UDL for Music Teacher Educators: Sample Assignments

By Corinne Galligan, MM, NBCT

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Reminders: The purpose of UDL is to increase accessibility for as many learners as possible, but it is <u>not</u> a "catch-all" to eliminate the need for further accommodations and modifications. Some learners may still require additional support.

Additionally, UDL is <u>not</u> an all-or-nothing goal. It is something to strive for, one improvement at a time. Our pedagogical content knowledge was not built in a day, and instructional adjustments will also take time and thought. Embrace the process! As part of the summary of each UDL principle, I include a sample list of recommendations to implement each principle in a semester, over time, and via program-wide considerations.

Finally, **all of this is learner- and community-dependent**. What works for me might work differently for you, and what worked for this semester's learners might not fit next semester's learners as well. Reach out to your colleagues and share ideas, especially if you share students.

Multiple Means of Engagement

Summary and Recommendations: Multiple Means of Engagement

Things you can do this semester:
- **Get to know your students.** Who are they as people, learners, and musicians? Honor their interests and experiences.
- Find, allow, or designate **space for movement** in your classroom since some learners think better while still and others think better while moving. Similarly, I realize that some learners might attend better if they are allowed to **doodle or use fidgets** while listening.
- Take note of environmental **distractions to learning**. Note students' reactions to them and brainstorm courses of action.
- Be cognizant of **volume levels**.
- Share **student support resources** (accessibility office, student success/tutoring lab, counseling, healthcare, housing, etc.).
- Post a **general agenda** at the beginning of class so learners know what to expect.
- If it is a long class or if learners look like they need a break, **take a short break**. **Project a timer** as a visual depiction of break length.
- **Contextualize** learning activities and assignments within the scope of preservice music teacher education.
- Provide **mastery-oriented feedback**.

Things you can do over time:
- Develop a **class culture** where learners feel **free to speak** openly about their needs and act on them.
- Advocate to administrators for **flexible seating**, or more comfortable or practical seating.
- Incorporate **authentic assessment**.
- Embed **guided reflection and self-assessment**.

Program-level considerations:
- How can learners pursue non-Western music interests while being part of the music education program?
- What kinds of music are music education majors allowed to program for their senior recitals?
- How can "kid face time" be incorporated throughout the curriculum in terms of observations, fieldwork, and outside teaching opportunities in the community?
- How can social time be facilitated for connection and mental wellness?
- How can the music faculty work with CAPS to support music students' mental health and wellbeing?

Project 10: Digital Resources - Visual

Due March 29
Communication isn't just one of the 4Cs; it's also something teachers need to be able to do with learners and their grownups.

Choose your own adventure: Using digital technology, create 8 points' worth of sharable visual resources for students and/or for families (no activity doubling):
- *Interactive* student resource options:
  - Worksheet (2 points)
    - "Interactive" means the learners can do something with the choice on the screen - click a link, watch a video, drag and drop answers, etc.
  - Set of 8+ flashcards (4 points)
    - Rhythm, solfege, staff reading, fingerings, etc.
    - Could be printed (consider printing layout) or played via slides
    - Academic integrity: Do not just copy someone else's examples online.
  - Poster (4 points)
    - Think of how you could make it *interactive*, not just something on the wall for you to point at.
  - A choice board with at least 6 interactive choices (6 points)
    - "Interactive" means the learners can do something with the choice on the screen - click a link, watch a video, etc.
    - [Basics of choice boards in the music classroom](); [templates]()
  - Interactive slide deck game (6 points)
    - [Jeopardy template for Google Slides]()
    - [Other game templates for Google Slides]()
  - Virtual classroom (8 points)
    - [How to create a virtual classroom]() (there are also lots of YouTube tutorials)
    - Example: [Virtual field trip]() (like a combination of virtual classroom and choice boards, with almost 30 Easter eggs)
- Family resource options:
  - Newsletter (2 points)
    - Include updates on what your classes are currently learning, things they're working toward, upcoming performances or other things to be aware of
  - Concert announcement poster (2 points)
    - Include performing group(s), date, time, location, theme (if applicable)
    - If it's outside the school day, include the call time for performers
    - Include some type of graphic/image/photo
  - Concert program (2 points)
    - Be sure to consider printing layout!

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For this project, you can experiment with which program you use. I suggest using either a presentation program like Slides or Canva or a word processing program like Docs or Word. If it's an interactive slide deck, submit the URL on Canvas. If it's not interactive, submit the file.

When you present this in class on March 29, be prepared to share the context you'd use your resources in and the takeaways you discovered by creating them (e.g., what worked well, what didn't work the way you wanted it to, how would you do it similarly/differently in the future).

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Final Composition: Reflection

Day 1 Leaders: Composition and teaching due April 4, reflection due April 11
Day 2 Leaders: Composition and teaching due April 11, reflection due April 18
Day 3 Leaders: Composition and teaching due April 18, reflection due April 25

As a music teacher, you'll likely get to try, try again, either with the same lessons or similar ideas. Not only are your students learning, but so are you! (And not just in year 1…) This project gives you a chance to put together everything you learned this semester in a way that feels authentic to you.

<mark>Reflection:</mark>

In a Google Doc (link to template) or Microsoft Word document, using full sentences, share:
- What did you like about how your arrangement sounded?
    -
- What is something you would have changed in your arrangement and/or in your teaching of it?
    -
- Look back at your answer to question 5 in your final project planning document ("Based on your previous Orff teaching and ukulele teaching experiences in this class, what is one goal you have for your teaching of this lesson?").
    - What was your goal?
        - ■
    - Describe your progress towards meeting that goal in your teaching of this lesson.
        - ■
- How have you grown as a teacher through this experience?
    -
- How have you grown as a musician through this experience?
    -

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Multiple Means of Representation

Summary and Recommendations: Multiple Means of Representation

Things you can do this semester:
- When possible, **break up text** to make it more readable.
- Be cognizant of **readability issues** in digital and print media (e.g., font legibility, size, color contrast, too much text).
- **Model** activities before asking learners to participate.
- Ask discussion questions aloud *and* **project questions or prompts on the board**.
- Utilize **live captioning**.
- Provide **visual cues** (e.g., chord charts, checklists, etc.).
- Be aware of **overuse of jargon, sarcasm, or figurative language**.
- Anchor new concepts to **prior knowledge**.
- **Make the implicit explicit**; do not assume knowledge and connections.
- Stimulate **critical thinking** as learners synthesize new knowledge.
- Challenge students to consider how they would **describe concepts to other people**.

Things you can do over time:
- Provide **advance access** to the syllabus before the first day of class.
- On the first day of class, provide **time for learners to look at the syllabus on their own before going over it** together.
- Provide handouts **in print and digital form**. Ask learners for their preferences.
- Use WCAG 2.2 or Burgstahler (2020) to **ensure web content accessibility**.
- Expand **options beyond reading** (e.g., podcasts, videos, etc.)
- Present key concepts in **multiple modalities**.
- Provide **outlines, reading/listening guides, or other graphic organizers**.
- Explore **multiple entry points** into a lesson or concept.
- **Scaffold larger projects** into smaller pieces with their own due dates.
- Provide **advance access to lecture slides, notes, or handouts** so learners can frontload content if that helps their processing and comprehension.
- **Spiralize the curriculum** and guide learners into identifying this process.

Program-level consideration:
- How is a spiral curriculum evident across the music education curricula?

Links from Chapter

Burgstahler, S. (2020). *A tutorial for making online learning accessible to students with disabilities*. DO-IT (Disabilities, Opportunities, Internetworking, and Technology) Center. Accessed November 18, 2023. https://www.washington.edu/doit/tutorial-making-online-learning-accessible-students-disabilities

CAST. (2018). Universal Design for Learning guidelines version 2.2. https://udlguidelines.cast.org/

Web Content Accessibility Guidelines (WCAG) 2.2. (February 14, 2024). https://w3c.github.io/wcag/guidelines/22/

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Multiple Means of Action and Expression

Summary and Recommendations: Multiple Means of Action and Expression

Things you can do this semester:
- **Integrate relevant technology** in meaningful ways as you are able and allow learners to use technology.
- **Logically organize** your course in the learning management system (LMS).
    - Post **due dates**.
    - When designing **assignments** in the LMS, include **all the information**: assignment description, links if applicable (to templates, examples, or supplemental resources), submission options, rubric, etc.
- Offer **alternative expression options** for assignments when possible (e.g., written, video, audio, etc.).
- Give **brief reminders** in class about due dates or upcoming assignments.
- When assigning group work, give **explicit directions** on how to communicate, divide work, etc.
- "Stand **as you're able**."
- **Model** assignments.
- Offer **individualized feedback**.
- Embed **pre-flection (before) and reflection (after)** into activities to develop metacognitive thinking.
- Provide and encourage the use of **external supports** like planning documents.
- Share **organizational strategies**.

Things you can do over time:
- Explore **assistive and multimodal technologies** to support learning.
- **Build your technology skills** so you can better integrate technology in your course design.
- **Space out work**—for yourself and students—to facilitate faster feedback and a more balanced workload throughout the course.
- Explore **multiple discussion participation options**.
- Create **options for assessment** (e.g., written/spoken/video recorded, "choose your own adventure").
- **Provide assignment examples** of what the process and final product might look like.
- Help learners **build fluency** by offering multiple opportunities to practice skills.

Program-level considerations:
- How can the program incorporate options for action and expression in the audition process?
- How can the program incorporate options for action and expression in the senior recital experience?
- How can faculty use the curriculum to teach and support skills essential to music major success, especially for first-year students?

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Project 11: Digital Resources - Audiovisual

We can create our own instructional tools to use in the classroom, like the audiovisual resources that exploded in usage and necessity during the pandemic.

Create **one** audiovisual resource for use with learners, at least 2 minutes long. This could be a play-along video, move-along video, game video, listening map/notation overlay video, or concept video (including Line Rider). When creating it, be sure to design it so you don't have to be there for learners to be successful. (Basically, it should be non-music-substitute-friendly.) **The music you choose does not need to be from the Western European art music tradition - it could be any genre.**

Note: Since you already made an instrumental tutorial video this semester in 131, that is not an option for this assignment.

Depending on your project, you could use a variety of programs to create it. iMovie is a great place to start, but if you prefer other video-editing software, feel free to use that. If you're making a play-along video, you'll likely want to use presentation software in addition to video-editing software.

Save your video as an MP4 and upload it to the Canvas assignment.

When you present this in class on April 5, be prepared to share takeaways you discovered by creating this resource (e.g., what worked well, what didn't work the way you wanted it to, how would you do it similarly/differently in the future).

Examples and How-Tos

Concept (including via Line Rider)
- Examples:
  - ▶ I Knew You Were Treble by Jeanette Young (3:40)
- **Line Rider (shortened for difficulty/brand new learning curve: minimum of 30 seconds)**
  - Examples:
    - ▶ Line Rider - Mountain King (2:46)
    - ▶ Line Rider #18 - Waltz No. 2 (Dmitri Shostakovich) (3:41)
  - Tutorial:
    - ▶ How To Make a Line Rider Track With Music (6:23)

Game
- Examples:

- ○ ▶️ Elementary Brain Break Holiday Activities: Four Corners [Holiday Song E…] (14:53)
    - ■ Note: Some districts don't allow holiday-related activities, while in others it's the norm.
- ○ ▶️ Rhythm Impostor: Game A (5:32)

Listening Map/Notation Overlay
- ● Examples:
    - ○ ▶️ Danse Macabre Listening Map - Camille Saint-Saëns (7:22)
        - ■ Note that sometimes the visual marker is a picture of the featured instrument, and other times it's a different graphic to represent a motif.
    - ○ ▶️ Transcription - Leo P: BBC Proms 2017 (Brasshouse & Moanin') (9:27)

Move-Alongs, Play-Alongs
- ● Tutorial that applies to it all:
    - ○ ▶️ Creating a Rhythm Play-Along Video with a Conductor using Free Tools (29:17)
- ● Boomwhacker play-along examples:
    - ○ ▶️ Drunken Sailor - Boomwhackers (3:04)
        - ■ Note the extra layers at the bottom of the screen - you do not have to do this many layers.
    - ○ ▶️ Imperial March I - Boomwhacker Playalong (1:40)
- ● Move-along examples:
    - ○ ▶️ The Construction Worker | Music With Mr. DelGaudio | a movement activit… (5:09)
        - ■ Notice the text and graphic overlays he uses as visual cues.
    - ○ ▶️ Darth Strong - The Imperial March (3:15)
    - ○ ▶️ Move Along with Dr. Strong & Owen - Trombone Shorty: Hurricane Season (3:15)
- ● Rhythm play-along examples:
    - ○ ▶️ Box of Chocolates Rhythm Play Along - Quarter Notes and Eighth Notes (2:52)
    - ○ ▶️ In the Hall of the Mountain King - Percussion/Movement (2:57)
    - ○ ▶️ "Sir Duke" by Stevie Wonder - body percussion play along (3:54)
    - ○ ▶️ Star Wars Steady Beat Play Along (1:30)
    - ○ ▶️ Take Five Body Percussion Play-Along (3:19)

Ukulele Teaching Planning Document

Planning document ([link to template]*) due February 22*
Materials and teaching demonstration due March 7
Reflection due March 14

When planning lessons, it's important to think <u>beyond</u> the material at hand. What do the learners already know? How will you (and they) know that? What might come easily to them, what might pose a challenge, and how are you going to be prepared to help everyone find success? What are your backup ideas for ways to describe things or have learners demonstrate concepts?

1. Which option do you choose for your Ukulele Teaching Demonstration? (Answer the followup questions for the option you choose. Delete the two options you do *not* choose.)
    a. Option 1: Teach the Class
        i. How are you going to make the warmup chord progression visible for all learners?
            1.
        ii. How are you going to make your song/lead sheet visible for all learners?
            1.
    b. Option 2: Teach a Friend
        i. Who are you going to teach? (can't be in this class currently)
            1.
        ii. What is their prior ukulele knowledge?
            1.
        iii. When are you going to teach them?
            1.
        iv. Do they have an ukulele to use, will you be able to share yours (or borrow a classmate's), or do you need to check out an ukulele for them to use?
            1.
    c. Option 3: Teach Asynchronously
        i. How will your learner(s) see the warmup chord progression and lead sheet?
            1.
        ii. Can they also see you and/or a chord chart for reference/support? If so, how?
            1.
2. What song are you going to teach? (include link if applicable; could be from a YouTube ukulele video, but you'll still need to plan the strumming pattern, warmup chord progression, lead sheet, etc.)
    a.
3. Which chords does it use?

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      a.

4. Which chord is "new" in this lesson?

      a.

5. What strumming pattern makes the most sense for your song and your learner(s)?

      a.

6. What is a warmup chord progression that makes the most sense for your song and your learner(s)?

      a.

7. What do you anticipate to be the most challenging part of this lesson for the learner(s), <u>and</u> how can you prepare for that to better help them find success?

      a.

8. What do you anticipate to be the most successful part of this lesson for your given learner(s)?

      a.

9. How can you incorporate different levels into this lesson if necessary?

      a. More accessible level ideas:

          i.

          ii.

          iii.

      b. More challenging level ideas:

          i.

          ii.

          iii.

10. *Optional:* If you've got any questions as you're thinking through this project, here's where to put them:

      a.

Corinne Galligan