherine L. Caldwell-Harris. “Understanding Differences in Neurotypical and Autism Spectrum Special Interests through Internet Forums.” *Intellectual and Developmental Disabilities* 50, no. 5 (2012). 400.

Section III: Curriculum Adaptations to Meet All Student Needs

How can qualities of Autism Spectrum Disorder guide a unique curriculum that can be easily adapted to meet the needs of all students in the music education classroom? In 1990, when the Individuals with Disabilities Education Act (IDEA) was updated, inclusive classrooms became a major part of educating special needs students including those with autism. “The inclusive classroom is founded on the belief that children should be in the regular classroom and be moved to another environment only if proper accommodations cannot be made,”⁷² states Kathleen Mazur. Inclusive classrooms allow ASD students to participate in regular classroom settings for a significant part of the school day. IDEA began to affect all areas of teaching including music which meant that music educators would be required to make accommodations for students with autism even though many music educators were not thoroughly trained in special education. Music education programs have begun addressing the need for special education training for music educators but not necessarily for autism specifically.

With autism diagnoses on the rise, every teacher will eventually instruct a child with autism at some point in their career. According to Mazur, “The degree to which students are now being included in the music classroom suggests that teachers need to be provided with appropriate skills and strategies to teach Autism Spectrum Disorder.”⁷³ The idea that all music educators need to become experts in autism is not realistic but experimenting and acknowledging the skills that are already being used is a start. Adapting music lessons is already a necessity in the music classroom to meet the needs of different learning styles but adapting for ASD students

72. Kathleen Mazur. “An Introduction to Inclusion in the Music Classroom.” *General Music Today* 18, no. 1 (2004). 6.

73. *Ibid.*, 7.

would simply be an extension of the techniques already happening. The provided curriculum will guide music educators in navigating this extension of techniques. That is why knowing and understanding students is a key role for music educators, especially those with ASD. Lessons should highlight students' abilities and not their disabilities. There is no one size fits all lesson plan, and multiple methods of technique should be used to avoid drawing attention to students' adaptations. Shelia Scott in *Music Education for Children with Autism Spectrum Disorder a Resource for Teachers* provides two sets of lessons for music educators. The first one is designed for the inclusive classroom and the second is for a smaller group of ASD students. The second lesson can also be used for one-on-one students. Sheila Scott's book would be a reliable source for music educators preparing to teach ASD students. The author gives examples of lessons for the inclusive classroom and also one on one instruction that gives explanations on ways to modify lessons to meet the needs of students.

This course is intended to assist music educators in tailoring teaching for all learners. Learning happens in a variety of ways and teachers modify lessons so that all students can be supported and make progress. Music educators will need to meet all learning styles including visual, auditory, and kinesthetic (LAK) instruction. Multisensory instruction is a necessary tool because of the diverse ways students learn. Visual aids and instruments can be used to help students learn new concepts. Inclusive classrooms make differences less different. The music classroom is very diverse, and each student has strengths and challenges. Inclusion allows students to see that the world is full of differences and common ground can be found by becoming friends with someone who is different. Classrooms that are inclusive are able to provide support to all students. Instead of students leaving class for specialized instruction, many specialists come to the classroom. Professional special education teachers and therapists can

offer support and suggestions to assist teachers in helping students in any setting. Specialists can offer support to all students not just those that have an IEP/504. Elevated levels of expectations are created for all students in inclusive classrooms.

A curriculum such as this will need to guide music educators in incorporating structure and routines into the music classroom. ASD students thrive on routines and structure to feel safe in any classroom. Maintaining this type of structure will benefit all students in the music room because it allows students to know what is expected before, during, and after class is over. Expectations will be set to allow students to take responsibility and ensure that the teachers and students are accountable for creating a class environment that runs smoothly and efficiently, making the learning process easier for all involved. Routines and structure should also follow through with sequencing the lessons so that students master a goal in their own time and way. “Teachers who foster flexible sequence of instruction and flexible strategies and tools for assessment ensure that all of their students succeed.”⁷⁴

ASD students are creative and need a variety of ways to learn but also express feelings and emotions. Music educators should provide an education that is engaging and provide many opportunities for all students to be successful. “In music, much of our self-worth is determined by success. And our motivation to engage the subject is determined by our self-worth,”⁷⁵ says Alice Hammel and Ryan Hourigan in *Winding it Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*. This curriculum encourages music educators to guide

74. Kathleen Mazur. “An Introduction to Inclusion in the Music Classroom.” *General Music Today* 18, no. 1 (2004). 2.

75. Alice M. Hammel, Roberta Y. Hickox, and Ryan M. Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*. Oxford University Press, 2016. 3.

students in self-motivation and assist students in setting goals which will then create self-worth and future success for all students. With student success comes teachers' success and more confidence in teaching students with autism. Creativity begins with giving opportunities to demonstrate Student's understanding of musical concepts in an atmosphere that has no right or wrong answers. When ASD students are given the freedom to move as they wish, participation happens at all skill levels and learning will be successful.

CHAPTER V: DISCUSSION

Summary of Study

The study was created to explore the gap in training for music educators, specifically at the undergraduate level. The undergraduate level was chosen because this is the stage music students are preparing to become educators who will be working in a classroom. If music students have never had experience working with autism then it can be an overwhelming experience in the first year of teaching. Music students are already preparing to become educators that work with special needs students, learning how to differentiate the lesson even further would only make the education process that much more fulfilling. Beginning the familiarity with working with autism in an undergraduate course will give music students the chance to see autism in action and will allow the planning process to begin before having a classroom of their own. Autism was chosen because of the unpredictability that can occur during music class and because many music teachers feel inadequately prepared to teach on such a wide spectrum. Every child with autism is different and the lesson will have to be differentiated for each individual student. If music students can gain the confidence in this course to work with autism, then teaching in the first year will be that much smoother and communication with peers and parents will allow the ASD student a better education.

Summary of Purpose

The purpose of this curriculum project is to provide music educators with the skills and knowledge to teach Autism Spectrum Disorder in the music classroom. It will aid music educators in a better understanding of the diagnosis of ASD and how to develop lesson plans that will be inclusive to all students in music. They will gain more guidance on how to manage behavioral issues and ways to ease students through meltdowns. A thorough understanding of

how an IEP/504 works will be beneficial and will bring about better lines of communication with special education staff and parents. Music educators will learn how to make modifications to lesson plans through observation and hands-on training. It will be crucial for them to become familiar with ASD students in order to develop better relationships.

Summary of Curriculum Development

The curriculum that is provided is based on a constructivist approach and allows music educators to experience firsthand what working with Autism Spectrum Disorder entails. Music educators will spend time observing ASD students during music classes and spend time collaborating with other music educators to gain more experience working with ASD. Once time has been spent in discussing multiple scenarios, they will then be required to teach a class based on the information that has been gleaned throughout the course. They will complete assignments through, discussion, group activities, case studies, and role-playing activities.

Summary of Finding and Prior Research

The investigation for this project began with finding out how music educators felt about the current courses that were being offered involving Autism Spectrum Disorder. Music educators are under increasing demand to include students with ASD in their classrooms. Many music teachers feel unprepared to teach such a broad range of students. Most courses that are offered at the undergraduate level involve the subject of special needs. There was no curriculum specifically for undergraduate music educators that focused on ASD, but this study explored the areas the ways in which a curriculum based on ASD would be beneficial for music educators. It was also found that music educators have felt a lack of communication amongst special education staff and have been excluded from IEP meetings and behavior support plans. They

would feel more confident teaching ASD students if there were more involvement in IEP meetings and communication. Autism Spectrum Disorder is a neurological disorder and a thorough understanding of the diagnosis will benefit music educators in developing lessons that will meet the needs of all students in the music classroom. This study will be another step closer to preparing music educators in teaching Autism Spectrum Disorder with adequate knowledge and give the ability to confidently differentiate lessons as needed.

Limitations

The limitations of this course include limited options in undergraduate training for music educators to teach ASD. Many curriculums for music educators in ASD are offered at the graduate level or through a music therapy course. Undergraduate courses offer special education courses but are combined with other needs such as blindness, deafness, emotional disturbance, Dyslexia, Asperger syndrome, ADHD, and Down Syndrome. Many music educators do have some study autism in these special education courses, but few music teachers begin teaching with opportunities to observe autism in a classroom setting. Another limitation is that this curriculum is only for the current research on autism. This study was limited in that the researcher had limited hands-on experience with ASD students before this study. All knowledge came through research and study throughout this curriculum project.

Recommendations for Future Study

The curriculum course is recommended to be conducted with a group of undergraduate music students to see how effective it would be in making music educators gain more confidence in teaching ASD students in the first year of teaching and make changes that would suit the needs of this age group. This curriculum also recommends that music students spend as much

time with autistic students as possible to be able to grasp the types of challenges these individuals face. Allowing time to be spent with special education teachers and having discussions about autism that include ways in which music students can better assist ASD students in the music classroom would be beneficial. It is also recommended that music educators continue the study of ASD through other music courses, professional development, reading, and study materials due to the ever-changing laws and new research being presented about autism. Lastly, this curriculum was designed for the current laws and diagnoses that apply to ASD and may continue to change in the future. ASD is an ever-changing disorder and scientists, and doctors are continuously examining autism to allow for easier diagnoses and to see medical assistance provide as quickly as possible. The curriculum could then be adjusted to allow for any added information that comes along in the future.

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APPENDICES

APPENDIX A-DETAILED CURRICULUM

COURSE SYLLABUS

NAME OF COURSE: Principles of Teaching Autism Spectrum Disorder in Music Education

COURSE DESCRIPTION

This course will provide music educators with the tools and understanding of Autism Spectrum Disorder in order to help them plan and create music-based instruction that can encourage learning for autistic students.

Autism Spectrum Disorder is affected every day by social and communication difficulties. Music has since been used as a way to improve social and communication skills but also develop speech and vocal skills, see an increase in attention span and provide emotional expression. Providing dance, singing, and instrumental music can help autistic students develop social behavior and improve interpersonal relationships.

I. PREREQUISITES

Introduction to Music Education is required before taking Principles of Teaching Autism Spectrum Disorder in Music Education

II. REQUIRED RESOURCE PURCHASE(S)

- A. Scott, Sheila J. *Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers*. New York: Oxford University Press, 2017. ISBN-13: 978-0190606343
- B. Hammel, Alice M., and Ryan M. Hourigan. *Teaching Music to Students with Autism*. Oxford: Oxford University Press, USA, 2013. ISBN-13: 978-0199856763

III. ADDITIONAL MATERIALS FOR LEARNING

- 1. Computer
- 2. Microsoft Office
- 3. Internet access
- 4. Pencil and paper

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the students will be able:

A. Define Autism Spectrum Disorder and the ways to communicate with autistic children.

B. Explain how to accommodate sensory integration and the challenges that may arise in music classrooms.

C. Interpret behavioral outbursts during class and how to deescalate the behavior.

D. Demonstrate various modalities via specified music content.

E. Revise teaching style and structure of lesson plans to address student needs.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Lecture Materials

Students will be responsible for taking good notes that will be used to study for quizzes and exams.

B. Reading Assignments (8)

Reading assignments are due at the end of every week.

C. Observations (5)

Friday the class will meet with an academy class from 9:15-10:00. You must fill out an observation form for each meeting to receive credit.

D. Lesson Plans (3)

Six lesson plans are required for the semester. Three lesson plans are required for the semester. Three will be for teaching opportunities, and three will be for general learning evaluations. One will be a teaching opportunity and will include an evaluation of the student's current progress.

E. Quizzes (3)

Each quiz will cover the lecture and reading material. Each quiz will be closed book and will include 10 multiple-choice, short answer, and true/false questions, and will be given half the class period to complete the quiz.

G. Teaching Assignment

There will be one teaching opportunity during the semester. The grade will be based on lesson plans, preparation, presentation, and classroom management.

H. Final Exam

The final exam will be given at the end of the course that will cover lecture and reading materials. The exam will be closed book and will include 25 multiple-choice, true/false, matching, and short answer questions. Students will be allowed to use the entire class period to take the exam.

VI. COURSE GRADING AND POLICIES

A. Points

Reading Assignments (5 at 20 pts each)	160
Observations (5 at 30 pts each)	150
Lesson Plans (3 at 55 pts each)	165
Teaching Assignments	100
Final Exam	90

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
 C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
 D- = 680–699 F = 0–679

C. Late Assignment Policy

Course Assignments, including reading, exams, and other graded assignments, should be turned in on time.

If the student is unable to complete an assignment on time, then he or she must contact the instructor immediately.

Assignments that are turned in late after the due date without prior approval from the instructor will receive the following deductions:

1. Tests can only be made up with approval from the instructor.
2. Assignments turned within one week after the due date result in a 10% deduction.
3. Assignments turned in within one week and less than two weeks late will receive up to a 20% deduction.

D. Cheating and Plagiarism Policy

Cheating occurs when a student avails her/himself of an unfair or disallowed advantage which includes but is not limited to:

- a. Theft or unauthorized access to an exam, answer key, or other graded work from previous course offerings.
- b. Use of an alternate, stand-in, or proxy during an examination.
- c. Copying from the examination or work of another person or source.
- d. Submission or use of falsified data.

- e. Using false statements to obtain additional time or other accommodations.
- f. Falsification of academic credentials.

Plagiarism is defined as the use of work or concepts contributed by other individuals without proper attribution or citation. Unique ideas or materials taken from another source for either written or oral use must be fully acknowledged in academic work to be graded. Examples of sources expected to be referenced include but are not limited to:

- a. Text, wither written or spoken, quoted directly, or paraphrased.
- b. Graphic elements.
- c. Passages of music, existing wither as sound or as notation.
- d. Mathematical proofs.
- e. Scientific data.
- f. Concepts or materials derived from work, published or unpublished, or of another person.

If You Plagiarize:

Students who commit academic misconduct, including plagiarism, may be subjected to the following disciplinary sanctions:

- a. Warning
- b. Resubmission of work
- c. Grade reduction
- d. Failing the course
- e. Failing the course with a notation of academic dishonesty on the student's academic transcript
- f. Suspension from the University
- g. Expulsion from the University

One or more of the above disciplinary sanctions may be imposed.

APPENDIX B
ANALYSIS CHART

PART I: CURRICULUM INFORMATION

<p>Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style): Scott, Sheila J. <i>Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers</i>. New York: Oxford University Press, 2017. ISBN-13: 978-0190606343 Hammel, Alice M., and Ryan M. Hourigan. <i>Teaching Music to Students with Autism</i>. Oxford: Oxford University Press, USA, 2013. ISBN-13: 978-0199856763</p>
<p style="text-align: center;">Identify the problem:</p> <p>Students need more information to teach Autistic Spectrum Disorder (ASD). If they have never taught special needs students before, then knowing how to help autistic students will be futile. They will need the tools to engage students for that all learning needs are met.</p>
<p>Who are the learners and what are their characteristics? (<i>Age, major, pre-requisites, residential, online, or a hybrid of the two</i>)</p> <p>College course for music majors who are 18-21 years old and have completed Introduction to Music Education. This will be a residential course offered every other semester.</p>
<p>What is the new desired behavior? (<i>Overall, what is the main change or new addition to the student's demonstrated ability?</i>)</p> <ul style="list-style-type: none"> - Create lesson plan to accommodate ASD - Interact with the ASD team - Develop behavior plans for individual students
<p style="text-align: center;">What are the delivery options? (<i>Explain the materials you will develop for the course.</i>)</p> <ol style="list-style-type: none"> 1. Computer with audio/visual equipment 2. Microsoft Office 3. Internet access 4. Paper and Pencil
<p style="text-align: center;">What are the pedagogical considerations? (<i>Describe your general content and methodology for the course.</i>)</p>

This course is based on observation and planning meaningful lessons that are geared toward ASD. It will also focus on peer/peer and teachers/peer feedback.

What learning theory applies to your curriculum? Why?

The learning theory for this course is cognitivism. In this course students learning will be based on discovery and analysis. They will understand why learning about ASD is vital to their student's learning success and how they can apply it to their teaching practices. There are many challenges faced by autistic students and teachers need to be able to have the knowledge to overcome these obstacles in teaching.

Part II: Learning Outcomes

**Learning Outcomes IMPORTANT:
At the end of the course, the student will be able to:**

1. Define Autism Spectrum Disorder and the ways to communicate with autistic children.

2. Explain how to accommodate sensory integration and the challenges that may arise in music classrooms.

3. Interpret behavioral outbursts during class and how to deescalate the behavior.

4. Demonstrate various modalities via specified music content.

5. Revise teaching style and structure of lesson plans to address student needs.

APPENDIX C

DESIGN CHART

I. Evaluate the Analysis Chart and Learning Outcomes and include a full twelve weeks of curriculum. Make sure that you include praxial activities for your students.

Concept Statement: <i>(Briefly describe the overall purpose and point of the instructional unit.)</i>			
The purpose of this course is to gain an understanding of Autism Spectrum Disorder and how to integrate them into the music classroom. Throughout the course, students will gain an understanding of how to communicate with parents, colleges, and other therapists to assist in the education of ASD. This course will also create lesson plans that engage the autistic learner.			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
1. Define Autism Spectrum Disorder and the ways to communicate with autistic children.	Week1: <ul style="list-style-type: none"> • Read Scott Ch. 1 Hammel and Hourigan Ch. 1 • Relate autism to them personally • Define Autism Spectrum Disorder • Recognize the characteristics and features of autism 	Week 1: <ul style="list-style-type: none"> • Lecture 1: What is Autism Spectrum Disorder? • Video about Autism Spectrum Disorder Week 2: <ul style="list-style-type: none"> • Interactive Lecture: Least Restrictive Environment • Small group discussion every 10 minutes 	Week 1: <ul style="list-style-type: none"> • Observation 1 in music classroom • One-minute paper on Autism Spectrum Disorder Week 2: <ul style="list-style-type: none"> • Script a phone call home to a parent • Quiz 1 over reading and lecture material

	<ul style="list-style-type: none"> • Recognize the interventions and treatment for autism <p>Week 2:</p> <ul style="list-style-type: none"> • Read Hammel and Hourigan Ch. 2, 3 • Review Autism Spectrum Disorder • Recognize those who have relationships with autism • Reinforce the LRE(Least Restrictive environment) • Articulate how to participate in IEP meetings <p>Week 3:</p> <ul style="list-style-type: none"> • Read Hammel and Hourigan Ch. 4 • Recognize communication and characteristics of autism 	<p>Week 3:</p> <ul style="list-style-type: none"> • Role Play effective communication strategies • Student-peer feedback on role-playing exercise <p>Week 4:</p> <ul style="list-style-type: none"> • Lecture 4: How to articulate alternative strategies of communication • A quick Case study from the Hammel and Hourigan page 47 vignette 3.2. 	<p>Week 3:</p> <ul style="list-style-type: none"> • Generate questions to be asked during IEP/504 meeting • Observation 2 in music classroom <p>Week 4:</p> <ul style="list-style-type: none"> • Quiz 2 over reading and lecture material
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	<ul style="list-style-type: none"> • Demonstrate steps to effective communication in music class <p>Week 4:</p> <ul style="list-style-type: none"> • Recognize failure to communicate strategies • Articulate alternate communication strategies for music class 		
<p>2. Explain sensory integration and the challenges that may arise in the music classroom.</p>	<p>Week 5:</p> <ul style="list-style-type: none"> • Read Hammel and Hourigan Ch. 7 • Define dysfunction in sensory integration (DSI) • Recognize sensory integration challenges <p>Week: 6:</p> <ul style="list-style-type: none"> • Read Hammel and Hourigan Ch. 6 	<p>Week 5:</p> <ul style="list-style-type: none"> • Interactive lecture: Solving sensory integration challenges • Video over sensory integration <p>Week 6:</p> <ul style="list-style-type: none"> • Lecture 6: Sensory Integration 	<p>Week 5:</p> <ul style="list-style-type: none"> • Group sensory accommodations activity Vignette 7.3 in Hammel page 107. • Observation 3 in music classroom <p>Week 6:</p> <ul style="list-style-type: none"> • Create accommodations for students with sensory issues

	<ul style="list-style-type: none"> • Review sensory integration • Demonstrate accommodations for students with auditory, tactile, visual, vestibular, or proprioceptive sensory needs • Articulate knowing when students have sensory issues 	Share/pair how to tell when a student is having sensory issues	<ul style="list-style-type: none"> • Quiz 4 over reading and lecture material
3. Interpret behavioral outbursts during class and how to deescalate the behavior.	<p>Week 7:</p> <ul style="list-style-type: none"> • Read Hammel and Hourigan Ch. 5 • Recognize behavior challenges in autism • Recognize Interventions and strategies used by special educators <p>Week 8:</p> <ul style="list-style-type: none"> • Articulate schedule, routine, and link for the behavior 	<p>Week 7:</p> <ul style="list-style-type: none"> • Directed Discussion: Behavior Challenges • One-minute paper over the kinds of strategies used in the music classrooms and how this would affect a student with autism <p>Week 8:</p> <ul style="list-style-type: none"> • Discuss an appropriate behavior plan for a student with autism 	<p>Week 7:</p> <ul style="list-style-type: none"> • Create a behavior plan for a student with autism in music classroom • Observation 4 in music classroom <p>Week 8:</p> <ul style="list-style-type: none"> • Quiz 4 over reading and lecture material

	<ul style="list-style-type: none"> Analyze outbursts, meltdowns, and other disruptions 	<ul style="list-style-type: none"> Group work/learning activity compiling strategies for encouraging appropriate behavior 	
4. Demonstrate various modalities via specified music content.	<p>Week 9:</p> <ul style="list-style-type: none"> Read Scott Ch. 2-4 Recognize Universal Design for Learning Relate Universal Design for Learning to instruction <p>Week 10:</p> <ul style="list-style-type: none"> Read Scott Ch. 5-6 Hammel and Hourigan Ch. 9 Recognize modalities(aural, visual, psychomotor, and tactile) <p>Demonstrate modalities in a variety of ways to meet the needs of the learner</p>	<p>Week 9:</p> <ul style="list-style-type: none"> Directed discussion over Universal Design for Learning Work at the blackboard to incorporate Universal Design for Learning for all students <p>Week 10:</p> <ul style="list-style-type: none"> Lecture 10: Recognizing Modalities Jigsaw group project with the same lesson but modifying it for multiple perspectives(auditory, visual, tactile, and psychomotor) 	<p>Week 9:</p> <ul style="list-style-type: none"> Lesson Plan 1: Create a lesson plan with accommodations for autistic students Observation 5 in music classroom <p>Week 10:</p> <ul style="list-style-type: none"> Teaching Assessment with evaluation Lesson Plan 2

<p>5. Revise teaching style and structure of lesson plans to address student needs.</p>	<p>Week 11:</p> <ul style="list-style-type: none"> Recognize teaching practices for the autistic learner Correctly plan lessons to accommodate autistic learners <p>Week 12:</p> <ul style="list-style-type: none"> Recognize behavior outbursts and correctly intervene <p>Correctly alter lessons plans to accommodate all learners</p>	<p>Week 11:</p> <ul style="list-style-type: none"> Peer Observation of student teaching Roleplay <p>Week 12: Peer observation of student teaching</p>	<p>Week 11:</p> <ul style="list-style-type: none"> Teaching Assignment w/evaluation Teaching Assessment with evaluation Lesson Plan 3 <p>Week 12:</p> <ul style="list-style-type: none"> Final Exam
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II. Enter each learning outcome according to Bloom's Taxonomy and describe what you believe the sequence is most effective.

<p>Learning Outcomes (List them in the order you plan to address during the 12 weeks of curriculum.)</p>	<p>Rational for Sequence (Describe why you believe this sequence is the most effective.)</p>
<p>1. Define Autism Spectrum Disorder and the ways to communicate with autistic children.</p>	<p>The course will begin with understanding and communication with ASD. I choose this sequence first because understanding what autism is and how to communicate will go a long way to actually teaching it. If there is limited knowledge of autism then how can you teach what you do not know.</p>

2. Explain sensory integration and the challenges that may arise in the music classroom.	Once you know what autism is then you can better understand that there are challenges to being autistic. One of those challenges is sensory integration. There are multiple sensory challenges and those can only be met if there is an understanding of what sensory issues the teachers might face.
3. Interpret behavioral outbursts during class and how to deescalate the behavior.	Third, now I know what to look for when an autistic student comes to music class and is having difficulty and have a whole toolbox of ways I can help them overcome that challenge. This helps me keep class going and not allow for less interruption of the other students learning.
4. Demonstrate various modalities via specified music content.	This will teach how to correctly create lesson plans that use a variety of modalities specifically aural, psychomotor, tactile, and visual.
5. Revise teaching style and structure of lesson plans to address student needs.	Once I can identify what autism is and ways to help that student be a success, then I can create lesson plans that will allow students to fully participate in music class. The needs of all students can then be met.

APPENDIX D

DEVELOPMENT CHART

*Consider the 3 advance organizer methods below. You must create an advance organizer for **each** method below to use as a pre-instructional strategy (to prepare the student to link what they **do** know to what they **do not** know).*

Expository *(You are verbally describing the new content you are about to cover. enter below what you will say to the class as though it is in a script format)*

Good morning class. Last week we discussed ASD and the challenges that you might face when dealing with autistic students. Today we will start off with a short story about a student with autism and then well will have an interactive lecture on the topic of those who are part of the special education team. This discussion will lead to the IEP/504 and who will be in attendance during an IEP/504 meeting. Finally, you will follow it up by creating a scripted phone conversation with a parent regarding a student. In your music classroom. You will then list the most important points and questions you would ask to help you become a better teacher for the child.

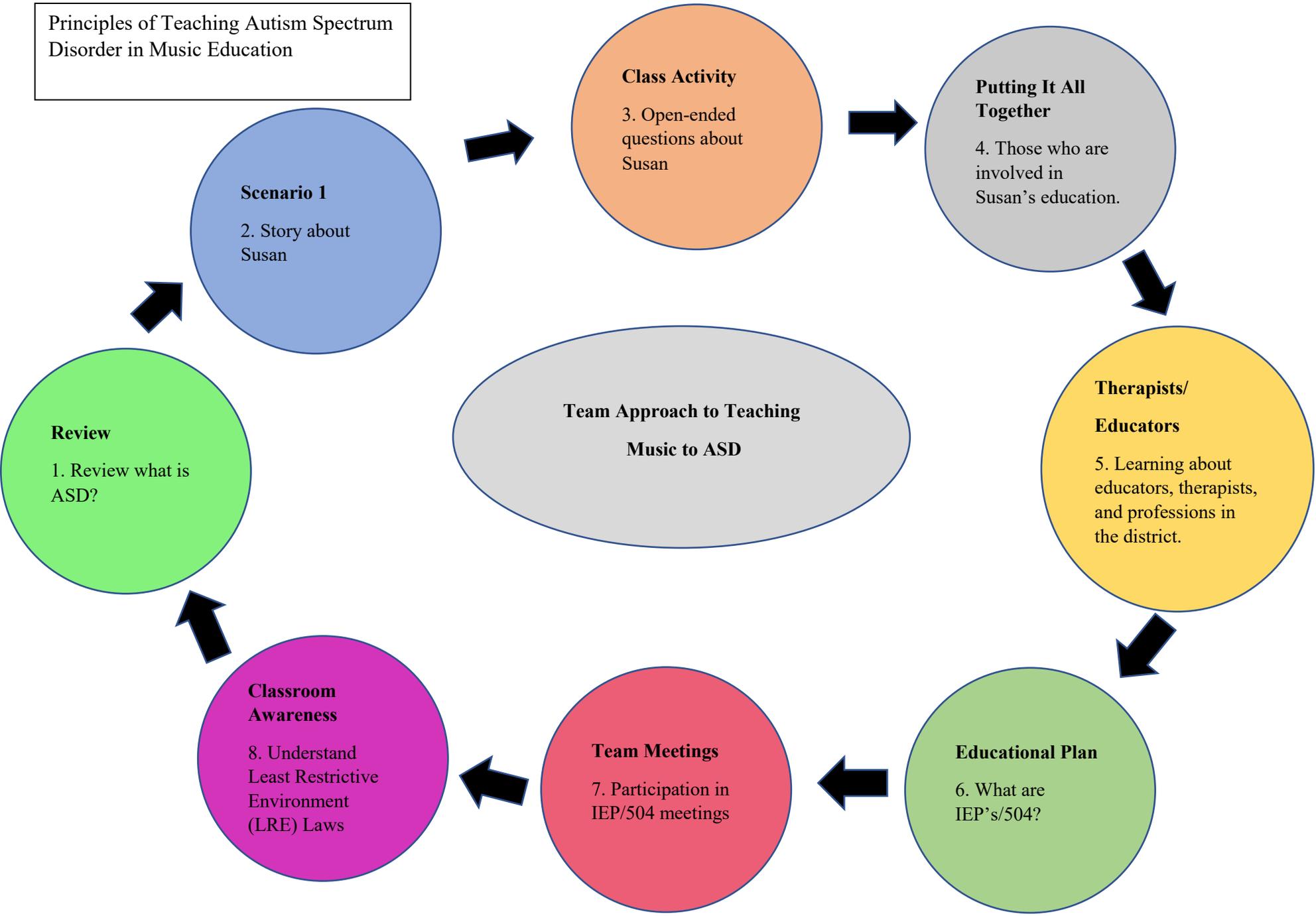
Narrative *(You are presenting the new information in a story format; enter below what you will do or say.)*

The teacher begins by telling them a story about Susan who is an autistic student. Then the teacher begins to ask open-ended questions about Susan and why she is beginning to struggle in choir. Sample questions: What is the first thing you would look at if you were the choir director? Who will you contact in regard to Susan's behavior? What are some possible solutions to help Susan? Next, we discuss the people in Susan's life that help her be a success at school. Examples: counselors, therapists, classroom teachers, special education, and parents. We move into building relationships with all staff members who have a part in Susan's education. Learning how to build relationships is imperative for being included in an IEP/504 meeting. We will discuss what an IEP/504 is and how it can give more insight into Susan and the best ways to help her learn. We discuss how to participate in a meeting and the questions they might ask. Lastly, I ask what the Least Restrictive Environment (LRE) means for a student with autism. There will be more open-ended questions about why ASD needs LRE and the ways they can accommodate those students.

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.) Describe the visual below and then copy and paste your original graphic.*

The graph shows the relationship between Autism Spectrum Disorder and the team of teachers, therapists, and other vital members of the special education team. The learning strategy leads to how to communicate with those individuals and how they can use the team for advice and the ways parents and therapists can assist in helping music educators teach autistic students. Finally, the use of IEP's/504 help determine the best learning path for each student and how to communicate during the meeting, and what questions should be asked.

Principles of Teaching Autism Spectrum Disorder in Music Education



Gagne's Nine Events of Instruction

Instruction Event	Describe how each event will be addressed in the instructional unit.
1. Gain attention	It is always important to begin class with an attention grabber. We begin the lesson with a short story about a girl named Susan who is autistic and is struggling in choir. This will get them thinking about the struggles Susan is having and where they should look for advice for when they see special needs students struggling. ⁷⁶
2. Inform learners of objectives	We will review the previous lesson about ASD and then move into learning about who they can look to for support. The teachers will use the story to transition to what we will be discussing in class that day. ⁷⁷
3. Stimulate recall of prior learning	Recognizing when an ASD student is struggling is so important and will help you know when you need to find further support. I will remind them that knowing and understanding ASD will aid in the right steps to take when dealing with autistic students. ⁷⁸
4. Present the content	The teachers will have an interactive lecture over the team that is available to assist in teaching autistic students. They will answer open-ended questions about how they can help Susan through the difficulties she is having in choir. Then they will script a phone call to parents with any questions they might ask during the call. ⁷⁹
5. Guide learning	Students will be given a graphic organizer and lecture notes showing the next steps of the lesson. They will also be given examples of IEP/504s to look at during class. ⁸⁰

76. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 144.

77. Thomas A Regelski. 2004. *Teaching General Music in Grades 4-8: a Musicianship Approach*. New York: Oxford University Press., 57.

78. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 144.

79. Ibid., 132.

80. Ibid., 145.

6. Elicit performance (practice)	Students will have short 10-minute discussion groups during the interactive lecture about special education support, IEP's/504, and how to be a part of the team meeting. ⁸¹
7. Provide feedback	The teachers will spend time answering student questions and giving verbal feedback. ⁸²
8. Assess performance	The students will script a phone call home regarding a student they teach. They will list important points they would discuss and the questions they might ask to better understand the student. ⁸³
9. Enhance retention and transfer	Students will be asked to observe a music classroom with autistic students. They will provide notes on the observation and asked how they can apply this to their own teaching strategies. ⁸⁴

81. Thomas A Regelski. 2004. *Teaching General Music in Grades 4-8: a Musicianship Approach*. New York: Oxford University Press., 57.

82. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 161.

83. Thomas A Regelski. 2004. *Teaching General Music in Grades 4-8: a Musicianship Approach*. New York: Oxford University Press., 61.

84. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 17.

APPENDIX E
IMPLEMENTATION CHART

Physical Item	Rationale for Use
1. Presentation Slides	Presentation slides will be used to convey lecture outlines and a map for students to follow along during the lecture. Visual aids will enhance learning and give students the ability to track the lesson. These presentation slides will be available before each class so students can copy and read over the notes before class. ⁸⁵
2. Observation Worksheets	Observation worksheets will be used during their music classroom observations and be turned in for a grade. The teachers will need to be copied beforehand so that they will be available to students. ⁸⁶
3. Video Equipment	Students will watch a short video about Autism and then the lesson will proceed. Video technology increases student engagement. ⁸⁷
4. Role Playing Scripts	Students will role-play real-life problems and will need scripts of those scenarios. Students will perform realistic situations that will enable them to identify with the roles they are playing. ⁸⁸
5. IEP/504 examples	Examples of IEP/504 will be used for class discussion and for the students to gain familiarity with what an IEP/504 is and will have already seen one before their first music teaching job. ⁸⁹

85 . Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 145.

86 . Ibid., 101.

87. Ibid., 46.

88. 169.

89. Ibid., 145.

6. Lecture Handouts	Students will have a copy of lecture notes so that all will have a visual of the notes but also so they can jot down a few of their own notes. Visuals of lecture notes will help students process information quickly and retain information for later retrieval. ⁹⁰
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Necessary Tasks

Task	Rationale for Task
1. Test the videos for class	Testing videos from YouTube are essential because sometimes the content may not be appropriate for the classroom. You also want to make sure the video will play and that the sound is working properly. Teachers will make sure things are set and ready to go. ⁹¹
2. Make copies of handouts	The teachers will need to make handouts for all observation worksheets and lecture handouts before class so that students can have them for their observations in music classrooms. It is imperative that the teachers be prepared for every class. This will also teach students how to be prepared for class by making the material assessable. ⁹²
3. Set up computer for instruction	Teachers will need to set up the computer to be ready for slide presentations before class. Make sure the computer is ready and can operate without any issues. These should be ready before students walk into the classroom. ⁹³
4. Create Scenario Scripts	The teachers will create role-playing scenarios for class participation. Students will then use the scenarios as role-playing examples so classmates can critique. It is very difficult to

90. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 258.

91. Thomas A Regelski. 2004. *Teaching General Music in Grades 4-8: a Musicianship Approach*. New York: Oxford University Press., 236.

92. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 101.

93. Ibid., 82.

	produce scenarios on the spot so having them already planned out will help class continue more smoothly. It will also give variety to the methods of teaching for this class. ⁹⁴
5. One-minute handouts	The teachers will need to create a one-minute handout for students. The handout will contain two-three questions about the lesson for that day. It will be turned in at the end of class. The one-minute paper is great for encouraging students to solve problems or design new ones for future tests. ⁹⁵
6. Find examples of IEP/504	Teachers will find examples of IEP/504 examples for classroom use. These examples will be used by students to come up with questions to ask during an IEP/504 meeting. These examples are so students will know what to look for and also how to interpret an IEP/504. ⁹⁶

94. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 100.

95. Ibid., 247.

96. Ibid., 45.

Formative Assessment Type	Assessment Details
Observations	Teachers will be using observation for this course because it is important for beginning teachers to gain some understanding of how a music classroom operates. Every situation a teacher faces in the music room will have different outcomes. The more opportunities to see a real classroom operate will solidify new ideas for new teachers. Students will take these observation experiences and use them to form their own style of teaching. This will also give students the opportunity to ask open-ended questions of the teachers or the teachers they are observing. They will eventually become a participant.

APPENDIX G
EVALUATION CHART

Learning Outcomes	Formative Assessment Plan	Rationale for Formative Assessment Type
1. <u>Define</u> Autism Spectrum Disorder and the ways to communicate with autistic children.	Students will complete a one-minute paper on what Autism Spectrum Disorder is. The one-minute paper will include two to three essay questions. Students will also complete a multiple-choice, short answer, and true/false quiz in the following week.	This assessment option will give students the opportunity to write down what they gleaned from the class lecture and activities. It gives the teachers insight into how well the students comprehended the lesson and if they can apply it to their own life. Giving quizzes right from the beginning is a great strategy because it allows students to give feedback and more chances for success. ⁹⁷
2. <u>Explain</u> how to accommodate sensory integration and the challenges that may arise in music classrooms	Students will work in groups to create their own accommodations for students with sensory integrations. Afterward, they will share/pair how to know when a student is having a sensory issue. Quiz 4 will be given the following week to assess understanding. The quiz will feature essay questions addressing accommodations for students with sensory needs.	Group assignments are vital to student understanding. Students should be responsible for their own learning. Learning is not simply listening to someone's expert words. ⁹⁸
3. <u>Interpret</u> behavioral outbursts during class and how to deescalate the behavior.	During this lesson, students will group work/learn. They will need to compile strategies for encouraging appropriate behavior during music class. Each person in	Students will be individually involved in group participation. Each student will be responsible for contributing to the list of strategies. It is important that students can

97. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 290.

98. Ibid., 15.

	the group will be given a specific task they will need to accomplish.	produce their own ways of dealing with behavior issues in a classroom setting. ⁹⁹
4. <u>Demonstrate</u> various modalities via specified music content.	This lesson will feature a jigsaw group project. The groups will be given a specific topic and will need to research on their own. They will collaborate information among group members. Those in the group will then teach the class about their specific topic. The whole class will bring their final outcomes and will discuss them with the rest of the class. Those in the group will then teach the class about their specific topic.	This lesson specifically teaches students how to collaborate successfully. Learning how to be an active participant in collaboration is vital to becoming great teachers. It is also important to have correct information when having IEP/504 meetings. ¹⁰⁰
5. <u>Revise</u> teaching style and structure of lesson plans to address student needs.	The final learning outcome will feature teaching assessment with an evaluation. Students will create a lesson plan and implement that plan in front of a class of students. Some of which have autism. They will be graded on how well they prepared, planned, and implemented their lesson plan.	The purpose of observing a student teaching in a real-life classroom will give them great feedback from the teachers about how they are doing in their teaching style. It also helps them see where they can make improvements and gives them the opportunity to ask questions. ¹⁰¹

99. Linda Burzotta Nilson. 2016. *Teaching at Its Best: a Research-Based Resource for College Instructors*. San Francisco, CA: Jossey-Bass, a Wiley imprint., 180.

100. Ibid., 181.

101. Ibid., 316.

Evaluation and Reflection

Issue/Strategy	Rationale for Changing
1. There are too many observations	Observations are a great tool to learn what to do in certain situations. Learning what other teachers do in certain situations is vital but understanding your own style and how to interact with students is the most important for future teachers. I wanted to make more room for discussion and quizzes.
2. This course is led by class discussion and the reading material is vital to the quality of the course.	Reading the required material for this course is vital and will aid in group discussions. Lectures are great for learning new information, but students need to be able to apply concepts to their own personal teaching strategies. Reading assignments are for a grade so that should help keep students involved.
3. Observations are a big part of this course due to the teaching requirements.	Students will be asked to observe autistic students in a music classroom setting. They will also observe how the teachers respond to behaviors and evaluate different strategies they might use in their own classrooms. This will be useful when they have questions, and they can be answered right away or during class discussion.
4. Being able to interpret IEP's/504	IEP's/504 are a student's individualized behavior plan and can be difficult to understand and implement in a classroom. A student's ability to interpret an IEP/504 with determining the success of the student. Students need to understand what an IEP/504 is for and how it can be a guide to helping a student who is struggling in music class.
5. Students will need to already have taken Introduction to Music Education	Students will have already taken Introduction to Music Education. They will need to already have some classroom experiences. During Introduction to Music Education, they will have the opportunity to observe experienced music educators, plan lessons, and be given teaching assignments. Once they understand those components then they are ready to tackle more challenging students with ASD.
6. Adding more quizzes throughout the twelve weeks.	More quizzes and tests will allow for students to get a bigger picture of what they are learning and gives the teachers a look at where the lessons are lacking. I also added a few more quizzes during the twelve weeks because I want students to start using the concepts in their teaching right from the start. I want them to know exactly how they are going to solve problems from day one. It will also give students the chance to ask more questions and allow them to be more successful.

7. Strive to not strictly lecture from the textbook readings	It is easy to just glean lecture notes from the textbooks that the students are reading. I want to have them do hands-on activities and real-life situations so that they are prepared for classroom situations. This will keep students interested in the lecture and keep them reading the class assignments.
8. Lecturing is not enough to retain new knowledge.	Students will need a variety of teaching methods in order to retain the information learned in class. This is a teaching class and therefore teaching experiences should be offered during the course. Real-life experiences need to be addressed and thought out in order to be successful in a classroom.
9. The goal is to get them thinking critically right from day one.	The first day of class will be a great time to start out by having a group discussion. They will help open the door for student response and let them get a firsthand look at what will be happening during class. This course will prepare them for teaching music to autistic students and will enable them to be prepared for any problems that might arise.
10. Make sure to give time for questions and feedback.	Students will need adequate feedback from the teachers and also time to ask quality questions. This will give them new opportunities to hone their skills and refine new strategies for situations they may face in a working music classroom.

APPENDIX H***FORMATIVE ASSESSMENT***

MUSC 670 PRINCIPLE FOR TEACHING AUTISM SPECTRUM DISORDER IN MUSIC EDUCATION

Student: _____

Quiz Two

1. Write down two characteristics of Autism Spectrum Disorder. *Delays in social and communication skills, restrictive, repetitive behaviors, interests or activities, limited repertoire of activities and interests, inability to read facial expressions and body language, and lack of joint attention

2. Define Autism Spectrum Disorder. *Autism is a general term used to describe a group of complex developmental brain disorders known as Pervasive developmental disorder (PPD).

3. Name one effective strategy you will use when becoming a member of the special education team. (Answers will vary)

True/False:

4. Symptoms of ASD usually occur within the first three years of life (typically around 18 months). *True
5. Four times as many girls are diagnosed with autism as boys. *False
6. All persons with ASM display the same behaviors. *False
7. Do not force a child with autism to participate in an early childhood or early elementary music class. *True

Multiple Choice:

8. Who is the first contact for a music teacher?
 - A. Case Manager*
 - B. Speech Therapist
 - C. Classroom Teachers
 - D. Behavior Therapist

9. The other staff members that work with ASM students are all of the following except.
 - A. Guidance Counselors
 - B. Nurse
 - C. Cafeteria
 - D. Custodian*

10. List the District-Employed Therapists.
 1. *Speech
 - 2.*Occupational
 3. *Physical
 4. *Art/Music
 5. *Behavior

APPENDIX G**SUMMATIVE ASSESSMENT**

MUSC 670 PRINCIPLES OF TEACHING AUTISM SPECTRUM DISORDER IN MUSIC EDUCATION

Student: _____

Final Exam

1. This syndrome affects the ability of a person to socialize and communicate with others. (2 pts)
 - A. Rhet Syndrome
 - B. Asperger's Syndrome*
 - C. Autistic Spectrum Disorder
 - D. Childhood Disintegrative Disorder

2. Do not force a young child with autism to participate in an early childhood or early elementary music class. (2 pts)
 - A. True*
 - B. False

3. Always assume you know more about a student with Autism Spectrum Disorder than the parent of the student. (2 pts)
 - A. True
 - B. False*

4. Which of these is not a way to communicate with Autism Spectrum Disorder? (2 pts)
 - A. Eye Contact
 - B. Reciprocation
 - C. Joint Attention
 - D. Echolalia*

5. Characterized by normal development up to age 2 to 4 years then a gradual loss of communication and social skills. (2 pts)
- A. Autistic Spectrum Disorder
 - B. Rhett Syndrome
 - C. Childhood Disintegrative Disorder*
 - D. Pervasive Development Disorder Not Otherwise Specified
6. Do not label a behavior “bad” without understanding the intent of the behavior. (2 pts)
- A. True*
 - B. False
7. This type of therapist can lead a music educator to adapt language expectations and patterns of speech used in the classroom. (2 pts)
- A. Occupational
 - B. Behavior
 - C. Physical
 - D. Speech*
8. Student may crave spinning, rocking, or jumping, and may not ever get dizzy. (2 pts)
- A. Hyper-sensitive (to movement and balance)
 - B. Poor Discrimination (to movement or balance)
 - C. Hypo-responsive (to movement and balance)
 - D. None of these
9. What two ways are tactile sensitivities manifested? (2 pts)
- A. Hypo-sensitive and Hyper-sensitive*
 - B. Visual and Tactile
 - C. Auditory and Sensory
 - D. Vestibular and Oversensitive

Matching (2 pts each)

- A. Working Memory
- B. Planning
- C. Impulse Control
- D. Shifting Set
- E. Initiation and Monitoring of Action
- F. Inhibition of Proponent Response

_____ 10. A scheme, program, or method prepared before the accomplishment of an objective.
*(B)

_____ 11. This involves deliberately inhibiting dominant, automatic responses. *(F)

_____ 12. The process of updating or “shifting” cognitive strategies in response to changes in the environment. *(D)

_____ 13. A brain system that provides temporary storage and manipulation of the information necessary for such complex cognitive tasks as language comprehension, learning, and reasoning.
*(A)

_____ 15. An inability to control actions. *(C)

_____ 16. Refers to the ability of a person to initiate and monitor their own actions. *(E)

Short Answer

17. What are two examples of behaviors that are linked to communication in ASD students?
(Answers will vary) (4 pts)

1.

2.

18. Write two examples of problems or concerning behaviors of ASD? (Answers will vary) (4 pts)

1.

2.

19. List the challenges associated with visual dysfunction in ASD. (6 pts)

*light sensitivity, tracking or changing areas of focus, and spatial relationships

1.

2.

3.

4.

5.

6.

20. List the six sensory integration challenges for ASD students. (12 pts)

*tactile, vestibular, proprioceptive, visual, auditory, and sensory

1.

2.

3.

4.

5.

6.

21. Describe the Hammel and Hourigan philosophy of a label-free approach when teaching students with special needs. (Answer will vary) (5 pts)

22. List the three Principles of Universal Design. (6 pts)

*Multiple means of representation, multiple means of action and expression, and multiple means of engagement

1.

2.

3.

23. What is meant by the term differentiated learning? (5 pts)

*All students are unique, and they learn at different paces and in different ways.

24. How does music facilitate communication and joint attention in individuals with ASD?
(Answers will vary) (6 pts)

25. Explain three ways you are going to incorporate what you have learned in this class in your future teaching experience. (Answers will vary) (6 pts)

1.

2.

3.