Leisure skills training in music for students with severe disabilities

Faith L. Johnson

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LEISURE SKILLS TRAINING IN MUSIC
FOR STUDENTS WITH SEVERE DISABILITIES

by

Faith L. Johnson, RMT-BC

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LEISURE SKILLS TRAINING IN MUSIC FOR STUDENTS WITH SEVERE DISABILITIES

Introduction

For people with severe disabilities, the productive use of leisure time is as essential for a meaningful and enjoyable life as it is for any member of society. Leisure skill development is usually considered to be spontaneously acquired; as people are exposed to a variety of leisure activities, they develop interests, make choices, and learn specific ways to use their leisure time. While this may be true for the nonhandicapped segment of the population, people with severe disabilities generally need to be taught basic skills related to everyday life. These skills are in four domains: domestic, community, vocational, and recreation/leisure. Leisure skill development should be a fundamental element in the education of persons with disabilities. Because students with severe disabilities require more time to learn basic skills and need to demonstrate those skills on a regular basis, it has been recommended that leisure skills be taught within the educational setting (Maurer, 1983).

As a result of the concept of Least Restrictive Environment contained in P.L. 94-142, students with severe disabilities now have access to appropriate educational programs that will meet their individual needs. Since the long range goals for students with disabilities may differ significantly from the goals set for nonhandicapped students, school personnel are often challenged to adapt curricula and adjust teaching methods to provide appropriate services for these students. General music education is one curricular area that is provided by school districts at the elementary and secondary levels.
When one of the long term goals of the music education curriculum is to teach students to utilize music as a leisure time activity, it follows that the leisure time needs of students with severe handicaps can also be addressed within the framework of music education. Students who are handicapped can participate in a full range of music activities, as long as the personnel providing those activities have the awareness and training to meet their students' physical, mental, sensory, and social needs. Schools are expected to offer appropriate music education programs to all students, including those with severe disabilities. Currently there is a need to develop guidelines and strategies for teaching specific leisure skills in music and for adapting typical music education curricula for students with severe handicaps.

Purpose of the Study

One of the purposes of this research was to explore the existence of specific programs for teaching leisure skills in music to students with severe disabilities. The development of general leisure skills was a feature of many of the educational and community programs studied. It was necessary to review these programs for the inclusion of the specific area of music in order to evaluate their usefulness.

The second purpose of this paper was to develop guidelines and strategies for teaching leisure skills in music within the framework of a music education curriculum, since there was little evidence of programs that taught leisure skills in music beyond the use of audio equipment or concert attendance. This portion of the project was the result of the author's professional work in the areas of music therapy and music education for students with severe disabilities. In practice,
there did not seem to be specific information available for teaching leisure skills in music to this population. Guidelines for adapting standard music education activities for students with mild or moderate disabilities have been offered on a limited basis by some music educators, and to a certain extent by music education publishers. In these programs, the teaching methods, music activities, or materials could be adapted for this population. In most cases, the scope and sequence of the curriculum could still be maintained. But adapting a music curriculum to meet the leisure skill needs of students with severe disabilities has been more difficult for music educators. Leisure skill development for this population seemed less related to the focus of the curriculum or the types of activities that supported the curricular objectives.

Scope and Limitations

Programs which addressed the general leisure needs of persons with severe disabilities were examined to provide direction for the final outcome: the development of specific guidelines and strategies for teaching leisure skills in music. Research revealed that programs for leisure skill development solely in the area of music did not exist, probably because such programs were considered unnecessary. Therefore, research describing the importance of music, music education, and music activities in the lives of persons with severe disabilities was also reviewed.

The research also pointed out the significance of early intervention programs for children with disabilities. Therefore, although this project explored sample leisure skill programs for all ages, its main focus was on leisure skill development for students of elementary and middle school age.
(elementary = ages six through 12 years; middle = ages 12 through 15 years).

According to the research, programs for leisure skill development were designed for a variety of populations, including persons with physical, sensory, cognitive, emotional, and behavioral impairments. While these studies provided background information for the development of guidelines and strategies, this project was limited to leisure skill acquisition for persons with severe disabilities in the areas of physical handicap, mental retardation, and multiple handicap.

Definitions

**Domain-Based Education**-educational experiences and activities related to the four major domains of life: domestic (home, self-care, grooming, etc.), vocational (training for a job, work-related activities, etc.), community (public transportation, shopping, entertainment, etc.), and recreation/leisure (use of free time, participation in hobbies, personal interests, arts, crafts, etc.).

**Leisure Skills**-the abilities, talents, or capabilities related to pursuing leisure time interests; the types of abilities, talents, or capabilities necessary for participating in a leisure time activity.

**Leisure Time**-spare time or free time; the periods of time that are available to be used as the person wishes, to pursue personal interests, activities, hobbies, or pastimes; any time that is not occupied by work, school, or activities of daily life, such as sleeping, eating, and grooming.
**Music Education**—the sequential and systematic use of age-appropriate music activities for the purposes of musical awareness and appreciation, aesthetic development, knowledge of music fundamentals, participation in music experiences, and performance; the "musically educated" person is aware of music's place in American and world cultures, and pursues music as a performer (vocational or avocational) and/or consumer.

**Music Educator**—a professional educator trained to implement a comprehensive, goal-oriented music education curriculum in one or more specific areas, including General Music, Instrumental Music, Vocal Music, and Special Education Music.

**Severe Disability**—a severe physical handicap, severe or profound mental retardation, or combination of multiple handicaps; an extreme delay in development, causing partial or total lifelong dependence on others.

**Summary**

Leisure skill development is usually considered to be spontaneously acquired. While this is true for the nonhandicapped segment of the population, people with severe disabilities need to be taught basic skills, including leisure skills. Leisure skill development should be a fundamental part of the education of persons with disabilities. The concept of Least Restrictive Environment (P.L. 94-142) provides for appropriate education for persons with disabilities, including those who are severely handicapped. One area of education for
this population is the area of leisure skill development, which can be addressed through music education.

The purpose of this paper was to review existing leisure skill training programs for the inclusion of music. The other purpose was to develop guidelines and strategies for teaching leisure skills in music within music education programs. The research was limited to elementary age students with severe disabilities in the areas of physical handicap, mental retardation, and multiple handicap.
CHAPTER II

A review of the literature concerning education and training for students with severe disabilities revealed information related to leisure skills training for this population. According to educators such as Maurer (1983), persons with severe handicaps acquire fewer skills in the same amount of instructional time as their nonhandicapped peers, require more trials than their peers to learn the same skill, are unable to transfer skills taught in one environment to another environment, and have difficulty remembering skills that are not used on a regular basis. The learning characteristics of persons with severe disabilities, as outlined by Maurer (1983), have implications for the design of educational programs in the area of leisure skill development. It has been suggested that leisure skills be taught, rather than left for the student to acquire by chance.

Elementary students who are severely disabled provide a number of challenges for educators, including the developmental needs that are common to all students, as well as their need to be taught functional life skills. According to one instructional model (Schulte, Lehr, & Morehouse, 1984), students with severe disabilities have the following learning characteristics:

1. Many children with severe handicaps acquire information and skills more slowly than their nonhandicapped peers.
2. Many children with severe handicaps learn most readily when provided with concrete learning opportunities.
3. Many children with severe handicaps have difficulty transferring skills across persons, places, or things.

(p. 3)
Educators who provide services for students with severe disabilities were instructed by Schulte, et al. (1984) to consider the following guidelines when planning instructional programs:

1. Since learning is slow and difficult, it is essential that curricular content be carefully considered.
2. Instruction must have as a priority those skills essential to daily living in the domains of domestic, vocational, recreation/leisure, and community functioning.
3. Since students have difficulty transferring skills across people, places, and things, instruction must be provided in the setting in which the critical skills are to be used.
4. Since students have difficulty learning abstract concepts, opportunities must be provided for learning-by-doing, not exclusively through lecturing and other forms of verbal instruction. (p. 3)

Because of the challenges to educators presented by students with severe disabilities, and since curricula for these students often center around the acquisition of functional skills, leisure skill training is an integral part of the education of students with severe disabilities. For these students, the mastery of leisure skills develops independence and responsibility, enhances community integration, and increases both employability and the quality of life (Comprehensive Adult Student Assessment System Consortium, 1987). It was noted by Jeffree and Cheseldine (1984) that, for persons with severe disabilities, recreation offers the same
non-monetary benefits as an occupation, since it provides a means for preventing both disruptive behavior and physical and psychological debilitation. Persons with severe disabilities may become trained in work skills and be proficient on a specific job, but are often unable to adjust to community life because they are either unaware of community recreational resources, or they have not learned how to make use of those resources.

Leisure skill development and the formation of peer friendships were identified as important aspects of community adjustment by Jeffree & Cheseldine (1984). These authors hypothesized that if persons with severe disabilities learned appropriate leisure skills, interactions with their peers would increase. Following intervention, in which skills for playing simple table games were taught to adolescents who were severely retarded, an increase in interactions with peers, siblings, and parents was noted. Since one of the factors affecting community adjustment is peer interaction, the program described by Jeffree and Cheseldine was an attempt to improve community adjustment through leisure skill training.

Another factor affecting the area of leisure skill development by persons with disabilities has been the increase in the amount of leisure time itself. Leisure time and the opportunity for play have a more prominent role in society as a whole (Hughes & Fullwood, 1985). People are more likely to "experience significant blocks of unstructured time throughout the lifespan" (p. 2), according to Heward & Orlansky (cited in Hughes & Fullwood, 1985). Since leisure time occupies an important place in the daily lives of most individuals, the process of training for the productive and varied use of leisure time is being considered both by educators and advocates for
disabled persons. For those with severe disabilities, play was regarded in terms of growth and an opportunity for training by Hughes & Fullwood (1985). In this study, language development was facilitated in play. One of the factors identified as affecting play was the pattern of interaction between the child and the caregiver. Training in leisure skills for play had secondary benefits in addition to the productive use of free time.

Other factors in the examination of leisure skills training for persons with severe disabilities are the types and depth of the available activities themselves. While students with severe disabilities in one study engaged in using as much radio and television as their nonhandicapped peers, it was not known whether this was a result of choice, or because other activities were not available to persons with handicaps (Hughes & Fullwood, 1985). The quality of life seems dependent on the quality of the activities that comprise life; it seems as if leisure activities need to be examined for their inherent qualities to improve life, as well as for their worth in improving the skills of persons with severe disabilities. Heward & Orlansky (cited in Hughes & Fullwood, 1985) stated that "there should be greater recognition of the importance of improving the quality of daily living through the creative use of leisure" (p. 35).

The benefits of providing a leisure skills training program for persons with severe disabilities included increased quality of life and the ability to demonstrate skills that were previously thought to be beyond their capabilities (Lagomarcino, Reid, Ivancic, & Faw, 1984). The result was a greater variety of life experiences for the individual and the affirmation that persons with severe disabilities are capable of appropriate skill acquisition.
Finally, it has been recommended by educators that skill development in any area begin while students with severe disabilities are in elementary school. Some functional curricula begin training in domestic, community, vocational and recreation/leisure skills at this age (Westaway & Appolloni, 1978; Contrucci, 1975). Mastery of functional life skills leads to independence, responsibility, integration into the community, employability, and an improved quality of life (Comprehensive Adult Student Assessment System Consortium, 1987).

Identification of Leisure Skills

While a review of the literature revealed an assortment of theories about the importance of leisure skill development in the education of persons with severe disabilities, few articles actually defined leisure time or the components that are essential to the development of leisure skills. One program developer, however, regarded social skills to be at the foundation of all leisure time activities (Hughes & Fullwood, 1985). In a survey of recreational patterns of individuals who were mentally retarded, it was revealed that the most popular leisure time activities were watching television and listening to music. There was a relative lack of emphasis on teaching any leisure skills other than those related to making friends. Although "making friends" was identified in the survey as a leisure skill, recommendations for teaching active participation and initiating friendships were not made.

According to Wehman (1979), the definition of leisure time activity has been limited, which may account for the lack of definition of the term in the literature. Wehman reported that it has been difficult to identify the specific effect that
instructional procedures have on leisure time activities. The model he developed used the techniques of skill sequencing and arranging the recreational environment to develop leisure skills. This particular model, specifically designed to develop play skills, offered an indirect definition of leisure skills by the types of responses it considered. The instructional model examined the following factors: (a) the stimulus conditions of the play session, or how and when play occurred; (b) the person's action on the play materials; (c) the range of play materials; (d) toy preference; (e) the duration of play; and (f) the cooperative interaction during play.

Leisure Skill Training for Students with Severe Disabilities

Examples of instructional programs for teaching leisure skills appeared frequently in the literature. A handful of these programs related to leisure skill training for elementary students with severe disabilities. Most of the programs reviewed advocated early intervention and specific training in leisure skills.

For example, at least one study showed that people with severe mental handicaps do not engage in self-directed recreational activities, and that the development of play skills will not occur spontaneously in handicapped persons unless special program direction is given in this area (Fine, 1985). This study supported the concept that there needs to be a commitment to actively teach leisure skills to persons with severe disabilities. Another study by Matson & Andrasik (1982) reported that, partially as a result of deinstitutionalization, people who are severely mentally retarded are now more visible in the community, yet they lack appropriate social skills to engage in community recreational
activities. Powers & Handleman (1984) strongly advocated leisure skill training with the statement, "while attention to deficits in social interaction, adaptive self-care behaviors, and behavioral excesses . . . is critical to treatment efforts, the adaptive use of 'nontreatment' time remains an area of concern for many severely developmentally disabled clients" (p. 121). The conclusion was that if instruction in leisure skill development were provided, it would benefit both the individual who is handicapped, and society as a whole.

In order for leisure skills to be generalized to other settings, it was reported by Kelker & Hagan (1986), the person would need to have acquired some leisure skills in the first place. Conversely, if the person had not been instructed in the use of leisure time, there would be no skills to generalize to independent living in the community. It was also pointed out that students with severe disabilities experience problems making the transition from school to the community if educators fail to use a preparatory curriculum that would help the student past the age of 21 (Nisbet, Shiraga, Ford, Sweet, Kessler, & Loomis, 1982). After age 21, the student with severe disabilities is involved primarily in activities related to the domestic, vocational, community, and recreation/leisure domains. Yet in the postschool years, individuals with severe disabilities often have a limited number of options in recreation and leisure time activities available to them (Nisbet, et al., 1982).

The notion that recreation/leisure skills should be taught in a structured, sequential way appeared over twenty five years ago, with a description of task analysis techniques for leisure skills by Mager (cited in Wehman, 1979). The components of the recreational program described included the establishment of behavioral objectives, task analysis of the
recreational skill, using specific teaching procedures to teach the skill, and careful arrangement of the environment in which the skill was to occur.

More recently, Goetz (1986) noted two reasons for teaching leisure skills to persons with severe disabilities: (a) to increase the person's range of skills in utilizing leisure time, and (b) to increase the range of opportunities in the community. Goetz also reported two main goals of leisure skill education: (a) to engage in activities in variable locations, and (b) to make personal choices among those activities. It was noted, however, by Kelker & Hagan (1986) that, for students with severe handicaps, leisure education is "probably one of the most neglected areas of their education" (p. 94).

In a program developed for teaching photography skills to an individual who was severely handicapped (Giangreco, 1983), it was noted that leisure skill development has emerged as a curricular domain. According to this program, assessment was followed by instruction, including simulation experiences, prompting, reinforcement, and skill training. The adjustment from simulated to real materials took longer than for nonhandicapped students, and generalization of the skills was a problem for the instructor to teach. Yet, the students acquired photography skills, and the author suggested that such a training model would be appropriate for teaching similar leisure skills within the school day.

Some models for teaching leisure skills did appear in the literature, such as the analysis of play skills by Wehman (1979) and the developmental model by Fine, Welch-Burke, & Fondario (1985). However, according to Nietupski, Hamre-Nietupski, Green, Varnum-Teeter, Tevedt, LePera, Scebola, & Hanrahan (1986), "research is needed to validate procedures
for facilitating self-initiated and sustained recreation/leisure participation* (p. 259). The appropriate use of leisure time depends upon several factors, including self-initiation (making choices) and sustaining the activity over time with minimal intervention (Nietupski, 1986). This study of the leisure activity patterns of persons with severe handicaps revealed that specific leisure instruction was necessary for the students to acquire any independent leisure skills. Unlike their nonhandicapped peers, they were not able to invent activities, identify leisure interests through discovery, or acquire leisure skills simply by repeated exposure to the activity. In addition, Choice Training (Nietupski, 1986), in which the students were taught to choose among previously learned leisure activities, was also required for appropriate use of free time to take place. Frequent teacher contact gave ample feedback to the students, resulting in the students' ability to sustain leisure activity for greater lengths of time.

Project PLACE (Providing Learning Activities through Concrete Experiences) was a federally funded program administered by the Department of Exceptional Education, University of Wisconsin-Milwaukee, in collaboration with the Division of Exceptional Education and Supportive Services, Milwaukee Public Schools (Schulte, Lehr, & Morehouse, 1984). Although this program was a comprehensive educational program, rather than a specific leisure skill development program it summarized the rationale for using the community as an educational setting and for early training in leisure skill acquisition. Project PLACE suggested some non-traditional practices and settings for educating students with severe handicaps. Leisure skills were taught in community settings, including specific recreational sites (bowling alleys, swimming pools, movie theatres, concert halls) and
nonspecific locations (listening to the radio at home, talking to a friend on the telephone, and participating in handicrafts).

In the *Basic Life Functions Instructional Program Model* (Contrucci, 1975), the leisure development needs of students with severe disabilities were addressed. While this document provided guidelines and resources for leisure skill development and participation in music activities, these two areas were referred to separately. One section, "Learning Good Use of Leisure Time", concentrated on skills for table games, swimming, ball games, track, and winter sports. "Learning to Develop Creativity Through Art and Music", although regarded as a persisting life need, was not presented as a component of leisure skill development. In addition, participation in music activities was limited to developing basic music concepts. The prerequisite skill for playing rhythm instruments was listed as the ability to clap hands in an even pattern; the prerequisite for singing activities was making an attempt to sing along with the music. For students with severe disabilities, these qualifications may be beyond their capabilities, and are actually irrelevant to a student's responses to and enjoyment of music. Yet, the *Basic Life Functions* offered the most specific direction for teaching leisure skills in music to students with severe disabilities.

Since most of the instructional programs reviewed either did not address the needs of persons with severe disabilities, did not include leisure skills training, or did not present participation in music as a leisure activity, it might be assumed that music is not a valid pastime for this population. However, there exists a strong rationale supporting music experiences for students with severe disabilities. In fact, participation in music experiences is regarded as a common denominator for human behavior. It is this reasoning that
forms the foundation for the development of guidelines for teaching leisure skills in music to students with severe disabilities.

Music as a Leisure Activity for Students with Severe Disabilities

Sears (1968) outlined the analysis of observations of the music experience. This formed the foundation for the disciplines of music therapy and special music education. The responses to music have been stated in terms of processes, with the musical product itself being secondary to the act of making music:

A. Music is experience within structure
   1. Music demands time-ordered behavior
   2. Music permits ability ordered behavior
   3. Music evokes affectively ordered behavior
   4. Music provokes sensory elaborated behavior
B. Music is experience in self-organization
   1. Music provides for self expression
   2. Music provides compensatory endeavors for the handicapped individual
   3. Music provides opportunities for socially acceptable reward and non-reward
   4. Music provides for the enhancement of pride in self
C. Music is experience in relating to others
   1. Music provides means by which self-expression is socially acceptable
   2. Music provides opportunity for individual choice of response in groups
3. Music provides opportunities for acceptance of responsibility to self and others
4. Music enhances verbal and nonverbal social interaction and communication
5. Music provides for experiencing cooperation and competition in socially acceptable forms
6. Music provides entertainment and recreation necessary to the general therapeutic environment
7. Music provides for learning realistic social skills and personal behavior patterns acceptable in institutional and community peer groups (p. 33-34)

Since music is a process-oriented medium, it is appropriate for the educational programs of students with severe disabilities. And because it is both a learning medium and a leisure skill, music is a powerful medium for training in leisure skill development.

Due to the multi-sensory characteristics of music, it is possible for the individual with even severe disabilities to respond to music through the auditory, the vibrotactile, and the kinesthetic modes, according to Farnan & Johnson (1988a). These authors reported that, since music is part of our culture and a result of normal human behavior, persons with disabilities have the same need and ability to become involved in and respond to music as do their non-handicapped peers. Farnan & Johnson stated that "music stimulates the whole brain" (p. 9), because it provokes both the sub-cortex and the cortex.

At the elementary school level, as reported by Pontious (1986), students use the components of music by performing, creating, and describing during music experiences. According to the Guide to Curriculum Planning in Music (Pontious, 1986),
developed by the Wisconsin State Department of Public Instruction, "the consensus is that music is an integral part of a complete education and all students ought to experience music in a meaningful way" (p. 2). For a portion of the population, this early exposure to and training in musical proficiency is channeled into more sophisticated involvement with the medium through specific instrumental or vocal training. But for the majority of the population, the purpose of music education is to promote cultural, aesthetic, and human awareness and development and to "increase the satisfaction students are able to derive from music throughout life" (p. 2-3). One of the reasons for music education, as stated in this document, is that there is an increase in leisure time, and that often leisure time is filled with music activities. Therefore, music education exists for at least two main reasons: (a) to improve the musical skills of students so they can respond to music experiences, and (b) to provide students with a way to occupy their leisure time.

While students with exceptional education needs were included in Wisconsin's Guide to Curriculum Planning in Music (Pontious, 1986) as a population requiring attention from music educators, the specific leisure skill training needs of students with severe disabilities were not addressed. In fact, although some leisure music activities were listed, the curriculum outcomes included no specific leisure skills. Instead, all the curriculum objectives related to the manipulation of the elements of music (rhythm, harmony, melody, expression, form) in order to master concepts about music. The avocational musical interests listed included community music opportunities (appreciation groups, performing groups), church choirs, piano study, attendance at concerts, musical theatre, solo performing, reading books
about musical subjects, collecting records or tapes, attending
the opera, playing social instruments, and participating in
sing-alongs. Yet there were no specific guidelines offered to
teach students how to take advantage of these opportunities.

Assessment of Leisure Skill Development

Just as leisure skill training for elementary students with
severe disabilities is gaining the attention of educators, so is
the emphasis on the assessment of leisure skill development.
An evaluation of leisure skill development appeared in some
standard assessment tools, such as the *Adaptive Behavior
Scale-School Edition* (American Association for Mental
Deficiency, 1981). Since it functions as a portion of a more
complete appraisal of an individual's level of adaptive
behavior, the part of the scale that evaluates leisure skill
development is limited in scope. The *Adaptive Behavior Scale
(ABS)* can be used to collect information about skills related
to the socialization aspect of leisure activities, such as
cooperation, consideration for others, awareness of others,
interaction with others, participation in group activities,
selfishness, and social maturity. The items related to group
participation measure the level to which the person initiates
activity, and the level of participation itself (active, passive,
or no participation). In the School Edition of the ABS, there is
little emphasis on specific leisure skills or leisure time use.

In the assessment portion of the Home and Community
Activities manual of *Becoming Independent* (Westaway &
Apolloni, 1978), a curriculum guide for teaching independent
living skills, leisure activities were addressed more
specifically. Home activities, such as use of audio and visual
media, arts and crafts, sewing, exercise, gardening, indoor
games, pets, and leisure time reading were listed as areas to evaluate. Community activities included attendance at movies, use of public recreational facilities, participation in sports, going to parties, and staying in motels or hotels. Although this assessment was more comprehensive, it contained no specific leisure skills in music, other than the act of listening to music.

Assessment tools which reveal specific leisure skill development in music were not apparent in a review of the literature. An unpublished adaptive behavior scale specifically addressing leisure skills in music was developed by Johnson (1988) to help meet the need for a more comprehensive assessment of areas related directly to school music education programs. This scale, the *Assessment of Leisure Time Skills in Music*, is a checklist used to rate the behaviors of students in the areas of singing, playing, moving, and listening. It includes the following skills:

- shows awareness of music
- localizes music by turning eyes or head toward sound
- tolerates background music
- actively listens to music for pleasure
- uses audio equipment to listen to music
- attends music events in the school or community environment
- upon hearing music, produces random vocalizations
- vocalizes with pre-singing responses
- sings portions of songs, along with the music
- sings songs
- sings in organized choral activities
- touches a soundmaker to feel the vibrations
- assists holding an instrument as it is played
-claps hands in response to music
-produces other body rhythms in response to the music
-manipulates rhythm instrument to produce sound to accompany music
-plays chord instrument to accompany music
-plays melody instrument
-participates in organized instrument play
-responds to music by moving body
-moves to seek source of sound
-participates in dancing
-indicates wants related to music
-participates in recreational music activities
-participates in school music education activities
-functions as a consumer of music (p. 1-8)

While developed as a comprehensive overview of leisure skills in music, this tool is also appropriate for students with severe disabilities because it addresses the very basic responses that can be noted. Since it outlines the specific skills related to using music as a leisure time experience; therefore, it can be used as a guide for instructional planning.

Existing Models for Leisure Skill Training

According to Maurer (1983), a quality curriculum for teaching leisure skills should involve parents and guardians, address the issue of chronologically age appropriate activities, include persons with multiple handicaps, and integrate related services. A review of the literature revealed several models for teaching leisure skills to specific segments of the population of persons with disabilities. Each model approached the concept of leisure skill development
from a slightly different perspective. Because of the learning characteristics of students with severe disabilities, Maurer (1983) recommended that instructors of these students use the following methods: (a) teach skills that will actually be used; (b) follow a longitudinal curriculum rather than an episodic one; (c) implement instructional activities in the actual environment in which the skills will be used; (d) prioritize the skills to be learned; and (e) teach skills as they occur in actual activities.

Brown, Nietupski, & Hamre-Nietupski (1976) recommended that students with severe disabilities receive instruction in natural settings with a variety of cues, provided by a variety of people, and utilizing a variety of materials. These recommendations support the idea that instructional services be longitudinal rather than episodic. Since persons with severe disabilities will eventually function in settings with less handicapped people, they need to receive instruction with those settings in mind. However, Brown, et al. (1976) also stated that "educators have systematically . . . impeded many handicapped and non-handicapped students from acquiring the skills, values, and attitudes necessary to function in heterogeneous and complex environments" (p. 4). It was further recommended that instruction take place to a lesser degree in one-to-one settings, and that more instruction occur in groups, clusters of individuals, and in settings that generate student interaction. The rationale for this recommendation is that in one-to-one teaching, the students respond only to the cues used, and cannot transfer responding to the teacher to responding to a peer. Training should occur with provisions for repeated practice, systematic variations in the activity, and naturalized curricula (using extra-school environments). Others have viewed use of community settings as a way to
bridge the gap between the school setting and living in the community as an adult (Manzona, 1987).

One alternative program suggested that the elderly be invited to teach arts and crafts to persons with handicaps because the elderly often have the skill and knowledge about the craft activity (Heward & Orlansky, cited in Hughes & Fullwood, 1984). These authors also stated "there should be greater recognition if the importance of improving the quality of daily living through the creative use of leisure" (p. 35).

A study of transition programs, in which persons with severe disabilities made the change from school to postschool environments, revealed that recreation and leisure programs were in "handicapped only" settings (Nisbet, et al., 1982). Persons with disabilities were not integrated into community recreation and leisure time activities in the same way as their normal peers. In designing an appropriate transition process, these authors recommended the following model:

**Phase I** - Develop Transition Timelines and Target Specific Characteristics of Postschool Environments and Services

**Phase II** - Gain Access to and/or Create Postschool Environments and Services

**Phase III** - Prioritize, Develop, and Coordinate Transition Objectives

**Phase IV** - Generate, Organize, and Implement Training and Supervision Models

**Phase V** - Evaluate the Effectiveness of Transition Plans

(p. 9-20)

The objective of **Phase I** is to determine when the transition should be made, prescribe the level of family involvement, and identify the individual's leisure time preferences. This phase
implies that placement in recreational programs depends upon the preferences of the individual, rather than what is available in the community. The objective of Phase II is to develop community coordinated strategies, utilize advocacy systems, promote interactions with nonhandicapped persons, finance services, and provide transportation. In Phase III, the objective is to organize the actual requirements of the postschool environment into a functional format. The objectives of Phase IV are to use models that approximate postschool environments, provide instruction in accessible postschool environments, and use expertise of related services personnel. The objectives of the last phase include follow-up procedures, and disseminating information to the public schools and the adult system about the program.

According to Goetz (1986), the best practices for teaching leisure skills to students with disabilities include the concepts of normalization and individualization. Normalization is comprised of integration of students with disabilities with their non-disabled peers, chronologically age-appropriate activities, occurrence of activities in natural (not contrived) environments, and increased participation on the part of the community in which the student lives. The other component of the recommended practice is individualization, consisting of respecting the student's right to choose, facilitating choice-making, increasing skill acquisition, considering the individual and the family style of interacting with leisure activities, and addressing both the individual and the group leisure needs of the student (Goetz, 1986).

The programs of other practitioners have taught specific leisure time activities. One training program, implemented by the Washington University (Seattle) College of Education (Thompson, 1983), focused on the specific activity of
swimming. Nonhandicapped high school and college students were trained as peer tutors to teach swimming skills to students with multiple handicaps (blind, deaf, and physically handicapped). Positive changes in attitudes and awareness were noted, and, as a result of their involvement in the program, the student subjects achieved their instructional objectives. While this program taught the acquisition of a very unique set of skills, it also highlighted several aspects of community leisure skill training for students with severe special needs: integration with normal peers, teaching in a natural setting (in this case a swimming pool), providing a normal leisure activity, putting an emphasis on active participation, and the actual teaching of swimming skills for leisure time use.

In some programs, instruction of leisure skills occurred in a classroom or lab setting, while other programs used "natural" community and home settings to teach participation skills. For example, Matson & Andrasik (1982) compared the generalization of social skill training in two different settings: a therapy room and the living area of a residential facility. Social skills were determined to be at the foundation of using leisure time, since most of the subjects' time was spent interacting with others. The development of social skills, self-monitoring of behaviors, and self-reinforcement for appropriate behaviors seemed to be enhanced by using this training method. The described training method was recommended to be most applicable to individuals with mild or moderate mental retardation.

The positive aspects of the program included the need for fewer staff to implement the program, the use of retarded peers as assistant trainers, and the apparent success of the program to achieve its goals. However, this program was
carried out in a transitional home setting, rather than in the community. Furthermore, training did not occur during actual leisure time situations. Yet, although the subjects were mentally retarded adults, rather than children, the study provides some valuable information that can be applied to the school age population. For students under the age of 18 years, Brown (1983) recommended concurrent instruction in both school and nonschool settings.

It can be argued that the classroom or school setting is a community setting for school-age children, since school is one of the domains in which they function. Manzone (1987) contended that school curricula should address the life needs of students with disabilities by spending less time on academic subjects, and more time on functional skill development, including social and leisure skills.

It has been suggested that students with severe handicaps can be taught to initiate and sustain leisure activity, with the role of the teacher decreasing over time (Nietupski, 1986). Rather than teaching skill acquisition, Nietupski advocated promoting skill maintenance and generalization for students who are moderately to severely retarded. Since the appropriate use of free time requires being able to make choices, self-initiation, and sustaining involvement in the activity, Nietupski's program centered around Choice Training, in which the student chose from at least two leisure activities at the start of a designated leisure time. The practitioners intervened to reinforce the students for participating in the activity or to prompt them to return to it. Self-initiation of activity and maintenance of participation in leisure time activities increased for the students as a result of reinforcement of their choice-making.
Brown (1983) was an outspoken advocate for nonschool instruction in the area of leisure skill development for severely handicapped students. A comparison was made among four instructional locations, including (a) school instruction only, (b) consecutive instruction in the school and then the nonschool environments, (c) concurrent instruction in both environments, and (d) nonschool instruction only. For students under age 18 years, Brown recommended concurrent instruction in both school and nonschool settings; for older students, instruction should occur in the settings in which the student is expected to function as an adult.

Educating the community to accept the presence of people with severe handicaps in public settings requires a concerted effort by educators, parents, and students. A fact sheet published by the Montgomery County (Maryland) Association for Retarded Citizens (1984) considered the importance of recreation and leisure time activities for people with mental retardation. Suggestions to families and educators seeking successful mainstreamed experiences in community recreational programs include: (a) adapting family games to the handicapped person's functioning level, (b) expecting appropriate behavior in the community, and (c) encouraging cooperative rather than competitive play at home and in the neighborhood.

One program for leisure skill development theorized that individuals who were severely mentally retarded could acquire functional leisure skills, specifically in bowling (Schleien, Certo, & Muccino, 1984). In this program, bowling was task analysed, adapted equipment was utilized whenever necessary, and daily instruction was provided. Systematic, sequential teaching was used in this model, and the skills were
generalized to other bowling facilities than the one in which instruction occurred.

Another project, A.M.E.S (Actualization of Mainstream Experience Skills) proposed by Maurer (1983), contained a recreation/leisure time inventory which can be completed by parents of students with severe disabilities. This inventory includes a few references to leisure time activities in music, such as listening to the radio, attending school concerts, and shopping for records or tapes.

The instructional sequence for teaching play skills proposed by Wehman (1979), started with physical guidance, and then progressed to modeling and demonstration, specific instruction, verbal prompting and cues, and arrangement of the environment with proper materials. This instructional sequence model is as follows:

1. Student requires physical guidance.
2. Student requires modeling and demonstration.
3. Student requires specific instruction.
4. Student requires verbal prompting and cues.
5. Student responds when environment is arranged with appropriate materials (p. 78).

A review of existing or trial programs revealed that there are several leisure skill training models from which to choose. One program adopted the "Special Friends" model, in which 27 nonhandicapped students were grouped with nine students with moderate and severe mental retardation for visual arts experiences (Schleien, Ray, Soderman-Olson, & McMahon, 1987). In addition to gallery viewing at a community art museum, the program included studio opportunities, with "hands on" art activities. The entire program was monitored by
volunteer advocates trained to provide appropriate opportunities for the students. An analysis of the social behaviors and interactions among all the students revealed the following significant findings: (a) the attitudes of the nonhandicapped peers toward their handicapped counterparts changed significantly and positively, (b) the social interactions between handicapped and nonhandicapped students increased as a result of the involvement in mutual activities, (c) the handicapped students' appropriate social behaviors increased over the course of the program.

The program implemented by Fine, Welch-Burke, & Fondario (1985) used a developmental model, which was compared to existing models for teaching leisure skills. These other models included (a) the instruction of purposeful activities, in which students were taught specific activities, rather than the behaviors associated with leisure time use; (b) the use of a goal-oriented approach, in which activities were developed to fit the program design; (c) the application of activity analysis, in which the activity itself was examined so adaptations could be made; (d) the use of task analysis, in which the activity was broken down into each behavior related to it; and (e) the practice of games analysis, in which students worked together to develop a game that met the needs of everyone. According to the authors, the developmental model was the most viable alternative for teaching leisure skills. Data were collected about the leisure skill levels of the students, and goals were formulated based on their current abilities. Modifications in the leisure activities were made, and appropriate utilization of leisure skills was encouraged, according to the individual developmental levels of the subjects.
A program sponsored by the Middlesex County (New Jersey) Vocational and Technical High Schools (New Jersey State Department of Education, 1981) used an after school model, and was so successful for young adults, that curricular changes were recommended to incorporate aspects of the program into school programs. The program featured a social interaction group that addressed the problems and conflicts facing handicapped students in their communities, and an independent living skills program, which included instruction and application of leisure activity skills.

Guidelines for searching out recreation and leisure opportunities for students with severe handicaps, assessing leisure interests and functional skills, developing a recreational plan, identifying support people, and providing instruction in leisure skills were established by Williams, Fox, Christie, Thousand, & Conn-Powers. Their service delivery model was based on a model written by Fox, Williams, & Fox (cited in Williams, et al., 1977). This model advocated (a) the use of interdisciplinary instruction because of the complex needs of students with severe handicaps, (b) the identification of what and how to teach persons with severe needs, (c) inservice training to develop skills in professionals who will implement the model, and (d) community-based interdisciplinary services and technical assistance for appropriate placement, program design, implementation, and evaluation.

A curriculum that aimed at developing these areas included training in skills that are needed during a particular period of the day (Comprehensive Adult Student Assessment Services Consortium, 1987). Training addressed the process of acquiring skills, and was based on the individual's present needs. Curriculum components should be age-appropriate,
mature for adults, functional, practical, and normal. This program trained persons with disabilities to engage in hobbies, creative arts, sport and recreational games, spectator activities, and physical fitness activities.

Even with research illustrating the educational needs of students with severe handicaps, there is a need for more comprehensive guidelines for teaching leisure skills in music to this segment of the population. At least five different models appeared in the literature, including a developmental model, a model which relied on the training of peers, a curricular model, a functional skills model, and an interdisciplinary model. These models will be used to view leisure skill development from a number of perspectives. The resulting guidelines and strategies, which appear in Chapter III, are intended to be part of a music education curriculum for elementary school students with severe disabilities.
CHAPTER III

The rationale for developing leisure skills training guidelines for students with severe disabilities is based on several factors highlighted in Chapter II, including (a) the amount of free time available to persons with severe disabilities, (b) the lack of recreational music activities provided by most communities for this population, (c) the need of the student with severe disabilities to be taught how to use leisure time, (d) the issue of providing "quality of life" experiences for persons with severe disabilities, and (e) the apparent absence of any complete programs that address leisure skill training in music. A literature review revealed the inclusion of leisure skill development in some educational programs for persons with severe disabilities. However, this review also revealed a critical need for leisure skills training programs for students with severe disabilities, as well as programs to teach leisure skills in the specific area of music. Since early intervention is crucial in the education of students with severe disabilities, there appears to be a critical need for guidelines and strategies for teaching leisure skills in music to these students in elementary school. Such guidelines and strategies were developed, using pertinent information available from the literature, combined with the professional experiences of the author.

The guidelines developed for this leisure skills training program are a composite of several training programs reviewed. While these training programs did not address specific leisure skills in music, they did provide a variety of central ideas that are applicable to a program for teaching leisure skills in music. The guidelines developed by the author contain elements of (a) a developmental model, (b) a functional
curriculum model, (c) a curricular model, (d) a peer training model, and (e) an interdisciplinary model.

It was determined that features of each of these models suited the development of a well-rounded, comprehensive leisure skills training program in music. The author's experience in integrating students with severe disabilities into an existing music education program, plus the lack of any existing clear guidelines for including students with severe disabilities in school music activities helped determine strategies for program design. Although a specific program is not contained in this paper, the guidelines are intended for the reader to plan a leisure skills training program to be immersed in the music education curriculum.

Students with severe disabilities present a challenge to music educators because music education curricula have been limited in their scope for dealing with the needs of this population. In addition, music educators who attempt to provide appropriate and educational music activities for their students with severe disabilities face several issues: (a) how to set attainable and appropriate objectives, (b) how to determine what is appropriate to teach these students, and (c) how to design activities for students with severe disabilities. Furthermore, music educators have found a scarcity of appropriate music materials and activities for this population.

Johnson Guidelines for Teaching Leisure Skills in Music to Students with Severe Disabilities

I. Introduction

Music educators are charged with teaching the fundamentals of music to their students, including how to manipulate the
elements of rhythm, melody, form, style, tempo, tone color, and other components, in order to participate in music activities. It is the ultimate goal of music education, however, that should be the focus of instructional programs for students with severe disabilities: namely, students participate in enough quality music activities in school so that they become knowledgeable and sensitive consumers of music in later life. It is this pursuit of music in later life that perpetuates the link between music and a culture. It is also the pursuit of music in the post-school years that in part measures the success of a music education program. If a segment of the population, such as students with severe disabilities, is unable to participate in music activities in school, and unable to exercise responses to music as adults, the music education curriculum has failed to provide an essential link to social acceptance for these people.

Teaching students with severe disabilities to pursue music as a leisure activity in elementary school would reap additional benefits by creating a demand for communities to provide appropriate and accessible leisure time activities in music. The acquisition of specific leisure skills by persons with severe disabilities would help communities provide a musical life that would include this population in a natural and spontaneous way.

The Wisconsin Department of Public Instruction (DPI) Guide to Curriculum Planning in Music (Pontious, 1986) states "the school music program exists to inform, challenge, direct, enhance, and provide meaningful music experiences, so that students may establish a solid and permanent relationship with music" (p. 3). It is this relationship with music that is central to the leisure skills training guidelines described in this chapter. As the recommended format for the state of
Wisconsin the *Guide to Curriculum Planning* identifies the goals that form the foundation of a quality music education program as follows:

1. to help each student develop aesthetic awareness and sensitivity;
2. to give students a source of enjoyment which can enhance the quality of life during school years and throughout later life;
3. to provide a means for creativity and self-expression;
4. to provide a sense of our history and cultural heritage;
5. to provide students with an opportunity for visible success and achievement in the school and community;
6. to make the school and the community a more pleasant place to learn, work, and live;
7. to increase the satisfaction students are able to derive from music throughout life;
8. to understand other cultures better through music;
9. to contribute to a balanced educational program which deals with objective, subjective, symbolic, and concrete aspects of human experience. (p. 2-3)

**II. Purposes of the Johnson Guidelines**

To provide classroom teachers, music educators, parents, and other advocates for persons with severe disabilities with guidelines and support for implementing a leisure skills training program in music.

To provide guidelines that are compatible with a standard elementary music education curriculum.
III. Rationale for Teaching Elementary Students with Severe Disabilities to Use Music As a Leisure Activity

For a majority of the school age population, music education exists to prepare students to manipulate the elements of music, express themselves through the medium of music, and develop an appreciation and enjoyment of music so that it is a leisure option for them in adult life. For some students, music education is intended to develop professional, semi-professional, and amateur musical performers and support personnel who provide music for consumers. Together, performers, support people, and consumers perpetuate the musical culture of society.

Since students with severe disabilities are members of society, many of them attending school along with their nonhandicapped peers, they are entitled to music education programs with the same ultimate objectives: (a) to participate in music activities while in school, and (b) to develop interests and skills to enjoy and participate in music activities upon leaving school. Some students with severe disabilities may also develop skills as musical performers or performance support personnel.

IV. Assessment of Leisure Skills in Music

In order to provide the most appropriate program of instruction in leisure skills, it is necessary to evaluate the skills of the students with severe disabilities before, during, and after instruction. It should not be assumed that, just because the student with severe disabilities is unable to understand and demonstrate the skills and concepts contained in the typical elementary music education curriculum, the
student will be unable to participate in leisure time music activities. In fact, the use of music as a leisure time activity or interest area may become the most appropriate direction for music educators and classroom teachers to guide their students with severe disabilities.

A. Use of the Assessment of Leisure Time Skills in Music

One assessment tool was developed by the author to assist educators in determining a student's leisure skills in music, and to provide direction for what specific skills should be taught. This assessment has been described in Chapter II in terms of what skills are necessary for leisure skill development, and appears in its entirety in the Appendix.

B. Other Assessment Tools

Additional assessment/evaluation tools can be found in most published music education series. While the evaluations of student progress provided in music education materials usually measure cognitive comprehension of specific music concepts (melodic contour, rhythmic ability, etc.), they also measure the student's ability to participate in school music activities, to demonstrate auditory discrimination skills, and to indicate interpretive choices. Although these tools may not be appropriate for use verbatim with students with severe disabilities, they provide a clear indication that one objective of music education series is to prepare students to appreciate and enjoy music for its own sake.
V. Instructional Strategies for Teaching Elementary Students with Severe Disabilities to Use Music as a Leisure Time Activity

As music educators and classroom teachers follow these guidelines for developing leisure skills training programs for their students with severe disabilities, they may choose portions of the information presented here, or use the entire outline as a long-term, comprehensive approach. The developmental, functional, and curricular perspectives were chosen as options for implementing the training program because they include the essential elements for dealing with a population that ranges in age from 3 to 14 years, and because they are important to consider for addressing the complex needs of students with severe disabilities. It should be noted that, while peer training and interdisciplinary concerns are not stated in terms of separate perspectives, they are regarded as integral to the success of this leisure skills training program in music.

A. Leisure Skills Training: A Developmental Perspective

1. The developmental perspective in the early childhood years (ages 3-6)

During early childhood, music educators provide experiences in a variety of modalities, including movement, singing, listening, and playing instruments. Students at this age are developing in a number of ways, and the music education curriculum should reflect the young child's need to become directly involved in learning activities. According to the Guide to Curriculum Planning in Music (Pontious, 1986), the focus in early childhood is on "discovery of sounds and rhythms in instruments, voices, and environment" (p.4).
The teaching of leisure skills in music at this age is based on the construct of providing a range of participatory activities so the student becomes aware of music’s possibilities. For students with severe disabilities, this early childhood experience in music is crucial, because it is at this age that students are being stimulated and motivated to participate in music. Music activities that develop auditory awareness, receptive language, affective responses, and a means for nonverbal self-expression provide a foundation for more specific leisure skill training.

For students with severe disabilities, the early childhood years are appropriate for providing spontaneous, natural, unconstrained, and enjoyable experiences in music. Because of the social characteristics of young children, music activities can be small group or individualized experiences. Since early childhood students with severe disabilities are small in physical size, they can be assisted to respond to the vibrotactile attributes of musical instruments, including the piano, the bass drum, the contrabass tone bars, and guitar. Because of their need for a variety of life experiences, early childhood students can be exposed to a wide range of vocal, instrumental, and recorded sounds.

2. The developmental perspective in the primary years (ages 6-10)

In the primary years, students with severe disabilities should be involved in all the music education curriculum has to offer, including singing, playing instruments, moving to music, and listening to the characteristics of music. The Guide to Curriculum Planning in Music (Pontious, 1986) states the goals at this age as "introduction to expressive qualities of music; introductory music reading; structuring melody; rhythmic
development; creative music-making" (p. 4). Often the activities related to the music education curriculum must be adapted to accommodate the needs of students with severe disabilities. For example, activities that interpret melodic contour can be presented to these students by connecting the rise and fall of a melody line with body movement, just as nonhandicapped students are taught the same concept. But students with severe disabilities may need further adaptation, such as spending more time on the movement component (since many of these students have impaired movement); using vibrotactile instruments of different pitches to reinforce the shape of the melody (since many of these students are nonverbal and unable to sing the melody); or using a strong visual example of contour, like blocks stacked as steps, coinciding with the steps of the melodic line. Other adaptations should be made depending on the needs and the developmental level of the student.

Besides instruction in the elements of music (melody, rhythm, form, texture, expression), the music education curriculum at the primary level also provides an opportunity for students to be exposed to a variety of musical styles, so students begin to develop preferences and favorites. This is an important aspect of leisure skill development, since the use of leisure time should be based on choice and the opportunity to exercise choice. In addition, primary students with severe disabilities should participate in skits, musicals, and performing groups with their nonhandicapped peers. For some students this may take the form of acting in a supporting role to the group, such as a non-singing part in the musical, or a rhythmic accompaniment part in the performance of a song in class. For other students, participation may be in the form of
choosing an instrument to play or learning to stop playing
when the music stops.

3. The developmental perspective in the intermediate years
(ages 10-14)

At the intermediate ages, students with severe disabilities
present an additional challenge to the music educator, since
the music curriculum is based on the understanding and use of
abstract musical concepts, including note reading, harmony,
the analysis of style and form, and more refined performance.
lists the following music education objectives at the
intermediate age level: "music reading using standard
notation; harmonization, rounds, canons, and partner songs;
manipulation of expressive elements in music through
composition and improvisation; beginning choral groups;
beginning instrumental study" (p. 4). Although students with
severe disabilities may be unable to either participate in more
in-depth study of music or attain refined musical performance,
the general curricular goals at this age are still relevant to
including this population. However, by the time students with
severe disabilities reach the intermediate level of elementary
school, the developmental approach begins to encounter some
real obstacles.

Often it is believed that, since students with severe
disabilities show a great discrepancy between their age and
their development, music activities should be geared for the
level at which they are able to respond, participate, and
understand music. One key notion for the music educator to
keep in mind for the population of intermediate age students
with severe disabilities is the concept of age appropriateness.
While the abilities of these students should always be
considered, they should still be exposed to and involved in music activities that are suitable for nonhandicapped students at the intermediate age. Early childhood and primary songs, activities, and materials are not appropriate for students at the intermediate level. By being cognizant of age appropriateness, the music educator and classroom teacher demonstrate respect for the individual student with severe disabilities as a human being. Furthermore, age appropriate activities make integration with nonhandicapped peers more likely. Finally, the use of age appropriate song materials and activities encourages more age appropriate expectations, behaviors, and responses.

B. Leisure Skills Training in Music: A Functional Music Skills Perspective

For students with severe disabilities, the development of functional music skills is of prime importance. Since these students need to be instructed in very basic skills (dressing, feeding, making needs and wants known, etc.), they also need to be taught basic responses to music, as well as basic ways to interact with music. Usually it is a matter of the music educator or classroom teacher providing varied and appropriate musical options to which the student can respond. The following list offers examples of what types of functional music skills should be taught or nurtured, and strategies for teaching these skills within the classroom or the music class. Note that peer training and peer modeling are utilized to help teach functional skills in music.
Functional skills and instructional strategies

a. show an awareness of musical sounds

- during music experiences, draw the student's attention to the sound
- provide clear, monochromatic sounds within range of the student's hearing
- do start/stop activities, with intermittent pauses in the music
- during music activities, verbally state that the music has started or stopped

b. focus on musical sounds in the environment

- be aware that students with severe disabilities may not react to the acoustics of the activity the way nonhandicapped students do (e.g. they may not notice the direction from which the music is coming, they may not be able to screen out environmental sounds, etc.)
- provide LIVE music whenever possible; live music draws the student's attention to it more easily than recorded music
- place source of the music close enough to the student that the direction of the sound can be discovered by a turn of the head, or very minimal movement
- allow time for discovery; be aware that the student with severe disabilities may have much slower reaction time, including to auditory stimulation
c. develop aesthetic sensitivity

- provide students with ample opportunities to actively participate in music experiences, so they can derive personal enjoyment and significance from music

d. respond to other people as they make music

- face the student as you sing or play an instrument
- place student near peers who are singing or playing instruments
- encourage the student's responses to other students, such as looking, smiling, appropriate touching, etc.
- try to increase the amount of time the student looks at you or another student during singing or playing activities; keep track of the time (is it during one phrase, only at the beginning of the song, etc?)

e. show partial participation

- allow the student to produce a one-time sound on an instrument, rather than insisting on continuous sound; gradually increase the demands for more sound
- if the class is engaged in demonstration of an abstract concept in the music, allow the student to keep time by clapping along, or to demonstrate a concrete concept in the music (such as showing when the music stops, or if the music is loud), or to participate in an alternate way (such as by showing key hand signs while the class vocalizes)
- accept the level of participation that the student can manage as a positive factor in the class process
f. select music according to personal preferences
- use the student's own means of communication to allow for choice-making
- provide pictures of instruments or representations of songs for the student

g. attend concerts and music events
- allow students with severe disabilities to attend concerts, even for brief periods of time
- keep redirecting the student's attention to the performance, using verbal or physical prompts
- look for opportunities in the school and community that will be appropriate for students with severe disabilities: community band concerts, jazz performances, informal recreational music opportunities, etc.
- provide opportunities for the student to be as independent as possible, by handing in the ticket at the door, finding a place to sit, selecting the concert to attend, etc.

h. make decisions regarding participation in recreational music activities
- encourage student to participate in school chorus or band (when appropriate), music club, Orff ensemble, dances, and after school recreation activities that involve music
- work in behalf of students with severe disabilities by developing opportunities for students to participate in recreational activities; if basic developmental and functional skills are developed in music class, the student will participate more readily in recreational music
i. use audio equipment
- adapt equipment as necessary by clearly labeling start and stop buttons of audio cassette players, making the volume control accessible to the student, attaching touch-sensitive switches to the equipment, etc.
- train the student in using equipment by allowing student to operate equipment in music class
- provide equipment that the student will be able to use
- if the audio equipment itself is not useable by the student, provide opportunities for the student to indicate selection of the recording or radio station to be played

C. Leisure Skills Training in Music: A Curricular Perspective

1. The curricular perspective in school music activities
Whether students are integrated into regular music education classes, or are provided music activities in self-contained settings, they are entitled to age appropriate, stimulating, instructional music experiences that reflect the tone and direction of the music education curriculum for that school district. Since the foundation of elementary music education curricula is built on active participation by the students, the same must be true for students with severe disabilities. All the goals stated in the Wisconsin Guide to Curriculum Planning in Music (Pontious, 1986) apply in the curricular perspective of leisure skills training in music.

Therefore, for the teaching of leisure skills in music to be successful and comprehensive, it is imperative that music educators and classroom teachers be prepared to adapt the materials, equipment, facilities, and time they have at their disposal. Students with severe disabilities need scheduled,
sequential, and appropriate music experiences. In any music education curriculum, the responses of singing, moving, playing, and listening are integral to instruction; curricular goals are obtained as students participate in activities that utilize these responses. In the following paragraphs, these responses to music are explored. Strategies are presented for involving the student with severe disabilities in reaching the curricular goals. Note that peer modeling and interdisciplinary involvement are incorporated in this portion of the Guidelines.

Singing Activities

Many students with severe disabilities are non-verbal, meaning they do not speak. They may, however, have receptive language skills, and may be able to develop an awareness of the characteristics of music. Students with severe disabilities who do have verbal skills often have vocal ranges limited to an interval of a Fifth or less. In addition, they often have either a heavy and deep or a weak and airy voice quality. Students with severe disabilities may also have poor breath support and limited breath capacity. For students with severe disabilities, the following adaptations can be made in singing activities:

a. permit melodic vocalization of any kind, including humming, intoning syllables, or singing of one or two key repeated words in the song

b. encourage deep breathing according to the contour of the song, with inhalation and exhalation to match the sung phrases, even if the student does not vocalize
c. ask the student to vocalize beginning sounds of key words, or the first word of each phrase

d. similarly, ask the student to "fill in the blanks" with one word per phrase

e. respond to spontaneous melodic vocalizations (excluding crying) by imitating and repeating the student's efforts

f. permit the student with severe disabilities to sing within a vocal range that is comfortable or spontaneous; the student may be encouraged to "stretch" the range by a half or whole step, rather than by the parameters recommended for the nonhandicapped students

g. select songs that have repetitious phrases or words

h. do not assume that the student with severe disabilities will not be able to respond to songs that contain syncopation, intricate rhythms, or sophisticated melodies; be prepared, however, if the student is unable to respond because of the song's difficulty, rather than because of his/her disability

i. utilize peers to sing along with the student

j. if singing is not an option, provide opportunities for the student to listen to peers sing

k. consult with physical, occupational, and speech therapists for strategies to enhance proper positioning and to encourage vocalization
Movement Activities

Students with severe disabilities often show movement difficulties, either in the type of movements they can do, or in the quality of the movements they can manage. The fact that a student's mobility is reduced or impaired should not prevent participation in movement activities. In order to develop participation in instructional music and movement activities, music educators and classroom teachers can provide the following adaptations:

a. allow students with severe disabilities to use the movement options they have at their disposal, including turning their heads, opening and closing their hands, moving their wheelchairs, responding with random rather than structured movement, and using nontraditional movement positions other than sitting or standing

b. assist students in getting movement started, withdrawing and introducing assistance as needed

c. during movement activities, encourage appropriate social interaction between students by placing nonhandicapped students in close proximity to students with severe disabilities; utilize peers to model movement sequences

d. utilize information that appears in Everyone Can Move (Farnan & Johnson, 1988b), including:
   - be physically secure with your own movements
   - provide reassurance by talking through the movements
   - be sensitive to signs of over-stimulation
   - let students in wheelchairs see you during movement activities
- provide adequate support to the part of the student's body that is moving, such as the arms or legs
- make movement activities appropriate to the age of the student
- make movement activities safe, positive, supportive, and enjoyable (p. 6)

e. consult the physical education staff, who may be of assistance in planning appropriate movement experiences

Playing Activities

Students with severe disabilities often have difficulty with fine motor tasks. Therefore, involvement in playing instruments may present challenges to the classroom teacher or music educator. Hand grasp may be limited to one hand or to certain types of objects. Grasp may be difficult to control. Students with severe disabilities may need carefully designed adaptations in order to play rhythm instruments, autoharps, keyboards, or guitar. In addition, non-traditional instruments may have to be designed to allow for independent participation. It may also be necessary to adapt the playing activities themselves. The following are suggested adaptations to musical instruments and to playing activities:

a. permit students to touch or hold an instrument while it is being played, in order to feel the vibrations; this technique is especially appropriate for drums, guitars, autoharps, and tambourines

b. allow students to play independently during the music activity, even if it is only for a brief portion of the song
c. encourage students to keep playing, but don't interfere too much

d. use playing activities as an opportunity for students to demonstrate musical concepts that they may be unable to express verbally, such as start/stop, fast/slow, loud/quiet, etc.

e. during playing activities, encourage group effort, so that all students have a part in the final musical product; utilize peers as models or partners

f. have available a variety of handles for sticks, mallets, guitar picks, or other instruments that are played by moving a hand-held piece; these should include soft/spongey and hard surfaces, wide and narrow diameters, long and short lengths, and bendable and rigid materials

g. consult with an occupational therapist for information about fine motor skills, hand grasp, upper body support, etc.

h. call upon school personnel, parents, and community groups to help construct appropriate adaptations for instruments

Listening Activities
Since music is an auditory medium, listening is part of every music experience. For students with severe disabilities, listening activities can provide either a passive involvement in music or an active experience. Students with severe disabilities may need to be more directed in listening activities than their nonhandicapped peers. They may have difficulty listening to abstract, esoteric music, and may
prefer to listen to music with more obvious characteristics. Students with severe disabilities generally have short attention spans, and may need to be continuously redirected to the listening experience. In order to be most meaningful to the student with severe disabilities, listening activities should be designed according to the following guidelines:

a. use the vibrotactile properties and vibrations that are carried from the musical source through the floor, furniture, and instruments themselves, combined with the auditory properties, to envelope the "listener"; focus the student's attention on the auditory properties of music by also introducing the vibrational characteristics, through stereo speakers, the guitar body placed on the student's lap, placing rhythm sticks in the student's hands and gently tapping them

b. remember that the vibrotactile properties of music not only carry a rhythmic message, but also a melodic (high versus low pitch) and a textural one (full versus skeletal)

c. limit listening activities to the amount of time the student with severe disabilities can handle; watch for signs of restlessness, distractibility, or off-task behavior

d. choose listening experiences that have concrete properties; listen for a particular instrument that is very familiar to the student, listen for the end of the piece, listen to the music play quietly/loudly, listen to music that has different functions (marching music, dancing music, relaxing music)

e. gradually increase the variety of listening experiences
2. The curricular perspective in home music activities

It is extremely important for students with severe disabilities to develop skills in participating in musical interests independently as well as with the family. Being involved in activities that the family enjoys strengthens the student's role as a member of the family. Engaging in personal leisure interests in music at home reduces the student's dependence on the family for constant supervision, direction, and amusement.

Often families are interested in providing their child with any toys, games, or equipment that will increase independence and enjoyment. In many cases, students with severe disabilities listen to the radio or to tapes and recordings at home; the repetition of tunes played over and over make music in the home environment familiar to the student. Instruments such as a small drum, electronic keyboard, or maracas can be used at home to accompany music heard via the audio media. Special switches or handles can be attached to audio equipment so the student is able to operate equipment more independently. Music educators and classroom teachers play an important role in training the student to use such equipment, and in recommending appropriate musical activities for the student to do at home.

3. The curricular perspective in community music activities

The ultimate post high school outcomes of the Wisconsin Guide to Curriculum Planning in Music (Pontious, 1986) are in two categories: Career Opportunities and Avocational and Leisure Opportunities. While some students with severe disabilities may become performing artists, composers, music ministers, or any of the other professional vocations, most of this population are destined, as is the nonhandicapped
population, to be involved in music on a non-professional level. In many cases, the student’s ability to participate in community music activities depends on what the community has to offer.

Community music opportunities can take many forms. The most common community activities are participation in recreational music activities (community bands, church choirs, informal participation in music activities), attendance at community music events (concerts, performances by street musicians), and enjoyment of commercial music products (radio, music videos, records, tapes). For students with severe disabilities, involvement in music activities in the community can help occupy their leisure time in a meaningful way, and help them contribute to the vitality of the community itself.

The goals relevant to community music activities, as stated in Wisconsin’s Guide to Curriculum Planning in Music (Pontious, 1986), are (a) to give students a source of enjoyment which can enhance the quality of life during school years and throughout later life; (b) to provide a means for creativity and self-expression; (c) to provide students with an opportunity for visible success and achievement in the school and community; (d) to make the school and the community a more pleasant place to learn, work, and live; and (e) to increase the satisfaction students are able to derive from music throughout life. It is participation by students with severe disabilities in community music activities that helps determine the success of a school district’s music education curriculum.
VI. Using the Guidelines

Each of the components of the Johnson Guidelines provide music educators and classroom teachers with specific guidelines and strategies for teaching leisure skills in music to students with severe disabilities. For application in a particular school district, it will be necessary to review the district-wide music education goals. Leisure skill development will probably emerge as part of other goals, or as a goal in itself. Music activities and instructional plans should be developed according to the needs of the students with severe disabilities, the materials available to the instructor, and the type of support services provided by the school district.

CONCLUSION

Students with severe disabilities are entitled to appropriate educational programming designed to meet their needs. One of these needs is in the area of leisure skill development. Since involvement in and enjoyment of music are considered to be components of leisure time use, such activities should be offered to students with severe disabilities. At the elementary school level, training in using music as a leisure time activity can be accomplished through the music education curriculum.

A review of the research revealed a lack of existing programs for teaching leisure skills in music. Guidelines and strategies were developed, based on elements of several leisure skills training programs. The need to apply these guidelines to music education curricula and to implement the strategies in individual school districts remains.
REFERENCES


APPENDIX

ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC
ASSESSMENT
OF
LEISURE TIME SKILLS
IN
MUSIC

Faith L. Johnson, RMT-BC
July 29, 1988

For children and adults with disabilities, the productive use of leisure time is as essential for a meaningful and enjoyable life as it is for any member of society. Yet, what is often taken for granted as being a spontaneously acquired set of skills, is in reality a curricular area for the person with a handicap to learn, along with self-care, vocational skills, and functional proficiency in the home and community.

Most assessments of adaptive behavior produce a very broad overview of leisure time skills, in games, social situations, and at home. The following assessment explores the leisure domain from the perspective of the person's specific responses to music. Since music is a medium to which all people, including people with severe handicaps, can and do respond, it is an appropriate area to measure in detail.

For this checklist-type assessment, responses to music have been divided into four main areas--listening, vocalizing, playing, and moving. Completion of the assessment will yield a list of specific adaptive behaviors at home, school, and in the community. In addition, a fifth section of miscellaneous skills shows a range of independence in the home, school, and community environments.
INFORMATION ABOUT THE
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC
FAITH L. JOHNSON, RMT-BC

There are five sections in the assessment: Listening to Music, Vocalizing to Music, Playing Music, Moving to Music, and Miscellaneous Responses to Music. Each section can be completed as a brief assessment in itself, and is "scored" separately; however, a more complete picture of the individual's adaptive behaviors in using leisure time will be obtained by completing all five sections.

The checklist of responses to music can be used to measure the level of independent participation of children age three years through adults, and is appropriate for persons with developmental disabilities. Some of the responses will be dependent upon the opportunities for the person to take part in music activities; if such experiences are not available, it is suggested that they be considered, since music activities provide an excellent means to develop independent leisure skills. In addition, involvement in music activities becomes a testing procedure, for diagnostic purposes.

After the assessment has been completed, priorities can be set and the descriptive statements can be utilized for goal writing. Progress can be documented by periodically repeating the assessment; the assessment then becomes a valuable record of the person's leisure skills in the area of responses to music. Since the skills are written in sequential order wherever appropriate, the examiner can determine which responses are "splinter" skills, and which are more solidly based in the person's repertoire. By examining the results in this manner, the assessment can then be used for program/educational planning.
DIRECTIONS FOR USING THE
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC

For best results, this assessment should be completed by a qualified music specialist. A music therapist, music educator, or music specialist has the background and expertise to provide music experiences to which the subject can respond, determine the level of responses to the music, and make a judgement as to whether the subject is responding to the music or to the testing situation. Parents, care givers, facility staff, or other persons who come in contact with the subject on a day-to-day basis, can and should provide input for completion of the checklist.

The recommended procedure for completing the assessment is as follows:

• Complete the Subject Information and Documentation Record, which includes information about the subject, as well as a place to enter "scores" following the assessment.

• Allow 3 or 4 days to complete the assessment, since information may have to be gathered from other people, some of the activities may be overwhelming if done back-to-back, or scheduling constraints may prevent completion of the checklist. The assessment can be completed in as little as one hour, or may take more than 3 or 4 days, depending on the level and range of responses to music demonstrated by the subject.

• Observe the subject's responses to music activities, as described for each section of the assessment. Mark the checklist with a + (meaning "yes") or a - (meaning "no") in the space provided after each statement. For some statements, the examiner must also note the type
or level of response in the Comments section; it is recommended that notations be made in this space for each item, since this will be helpful in determining programs and progress.

• After each section is completed, add the number of + marks for that section, and enter the total in the appropriate place. The totals can then be compared to an estimated scale, the Score Key, found after the last section of the assessment. This scale only provides a rough idea of the level of the subject's independence in using leisure time skills in music activities; it is not a normed measurement. However, it is based upon established developmental and educational principles, and is useful in identifying strengths and needs of the subject.

• Complete the Assessment Results page; also enter the results on the Subject Information and Documentation Record.

• Specific directions for each section of the assessment are provided.
SUGGESTED MUSIC ACTIVITIES
FOR COMPLETING THE
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC

Section I-Listening to Music

Materials needed:
- audio machine (tape player, record or disc player)
- several audio cassettes, records, or compact discs, with a variety of age-appropriate
  musical selections (music can be vocal or instrumental)
- audio speaker, preferably portable

Provide the subject with opportunities to respond to music passively and actively; play one
of the musical selections and note responses according to each item on the checklist. Give
the subject a chance to ask for, select, or otherwise show listening responses to the music.

Observations should also be made in the community, including a location that has music
"piped in" (store, doctor's office, etc.), and at least one music concert situation.

If direct observations cannot be made, interview care givers or staff who have regular
contact with the subject, and complete this section.
Section II-Vocalizing to Music

Materials needed:
- several age-appropriate songs, either sheet music, or memorized by the examiner (at least one simple song with no chorus, and one song with more than one verse and a chorus, a round, and a pair of partner songs [songs that fit together when sung at the same time])
- an instrument to accompany the songs, if appropriate

Provide the subject with opportunities to respond to your singing both passively and actively. The subject's singing need NOT be refined for this assessment; it is more important that the subject respond to music by vocalizing. Singing activities should be provided according to the items on the checklist.

Observations should also be made in group vocalization activities, including recreation time, music class, church, or other settings in which the subject has a chance to respond to singing.

If direct observations cannot be made, interview care givers or staff who have regular contact with the subject, and complete this section.
Section III-Playing Music

Materials needed:
-a variety of soundmakers, including an audio machine with speaker that can be placed close to the subject, rhythm instruments, and other available instruments, such as guitar, autoharp, piano, and xylophone bells.
-several age-appropriate songs, either sheet music or memorized by the examiner

Provide the subject with opportunities to respond to playing music both passively and actively. The subject's responses need NOT be refined or rhythmic; it is more important that the subject respond to music by playing. Playing activities should be provided according to the checklist.

Observations should also be made in group music activities, including recreation time, music class, or other settings in which the subject has a chance to respond to music by playing.

If direct observations cannot be made, interview care givers or staff who have regular contact with the subject, and complete this section.
Section IV-Moving to Music

Materials needed:
- audio machine (tape player, record or disc player)
- several audio cassettes, records, or compact discs with age appropriate music that will promote movement

Provide the subject with opportunities to respond to music with active movement. The movements need NOT be refined, rhythmic, or dance-like; it is more important that the subject respond to music by moving. Moving activities should be provided according to the checklist.

Observations should also be made in recreational, home, or community music activities, or other settings in which the subject has a chance to respond to music by moving.

If direct observations cannot be made, interview care givers or staff who have regular contact with the subject, and complete this section.
Section V-Miscellaneous Responses to Music

Materials needed:
- none

Observe the subject in a variety of music activities in a variety of settings; the items in this section can be completed after completing any of the previous four sections.

Since this section is a very broad overview of general responses to music, it should not be the only one completed.

This section is not scored.
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC
Faith L. Johnson, RMT-BC

Student
Name: _______________________________ DOB: ___________ Date: ______________

Listening to Music

• shows awareness of music
  * with facial expression change ......................................................
  * with attention (state length of time) ...........................................
  * with body posture change ............................................................

• localizes music by turning eyes or head toward sound
  * when source of music is within 5 feet .........................................
  * when source of music is within 5-20 feet ......................................
  * when source of music is within 20-50 feet ....................................

• tolerates background music
  * while relaxing or at rest ..............................................................
  * during other activities in the home or classroom ..............................
  * while in the community (stores, doctor's office, etc.) ......................

• actively listens to music for pleasure
  * concentrates attention on the music heard .................................
    (do not confuse this with attention to the audio machine)
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

* asks to listen to music by signing, gesturing, or verbalization.......
* selects music for listening....................................................
* expresses favorites in music...................................................

-uses audio equipment to listen to music
  * operates on/off switch on audio equipment..............................
  * operates volume control on audio equipment............................
  * operates selection control(s) on audio equipment......................
  * appropriately places disc, record, or tape in audio equipment........
  * appropriately removes disc, record, or tape from audio equipment...

-listens to school or community music programs
  * shows audience behavior appropriate to type of program for 0-25%; 26-50%; 51-75%; 76-100%
  * is able to hand ticket to usher and accept program....................
  * is able to find a seat in non-reserved seating..........................
  * accepts assistance of an usher in reserved seating....................
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

* seeks assistance for seating if necessary
* is able to ask for, purchase, and keep track of ticket for a program
* uses transportation to attend music programs

TOTAL (+'s) in Listening to Music section

Vocalizing to Music

• upon hearing music, produces random vocalizations
  * cooing, giggling, or other pleasurable sounds
  * humming, nonsense syllables with no melodic contour

• vocalizes with pre-singing responses
  * imitates portions of melody
  * hums, sings approximations of words with some melodic contour

• sings portions of songs, along with the music
  * portions of phrases, with words and melody
  * chorus only in songs with more than one verse
  * one verse with a chorus
  * more than one verse and chorus
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

<table>
<thead>
<tr>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>+/-</td>
</tr>
</tbody>
</table>

### Vocalizing to Music Section

<table>
<thead>
<tr>
<th>*sings songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>alone:</td>
</tr>
<tr>
<td>in a group:</td>
</tr>
<tr>
<td>age appropriate:</td>
</tr>
<tr>
<td>more than two songs in repertoire:</td>
</tr>
<tr>
<td>spontaneously:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>*sings in organized choral activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>sings melody:</td>
</tr>
<tr>
<td>sings rounds:</td>
</tr>
<tr>
<td>sings partner songs (2 songs that fit together when sung simultaneously):</td>
</tr>
<tr>
<td>sings a harmony part:</td>
</tr>
</tbody>
</table>

**TOTAL (+'s) in Vocalizing to Music Section: [ ]**

### Playing Music

<table>
<thead>
<tr>
<th>*touches a soundmaker to feel the vibrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>audio speaker:</td>
</tr>
<tr>
<td>rhythm instrument:</td>
</tr>
<tr>
<td>chord instrument (guitar, autoharp, etc.):</td>
</tr>
<tr>
<td>piano:</td>
</tr>
</tbody>
</table>
**ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Rhythm Instrument</th>
<th>Chord Instrument</th>
<th>Melody Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assists holding an instrument as it is played</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Claps hands in response to music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Produces other body rhythms in response to the music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manipulates rhythm instrument to produce sound to accompany music</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comments**

- * rhythm instrument
- * chord instrument
- * melody instrument
- * with a verbal cue
- * with a visual cue
- * with a physical cue
- * spontaneously
- * pats leg
- * stamps foot
- * snaps fingers
- * one-hand instrument
- * two-hand instrument
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

• plays chord instrument to accompany music
  * electronic instrument .................................................................
  * autoharp
    (Make note: "strums only" or "strums and holds buttons") ........................................
  * guitar
    (Make note: "strums only" or "strums and fingers chords") ........................................

• plays melody instrument
  * simple one or two note pattern, repeated ...........................................
  * complex multi-note pattern, repeated .............................................
  * melody line, from memory ..............................................................
  * melody line, reading music .............................................................

• participates in organized instrumental play
  * classroom ensemble ...........................................................................
  * band, orchestra ...................................................................................

TOTAL (+'s) in Playing Music section ...................................................[___ ]
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

<table>
<thead>
<tr>
<th>Moving to Music</th>
<th>+/-</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>*responds to music by moving body (movements must NOT be stereotypic, such as rocking, bouncing, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*startles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*turns body toward source of sound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*moves in response to the music (random)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*dances in response to the music (movements need NOT be rhythmic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*moves to seek out source of music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*within arms' reach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*beyond arms' reach</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| *responds to organized dancing, such as circle, square, or line dancing  
(Make note: how much assistance is needed, what kinds of cues needed) | | |
| *watches | | |
| *participates | | |
| *responds to social dancing | | |
| *watches | | |
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

* dances alone............................................................................................................
* dances with a partner............................................................................................
* seeks a partner to dance with.................................................................................

TOTAL (+'s) in Moving to Music section.........................................................[______]

Miscellaneous Responses to Music

• indicates wants related to music
  * indicates "more" by signing, gesturing, or verbalizing......................................
  * indicates specific wants, such as making selections, asking for a particular song, or making evaluative statements about a selection (i.e. "That song was good", or "I didn't like that music") .................................................................

• participates in recreational music activities (home, school, or community)
  * with significant assistance or adaptation...........................................................
  * with moderate assistance or adaptation...........................................................
  * with minimal assistance or adaptation.............................................................
  * independently, with or without adaptation.....................................................

Comments
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC (continued)

- participates in school music education activities
  * with significant assistance or adaptation
  * with moderate assistance or adaptation
  * with minimal assistance or adaptation
  * independently, with or without adaptation

- functions as a consumer of music
  * purchases discs, records, or tapes
  * attends music programs in the community
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC
FAITH L. JOHNSON, RMT-BC

SCORE KEY

<table>
<thead>
<tr>
<th>Total +’s</th>
<th>Listening to Music</th>
<th>Indications/Trends</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td><strong>subject demonstrates</strong></td>
</tr>
<tr>
<td>0-5</td>
<td></td>
<td><strong>minimal</strong> leisure skills in this area</td>
</tr>
<tr>
<td>6-12</td>
<td></td>
<td><strong>basic</strong> leisure skills in this area</td>
</tr>
<tr>
<td>13-18</td>
<td></td>
<td><strong>moderate</strong> leisure skills in this area</td>
</tr>
<tr>
<td>19-24</td>
<td></td>
<td><strong>well-rounded, significant</strong> leisure skills in this area</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocalizing to Music</th>
<th>subject demonstrates</th>
<th><strong>minimal</strong> leisure skills in this area</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-8</td>
<td></td>
<td><strong>basic</strong> leisure skills in this area</td>
</tr>
<tr>
<td>9-12</td>
<td></td>
<td><strong>moderate</strong> leisure skills in this area</td>
</tr>
<tr>
<td>13-17</td>
<td></td>
<td><strong>well-rounded, significant</strong> leisure skills in this area</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Playing Music</th>
<th>subject demonstrates</th>
<th><strong>minimal</strong> leisure skills in this area</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-5</td>
<td></td>
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</tr>
<tr>
<td>6-12</td>
<td></td>
<td><strong>basic</strong> leisure skills in this area</td>
</tr>
<tr>
<td>13-19</td>
<td></td>
<td><strong>moderate</strong> leisure skills in this area</td>
</tr>
<tr>
<td>20-24</td>
<td></td>
<td><strong>well-rounded, significant</strong> leisure skills in this area</td>
</tr>
<tr>
<td>Age Group</td>
<td>Leisurability</td>
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</tr>
<tr>
<td>-----------</td>
<td>---------------</td>
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</tr>
<tr>
<td>0-3</td>
<td>minimal</td>
<td></td>
</tr>
<tr>
<td>4-6</td>
<td>basic</td>
<td></td>
</tr>
<tr>
<td>7-9</td>
<td>moderate</td>
<td></td>
</tr>
<tr>
<td>10-12</td>
<td>well-rounded, significant</td>
<td></td>
</tr>
</tbody>
</table>

Moving to Music

subject demonstrates minimal leisure skills in this area
subject demonstrates basic leisure skills in this area
subject demonstrates moderate leisure skills in this area
subject demonstrates well-rounded, significant leisure skills in this area
ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC  
(Faith L. Johnson, RMT-BC)  
ASSESSMENT RESULTS

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Date of Birth</th>
<th>Examiner</th>
<th>Date(s) of assessment</th>
</tr>
</thead>
</table>

Assessment Results:

- **Listening:**
- **Vocalizing:**
- **Playing:**
- **Moving:**

Recommendations:

Signature of Examiner:
SUBJECT INFORMATION AND DOCUMENTATION RECORD
FOR THE ASSESSMENT OF LEISURE TIME SKILLS IN MUSIC

Subject name: ____________________________ Birthdate: __________

Home address: ____________________________ City/State/Zip: __________

Facility/School/Center: ____________________________

Date(s) of assessment: __________ Examiner: __________ Title: __________

Reason for assessment: ____________________________

Setting(s) in which assessment took place (classroom, music class, home, etc.): __________

---

DOCUMENTATION RECORD
[ENTER total +'s from each section]

<table>
<thead>
<tr>
<th>Activity</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Listening to Music</td>
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</tr>
<tr>
<td>Vocalizing to Music</td>
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</tr>
<tr>
<td>Playing Music</td>
<td></td>
</tr>
<tr>
<td>Moving to Music</td>
<td></td>
</tr>
<tr>
<td>Miscellaneous Responses to Music</td>
<td></td>
</tr>
</tbody>
</table>

Statement of leisure skills in music, according to this assessment: