

PATTERNS OF ACTIVITY AND PRACTICE AMONG MUSIC EDUCATORS  
CONCERNING INSTRUMENTAL MUSIC STUDENTS WITH DISABILITIES

by

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Patterns of Activity and Practice Among Music Educators Concerning Instrumental  
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## **DEDICATION**

This is dedicated to my loving husband Sean and my son Keelan Bryan. Without your love and support throughout this process, this project would have never come to its completion.

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## LIST OF ABBREVIATIONS

Americans with Disabilities Act .....	ADA
Free and Appropriate Education .....	FAPE
Individuals with Disabilities Education Act .....	IDEA
Individuals with Disabilities Education Act Amendments .....	IDEAA
Individualized Educational Plan .....	IEP
National Association for Music Education .....	NAfME
Statistical Package for the Social Sciences .....	SPSS

## **ABSTRACT**

### **PATTERNS OF ACTIVITY AND PRACTICE AMONG MUSIC EDUCATORS CONCERNING INSTRUMENTAL MUSIC STUDENTS WITH DISABILITIES**

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This study sought to discover what types of sources/materials music educators and administrators are accessing to ensure success when working with students with disabilities. The design of this project consisted of a mixed method survey distributed to band directors and music administrators ( $N = 31$ ) that was both quantitative and qualitative in design, consisting of both direct and open-ended questions.

The research sought to find (a.) what educational modifications or adaptations teachers are currently using in the classroom, (b.) where the educator has learned these practices (e.g.- through classwork or articles in research/practitioner journals), and (c.) how involved the music educator is with the student's Individualized Educational Plan (IEP) committee and special education staff. A secondary purpose of this study was to discover what types of information and materials may still be necessary to effectively work with students with disabilities in instrumental music programs.

Findings of this study show that inconsistencies in teacher training, along with the level of support and involvement with the special education staff are still seen within instrumental music teachers working with students with disabilities. A linear regression analysis was run *ex post facto* to determine if the varying levels in teacher training, number of years teaching, or the level of support that band directors receive from the special education staff would lead to increased feelings of comfort when working with students with disabilities. Findings show that taking at least one class during college dealing with the topic of working with students with disabilities has a positive impact on the teacher's comfort level ( $t = 2.264$ ,  $df = 29$ ,  $p < .03$ ) more than any other outside factor.

Teachers are using a variety of “best practices” or modifications/adaptations learned from classes, literature, or from personal study to work with their students with disabilities. Findings indicate that educators are putting the research available into practice. Though teachers are implementing various teaching practices to assist their disabled students in the classroom, this study discovered that there is still a need for materials, both literary and technological, to help provide the greatest level of support for their students.

## **CHAPTER ONE- INTRODUCTION AND BACKGROUND**

Inconsistencies in music teacher training and an increase of students being classified with a disability raises an important question: are music teachers and administrators using or engaging materials and research to provide the modifications and accommodations for students with disabilities? Since the 1960's there has been an increase in attention paid to education regarding students with cognitive, physical, and emotional disabilities and the modifications or adaptations that public school students require. This has led to an increase in the number of children being classified as having a disability. In 2014, the Autism Speaks Website stated that an estimated one in sixty-eight children today are now classified somewhere on the Autism Spectrum. Due to these increases, educators and administrators must be aware of the research, and how they can employ this research to assist these students in instrumental music programs. This study will seek to discover the extent that music educators and administrators are effectively engaging the literature, methods, and materials required to ensure success when working with students with disabilities. In addition, an attempt to discover what types of information and materials may still be needed by teachers and administrators to work with students with disabilities will be estimated based on the results of a mixed method survey.

Providing a quality education for students with disabilities has been part of the laws of this nation since 1973, and educators are often required to know how these laws affect them within the classroom environment. The basis for legislative mandates regarding students with disabilities can be found in the court decisions of *Brown v. the Board of Education* (1954), *Pennsylvania Association for Retarded Citizens v. Pennsylvania* (1972), and *Mills v. the Board of Education* (1972). The Supreme court's decision on *Brown v. the Board of Education* (1954), was based on the civil rights statute and the 14<sup>th</sup> amendment which guarantees equal protection under the law, stating that "state required or state-sanctioned segregation solely based on a person's un-alterable characteristics (e.g. race) was unconstitutional" (Yell, 1998). This decision empowered those fighting for students with disabilities, to classify a disability as un-alterable. The cases of *Pennsylvania Association for Retarded Citizens v. Pennsylvania* (1972), and *Mills v. the Board of Education* (1972) sought for free and appropriate education (FAPE) for students with disabilities. The agreement reached in the *Pennsylvania* case provided children aged six through twenty-one with a free public education in a program most like their non-disabled peers. The *Mills v. the BOE* expanded on the idea of free and appropriate education and also provided due process safeguards for students and their parents. By the early 1970's a majority of the states had passed laws requiring that students with disabilities receive a public education and this formed the basis of the federal mandates that followed (Yell, 1998).

In 1973, *P.L. 93-112 (Rehabilitation Act of 1973)* was passed as the first federal civil rights law to protect the rights of those with disabilities; Section 504 was a provision of this act.

Section 504 states:

No otherwise qualified handicapped individual in the United States... shall solely by reason of his handicap, be excluded from the participation in, denied the benefits of, or be subject to discrimination under any activity receiving federal financial assistance. (Section 504, 29 U.S.C. § 794(a))

In 1975, the first federal educational bill of rights containing funding provisions was passed. Known as *P.L. 94-142- (The Education for all Handicapped Children Act)*, this law mandated a free and appropriate education for all students with disabilities between the ages of three through twenty-one, along with the promise of federal funding to the states. *P.L. 94-142* was amended in 1990 to become *The Individuals with Disabilities Education Act (IDEA)*, *P.L. 101-476*. Within the amendments the language of the original law was changed to emphasize person first, along with autism and traumatic brain injury being identified and added to the original list of disabilities. IDEA was revised again in 1997, (*P.L. 105-17, Individuals with Disabilities Education Act Amendments of 1997*) strengthening the roll of parents, establishing a mediation system, and making changes in the IEP team.

*The Americans with Disabilities Act (ADA)* or *P.L. 101-336*, was passed in 1990 and provided additional civil rights legislation. It supported the protection of individuals with disabilities protected under Section 504, and now included all public services; such

as libraries, health services, and public transportation. According to deBettencourt (2002), "...teachers need to know the most appropriate law applicable for students having difficulty in their classrooms."

Table 1 provides a side-by-side comparison of IDEA and Section 504 and how the law affects the students and teachers in the public schools.

**Table 1: Comparison of IDEA and Section 504**

	<b>IDEA</b>	<b>Section 504</b>
<b>Year enacted</b>	1975 – P.L. 94-142 – <i>The Education for all Handicapped Children Act</i> (EAHCA)	1973 – P.L. 93-112 – <i>Rehabilitation Act of 1973</i> : Section 504 was a provision of this act
<b>Statute</b>	Educational bill of rights and federal funding provisions (Free and appropriate education for all students with disabilities between the ages of 3-21)	Civil Rights law, no federal funding provided
<b>Amendments and Supporting Law</b>	1990 – P.L. 101-476 – <i>The Individuals with Disabilities Education Act</i> (IDEA): Amended P.L. 94-142, changed language to person first, autism and traumatic brain injury identified and added to list of disabilities 1997 – P.L. 105-17 – <i>Individuals with Disabilities Education Act Amendments</i> (IDEAA): made changes in IEP team members, law was restructured from 8 to 4 points, strengthened the roll of parents, and a mediation system established	1990 – P.L. 101-336 – <i>The Americans with Disabilities Act</i> (ADA): civil rights legislation that provides protection to individuals with disabilities; expanded provisions of Section 504 to "all public services" (e.g. libraries, public transportation)



<b>Eligibility</b>	<p>Must meet criteria for one or more of the 13 categories of disabilities identified by law and must adversely affect a student's performance in school</p> <p>13 identified disabilities: Autism, Specific learning disability, Speech or language impairments, Emotional disturbance, Traumatic brain injury, Visual impairment, Hearing impairment, Deafness, Mental retardation, Deaf-blindness, Multiple disabilities, Orthopedic impairments, Other health impairment</p>	<p>Any individual who is identified as having a physical or mental condition that significantly limits one or more of life's major functions (may include: walking, seeing, caring for one's self)</p> <p>Up to school districts to determine and define if an impairment significantly limits a student's major life activity (much broader in nature than IDEA)</p>
<b>Evaluation and Identification</b>	<p>Full comprehensive and multidisciplinary evaluation required of all areas related to the specific disability, testing done at no cost to the parents</p> <p>Parents must be informed, involved, and give consent before the initial evaluation</p> <p>Requires that the disability adversely affects the student's educational performance</p>	<p>Assessment does not require written consent of the parents, decision of placement options made by knowledgeable individuals</p> <p>Draws on information from varied sources and is documented</p> <p>Does not require that the student needs special education services to qualify</p>
<b>FAPE</b> (Free and appropriate education)	<p>Requires an individualized education plan (IEP)</p> <p>Student may be placed in a combination of special education and general education classrooms</p> <p>May be provided with related services</p>	<p>Does not require an IEP</p> <p>Student placed in the general education classrooms</p> <p>May be provided with related services</p>

<b>Due Process</b>	Enforced by the U.S. Department of Education, Office of Special Education Responsibility rests with the school district - One cannot directly sue the teacher under IDEA	Enforced by the U.S. Department of Education, Office of Civil Rights Responsibility rests on the individual teacher – Teachers can be sued directly under 504
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These laws have direct impact on the individuals working in public school systems and apply to both the general education and special area (music, art, physical education) teacher. Music educators and administrators need to be prepared to work with this special group of learners, which requires learning the legislation and how to make the necessary educational modifications for students. Although music educators and administrators are bound by the legislation stated above, it is estimated that half of instrumental music teachers do not have the necessary training to work with students with disabilities (Hoffman, 2011).

In recent years, the idea of preparing both pre-service and currently employed music educators working with students with disabilities is a prevalent topic for research (Ford, Pugach, Otis-Wilborn, 2001; Hahn, 2010; Hoffman, 2011; Heller, 1994; Hourigan, 2007 & 2009). There has been some growth during the past ten years in the number of classes provided for pre-service teachers regarding students with disabilities. This combined with new literature published on how to work with students with disabilities, seems to be leading toward a new awareness for helping teachers work with a diverse group of students with disabilities. It is more likely that newer teachers in the field have taken coursework in college that included the topic of working with students with

disabilities. Conversely, those teachers who have been in the field for many years may not have been provided with similar training on how to engage and work with students with disabilities in their music programs. Therefore, this study will attempt to determine what type of coursework or training music teachers and administrators receive while pursuing a degree in music education and what further training may be needed.

In addition, Whipple and VanWeelden (2012), suggest future research to look at what literature is commonly being used by music educators in the field. This study will also address how practicing educators are accessing, engaging, and synthesizing the available materials and literature, along with what types of materials, to enhance the learning environment for the students with disabilities in their instrumental music programs.

### **Research Questions**

- 1) What type of coursework or training are music educators and administrators receiving while pursuing a degree in music education?
- 2) What educational “best practices” do band directors and music administrators use when working with students with disabilities?
- 3) Where did educators and administrators learn about incorporating these “best practices” into their teaching?
- 4) To what degree are music educators and administrators involved with IEP and special education teams (parents included) for their students with disabilities?

5) How often do both teachers and administrators reference research and materials dealing with students with disabilities? What types of research and materials are being referenced?

6) What types of support, evaluation, and rewards are in place for teachers who work with students with disabilities?

7) Are music educators and administrators having open discussions regarding support and materials needed to provide the least restrictive environment, modifications, and adaptations for their students with disabilities?

8) In what areas do band directors and administrators feel they need more training or information to provide greater support for their students with disabilities?

## **CHAPTER TWO- REVIEW AND CRITIQUE OF RELEVANT LITERATURE**

Instrumental, vocal, and general music teachers must pay greater attention to the needs and requirements for students with disabilities that are participating in their music programs. Each student is uniquely different due to their specific type of disability or multiple disabilities and the educator must be fully aware of the laws, IEP or 504 programs, and modifications or adaptations regarding each student. The literature within the field of music education provides a basis for that knowledge and is of value to the practicing educator.

Literature was collected through database searches on Academic Search Complete, ERIC, JSTOR, ProQuest Dissertations & Theses: Full Text, and ProQuest Research Library. In order to retrieve articles, combinations of the following terms were used within the search: music, music education, special education, disabilities, inclusion, modifications, adaptations, technology, teacher training, and music therapy. In addition to database searches, a hand search of music-specific journals such as the *Music Educators Journal*, *Teaching Music*, *Journal of Research in Music Education*, and *Update: Applications of Research in Music Education*) was completed along with an ancestry search of articles found in “Teaching Music to Students with Special Needs” (Hammel & Hourigan, 2011).

The literature and relevant sources suggest that information and support materials for working with students with disabilities are available to the music educator. However, there seems to be little specific research detailing the patterns of activity and practice by music educators referencing the literature to improve learning. Conducting this research can lead to knowledge of how practicing educators are accessing, engaging, and synthesizing the available materials to enhance the learning environment for the students with disabilities in their instrumental music programs. A breakdown of articles by topic and year of publication can be found in Appendix C and have been placed in chronological order to determine if a larger number of articles were written around the time the laws regarding students with disabilities were amended. Articles dealing with students with disabilities are categorized into seven topics: 1) Teacher Training, 2) Mainstreaming-inclusion, 3) Modifications, Accommodations, and Adaptations, 4) Paraprofessionals and Music Therapists, 5) Teacher Perceptions, 6) Technology, and 7) Legal Aspects.

### **Teacher Training**

Music education teacher preparation programs vary by college and state. In addition to core music courses, music education majors must take additional courses in child development, psychology, and music methods. Through the years, there has been little consistency regarding required classes for music educators on the topic of working with students with disabilities. Nocera (1972) provides a starting point for looking at teacher training: In 1972, less than 10 university professors offered a course related to both music education and working with learners with disabilities. In 1978, former Music

Educators National Conference (MENC) president James Mason began the National Committee on Music Education for Handicapped Learners, which continued through the presidency of Mary Hoffman. This committee along with teachers in the profession recognized a need to enhance the growth of in-service training activities for music educators dealing with students with disabilities (Gilbert & Asmus, 1981; Lehr, 1982; Thompson, 1982). At the beginning of the 1980's, in-service training, seminars, and workshops were created, along with many colleges and universities adding courses regarding working with students with disabilities (Lehr, 1982; Thompson, 1982). Early in-service programs such as the Oregon Plan for Mainstreaming Music, the University of Kansas institutes of 1979 and 1980, and the Ohio State University institute teacher training programs resulted in a heightened awareness of the need for and the importance of music instruction for handicapped learners (Lehr, 1982).

Even though the 1990's showed growth in the number of teacher training programs dealing with working with students with disabilities, there continued to be little consistency between the states, in that most states required only minimum training in special education (Thompson, 1990). Gfeller, Darrow, and Hedden (1990) found that 25% of the teachers surveyed in Iowa and Kansas had only one college class dealing with students with disabilities, 38% of those that responded had no formal training, 15% took part in workshops and in-service, and 10% had a college course with additional in-service/workshops. Those that responded that they participated in a college course stated that the course most often listed was child psychology, with no real focus on handicapped students (Gfeller et al, 1990). Frisque, Niebur, and Humphreys (1994) reported similar

inconsistencies when over 40% of the teachers surveyed in Arizona reported having no training to work with special learners, yet 84% reported being responsible for teaching special learners. In the Great Lakes area (Heller, 1994) in-service music teachers were not prepared to work with students with disabilities. Scruggs and Mastropieri (1996) reported that the lack of improvement in teacher preparation suggested that educational programs are not necessarily more effective at preparing teachers for mainstreaming now than they were more than two decades ago.

At the turn of the century, Colwell and Thompson (2000) examined teacher-training programs and found that 74% of schools in the nation had a course in special education available. One hundred ten out of one hundred forty of those courses were non-music content specific while only 30 of those classes were music content specific. This raises the question of why there are not more content specific courses available. College teachers have stated that it is hard to find time to cover the subject within a methods class, in addition to professors having little experience with the topic in order to address it (Hourigan, 2007; Heller, 1994). Victoria Haledon, a teacher from Florida interviewed by Pontiff (2004) echoes this need, “I feel bad for pre-service teachers. I think they need to develop a class specific to music and special learners. Also, students should go out into the local schools and observe teachers teaching special learners.”

When looking at preparation of teachers, Hahn (2010) reported that respondents indicated having few training opportunities in relation to teaching students with disabilities. Those who received instruction stated that it was short in duration and provided limited practice and feedback. Hoffman (2011) states, “Although 42% of



respondents had no college coursework in special education, 97% were currently teaching students with special needs and most were willing to provide students with a variety of accommodations.”

Once in the field, professional development is available to teachers in the form of daylong instruction at an individual school, district wide in-service days, though music educators perceive these short-term professional development opportunities as ineffective and at times not specific to their field of music (Conway, Hibbard, Albert, and Hourigan, 2005). Bauer’s (2007) meta-analysis found that music teachers prefer local, long term experiences conducted by a specialist in their area along with an interest in online, long term study to practice the principles studied with a mentorship or guidance of a strong teaching model. Randall’s (2013) article in *Teaching Music* did bring to light a graduate course entitled “Current Issues in Music Education and Music Therapy” given at the University of the Pacific in California. Within this class, the professor asks the students to pick a disability and simulate it for 12 hours, during this time, students are to keep a log reporting their emotions and experiences which they will share with the class. Ruth Brittin, who teaches the class says, “this is one of the best ways I can think of to raise awareness about special needs and inclusion” (Randall, 2013). This type of personal experience can help educators know what it is like for the students within their classrooms.

This coursework/field work inconsistency can add to additional struggles for music teachers in their own music programs when they lack the knowledge and grounding to work with students with disabilities. Hammel and Gerrity (2012) state:

“Unfortunately, courses designed to prepare teachers for work with special needs students remain noticeably absent for the core of most music teacher preparation programs. Although some quality resources are available, teachers continue to express the need for more.”

### **Mainstreaming and Inclusion**

The *1973 Health and Rehabilitation Act*, provided equal access to facilities, services, and treatment for students with disabilities. This legislation was followed by *Public Law 94-142 (1975)*, which became the first and most comprehensive piece of legislation that specifically mandated free and appropriate public education for all students with special needs. Students with disabilities were placed in classrooms with non-disabled students, leading to the mainstreaming and inclusion of those covered under the law. Early studies regarding mainstreaming and inclusion found that music teachers felt as if their classes had become a “dumping ground” or the only option for placement for school districts wanting to meet the letter of the law dealing with the least restrictive environment (Humpal & Dimmick, 1995; Pontiff, 2004). Frisque, Niebur, & Humphreys (1994) found in their analysis by teaching area the primary reason for placement reveals that student interests and socialization concerns prevail in placement decisions for performance-oriented and general music classes, respectively ( $\chi^2 = 47.97$ ,  $df = 12$ ,  $p < .0001$ ).

A study in Iowa and Kansas ( $N=350$ ) by Gfeller, Darrow, and Hedden (1990) resulted in a split of the views regarding the effectiveness of mainstreaming; 60% reported that handicapped students are effectively mainstreamed, while 50% indicated

that handicapped students' music educational needs are better met in special classes. The lack of consensus between the Kansas (final return rate of 70%, with 58.5% involved in mainstreaming) and Iowa (final return rate of 76%, with 41.5% involved in mainstreaming) teachers regarding the criteria for effective mainstreaming was not being met consistently or not at all (Gfeller, Darrow, and Hedden (1990); Frisque, Niebur, & Humphreys, 1994).

Inclusion of students with disabilities and the least restrictive environment leading to the basis of mainstreaming reaches beyond the music classroom; "One recognized hallmark of successful inclusion programs is collaboration among all individuals responsible for educational efforts in the school setting as well as in the home and community" (Damer, 2001). Signs of a model program for inclusion should include positive teacher attitudes, collaboration, curriculum modifications, accommodations, peer tutors, structured environments, routine, expectations, and guidelines (Lapka, 2006; De l'Etoile, 2005; Iseminger, 2013). Shirley McRae (1982) states, "Successful integration of exceptional children into regular music classes depends heavily on the sensitivity and imagination of the teacher in providing for individual differences."

The final area of importance when working with students in a mainstreamed or inclusionary class is administrative support. Administrative support is needed for correct placement of students, in-service training, funds to purchase modified instruments or assistive technology, and to provide the time for planning and development of educational plans (Thompson, 1990; Darrow, 1999). The administrators' educational

practices and involvement with other music educators will be addressed within the current study.

### **Modifications, Accommodation, and Adaptations**

Modifications are the criteria for evaluating performance and may alter what is taught while accommodations change how educators teach. A large majority of the literature dealing with modifications, accommodations, and adaptations within the music classroom consists of practitioner articles from the two primary journals for music education: *Music Educators Journal* and *Teaching Music*. In order to provide the least restrictive environment for disabled students in the instrumental music setting, modifications may be required to adapt the instrument, musical notation, or classroom setting (Hammel, 2004; Mixon, 2005, White, 1982). The articles found within these journals provide educators with examples on notation and instrument modification, checklists on recognizing signs of specific disabilities, behavior modification suggestions, and suggestions on how to create structured environments and routine for dealing with students with disabilities.

Analyzing the student's IEP can help the educator put the correct modifications and accommodations in place to ensure student success (Adamek, 2001; Atterbury, 1983; Fitzgerald, 2006; Perlmutter, 2014). Table 2 provides an example of how three music classroom objectives could be modified due to accommodations or modifications required by the student's IEP.

**Table 2- Examples of Accommodations versus Modifications**

Task	Accommodation	Modification
1. Perform a concert C major scale	TSWBAT- perform a concert C major scale on an adapted instrument with all notes being performed correctly	TSWBAT- perform a concert C major scale with only two correct notes
2. Demonstrate an understanding of all musical terms within a specified piece of music	TSWBAT- demonstrate an understanding of all musical terms within a specified piece of music given as much time as needed to complete the task	TSWBAT- demonstrate an understanding of at least two musical terms within a specified piece of music
3. Perform a line of music from the method book containing half, quarter, eighth, and sixteenth notes	TSWBAT- perform a line of music from the method book containing half, quarter, eighth, and sixteenth notes with the different rhythms being color coded in the music	TSWBAT- perform a line of music from the method both with the rhythms being modified to contain only half and quarter notes

*Note.* TSWBAT (The student will be able to)

In 2012, Whipple & VanWeelden looked at educational supports for students with special needs. Pre-service music educators during a 5-week field experience were asked to employ supports such as: written words, color coding, icons, echoing, buddy system, along with other visual aids within general music classes and various ensemble settings. It was found that echoing was the most effective educational support for conducting instrumental ensembles ( $M = 4.29$ ,  $SD = 0.99$ ), marching band ( $M = 3.89$ ,  $SD = 1.19$ ), and jazz ensembles ( $M = 4.48$ ,  $SD = 0.86$ ). Color coding for instrumental ensembles ( $M$

= 3.02,  $SD = 1.10$ ) along with written words ( $M = 2.89$ ,  $SD = 1.14$ ) were among the lowest ranked supports.

Teaching strategies such as repetition, student choice, and increased response times were identified to lead to increased student engagement and music learning as shown in the study by Gerrity, Hourigan, & Horton (2013). At the start of the study the students scored an overall mean pretest score of 43.0 ( $SD = 18.9$ ) out of 100. After a ten-week experimental period, the students scored an overall posttest score of 49.7 ( $SD = 23.4$ ) out of 100. Furthermore, a  $t$  test revealed a 6.7 difference between the means ( $t(15) = -3.0$ ,  $p = .009$ ,  $d = .87$ ).

Another important strategy that teachers should address is learning about what types of modifications and adaptations are used in non-music classes and observing how the general education teachers successfully implement them. This strategy may also help music educators decide on an educational plan for his/her classified students (O'Brien-Vance, 2004; Mixon, 2005; Pontiff, 2004; Atterbury, 1983). Multi-sensory teaching was also found to be a valuable approach to use when working with students with disabilities (McCord & Fitzgerald, 2006; Pontiff, 2004; O'Brien-Vance, 2004; Mixon, 2005, May, 1961; Humpal & Dimmick, 1995; Iseminger, 2013).

In the interest of furthering general knowledge of modifications that can assist students with disabilities in music classrooms, VSA arts, an organization that showcases the accomplishments of artists with disabilities, has developed an Internet database called *Sustaining Music Making for People with Disabilities* (Fidyk, 2011). Educators may not be aware of this type of resource to aid in the support of their students and their specific

educational plan. Students with disabilities can be successfully included as long as the educator can find ways to accommodate their needs (Zdzinski, 2001). Modifications and adaptations are crucial to the least restrictive environment, enjoyment, and involvement of the student in instrumental music programs.

Communication between the special education staff, administration, music students and their parents is often associated with modifications and adaptations. One of the signs of a model program for mainstreaming and inclusion is collaboration and communication (Adamek, 2001; Lapka, 2006). The link between the music educator and other educators is necessary, but parental involvement, particularly in a music program, is the key for many students with disabilities... (Fitzgerald, 2006; Mixon, 2005). Scott (2007) also reported the importance of communication; of those surveyed, 100% of the band and orchestra teachers on the secondary level and 76% of the teachers on the elementary level said that they had contact with the parents of their students with disabilities. One aspect of my proposed research will seek to find how often and in what contexts are the lines of communications open between teachers, administrators, and parents.

### **Paraprofessionals and Music Therapists**

Paraprofessionals assist (e.g.-for students with medical needs or behavioral problems) in music classes by providing additional information on students, input (position/prompts), integration of modifications and instructional assistance. Additionally, paraprofessionals can also monitor the behavior of the student, provide reinforcement, alert the teacher to possible student needs, and support the active

engagement of the student in music class (Bernstorf, 2001; McCord & Watts, 2006; Moore, 2013; Perlmutter, 2014). These paraprofessionals can be an additional level of support in music classes should the music educator ask, and can also help make the learning environment for students with disabilities less restrictive and more enjoyable as long as the educator discusses the role and duties with the full realm of the special needs educational team (including but not limited to the occupational therapists, physical therapists, or music therapists). Pontiff (2004) suggests that experienced teachers have stated the extra assistance in the classroom “is not a luxury, it is a necessity.” Some special education teachers will even come with their students to music class (Pontiff, 2004). Collaboration with the special education team leads to greater access for the students with special needs in music programs (Montgomery & Martinson, 2006; Patterson, 2003; Lapka, 2006). Collaboration among the music educator, special educator, other members of the IEP team, and administrative support is suggested so that planning may take place (McCord & Watts 2006). The biggest challenge to collaboration between music educators and the special education staff is finding time to meet (McCord & Watts, 2006). Even with limited time, teachers can be in contact with staff through frequent emails to provide information on adapting written or read work and to share ideas on how to handle behaviors. Teachers may also discuss less lengthy issues by meeting frequently (Lapka, 2006).



## **Music therapy.**

In addition to physical and occupational therapy, the related service of music therapy can also be of value to students with disabilities. The role of the music therapist in a school is to assess a student's ability to achieve educational goals and objectives both with and without music, as they are trained specifically in adapting music and music activities to meet a range of abilities and goals (Chadwick & Clark, 1980; Montgomery & Martinson, 2006; Patterson, 2003). Music therapists can help design lessons based on needs set forth by the student's IEP that will strengthen not only the music aspect but also the other functional life or extra-musical goals of the student; those being time on task, pattern recognition, or motor skills (Montgomery & Martinson, 2006; Patterson, 2003). However, most school districts do not have music therapists on staff, and if they do they are usually available as consultants (Montgomery & Martinson, 2006). Though budget concerns have led districts to limit staff and consultants, Dr. Kenneth Warlick, Director of the Office of Special Education Programs for the Department of Education, states: "If the IEP determines that music therapy is an appropriate related service for a child, the team's determination must be reflected in the child's IEP, and the service music be provided at public expense and at no cost to the parents" (Patterson, 2003).

## **Teacher Perceptions**

Music educators have many fears about working with students with disabilities and even the most well thought-out teaching strategies cannot be effective in a classroom where feelings of fear and rejection exist between the teacher and students (Thompson,

1982). Adamek (2001) echoes this statement, “some music teachers feel unprepared to provide effective music instruction to such a broad range of students, leaving the teachers feeling frustrated, fearful, powerless, and sometimes angry.” Studies by Frisque, Niebur, & Humphreys (1994) and Gfeller, Darrow, and Hedden (1990) reported that lack of training and limited experiences working with students with disabilities might have led to the educators’ negative attitudes towards mainstreaming. Gfeller et al (1990) also found that 61% of music educators surveyed believed that students with disabilities hinder the learning of the non-disabled students, and 50% of teachers indicated that handicapped students musical needs are better met in special classes. A study by Wilson & McCrary (1996) found similar results; some participants were concerned that special education students would negatively affect the performance quality of the ensemble and the progress of the non-disabled students. A meta-analysis of 28 studies from 1958-1995 on teacher perceptions on mainstreaming by Scruggs and Mastropieri (1996) suggests that a substantial minority, 110 of 363 teachers, believed that students with disabilities would be disruptive to classes or demand too much attention (30.3%; range = 10.0% to 41.7%). In comparison, 4,801 of 7,385 teachers (65%) agreed with the general concept of mainstreaming and some were willing to implement mainstreaming practices in their own classes ( $M = 70.8$ , range 60.1% to 77.6%).

In contrast to Adamek (2001); Frisque et al (1994); and Gfeller et al (1990), in a study of a mid-western school district that practices full inclusion by Darrow (1999) the participants were more positive about inclusion, though many had concerns and continuing struggles, with several participants stating that they were better teachers as a

result of inclusion. Darrow (1999) reports that most music educators felt the impact of inclusion was beneficial to all students and that non-disabled students learned tolerance and acceptance of others that are different than them. This finding was collaborated by Scott, Jellison, & Chappell (2007), they found that teachers expressed positive comments on the effect of the inclusion experience on themselves (in school- 73% elementary, 63% band; out of school 54% elementary, 82% band). Pre-service training with students with disabilities has also lead to increased comfort in teaching children with special needs, increased understanding of how children with disabilities learn, and increased confidence in teaching children with special needs in the future (Hourigan, 2009).

## **Technology**

Criswell (2011) stated, “Thanks to modern technology, any student with a disability, no matter how severe, can participate in the music making process.” Criswell’s statement supports Humpal and Dimmick (1995) regarding how technology can be used to assist in the music making process for students with disabilities: “Even if the child with special needs will not be able to totally grasp the concepts of the music lesson, he or she can play an active part in the presentation of the material.” Educational software such as *Music Shop*, *Music Mania*, and *Studio Vision Pro* can be used to facilitate the participation of the students with special needs, but the student’s IEP must be consulted before using software of any kind (McCord, 2001). Also, critical to participation, is communication. Communication adaptations that center on the smallest of movements, such as eye and eyebrow motion are being used to engage electronic triggers that will strike a drum or chime, or create sound by some other means (Fidyk,

2010; Anantawan, 2014). New software (i.e.- *Dancing Dots* or *GoTalk*) is being developed yearly, and music educators should make themselves knowledgeable about these tools to help facilitate learning and participation in music classes (Criswell, 2011). In 2008, Adrian Anantawan founded the Virtual Chamber Music Initiative (VMI) to assist those with severe disabilities in using innovative technology to create music. McCord (2001) also suggests that teachers should investigate federal and state funding or grants to purchase hardware and software for students with disabilities. By using technology, a student becomes an active part of music making and a lifelong engagement with music is matched independent of the presence of the disability (Fidyk, 2010).

### **Legal Aspects**

Music and core subject teachers must be aware of the laws (*PL 94-142*, *PL 101-336* (ADA) and *PL 101-476* (IDEA)) regarding students with disabilities and are bound by this legislation. As the laws have been amended to include additional disabilities and conditions such as autism and traumatic brain injury, so has there been an increase in the number of students with disabilities entering the music classroom (Darrow & Armstrong, 1999). Although regular classroom teachers are taught about IDEA, Section 504, ADA and how to educate students with disabilities in their pre-service courses, many music teachers have had only a brief introduction to such training (Walter, 2006; Gilbert & Asmus, 1981). School districts in the past have placed students in music classes based on the students' age, social development, or language reading ability; however, this type of mainstreaming is not always in compliance with P.L. 94-142. Music teachers have also

been put in the position of having students that were inappropriately mainstreamed, leading to frustration for the students (Thompson, 1982; Pontiff, 2004).

Since teachers are required by law to follow the students' IEP or Section 504, they should be included in the collaborative team that sets the plan into action so that the least restrictive environment is achieved. This way teachers can work towards the goal of meaningful experiences with music, for all their students (Damer, 2001; White, 2006). However, music educators are often unaware which students in their classrooms have disabilities, and the music teacher should begin to investigate why the student may be having difficulty when a problem arises (White, 1982; Atterbury, 1983; McCord & Watts, 2006, Wilson & McCrary, 1996)). In addition to access to the IEPs, music teachers have the right to attend IEP meetings for their students and be able to provide input about that student's educational plan (Walter, 2006; White, 1982; McCord & Watts, 2006; Damer, 2001). Gfeller, Darrow, and Hedden (1990) reported that only 13% of teachers in Iowa and Kansas were included in IEP programming, 21% participate in the placement process, and 3% write IEP goals for musical achievement. Though teachers have the right to see the IEPs and be fully informed of the accommodations and modifications needed for students with disabilities in their music classes, some school systems restrict access to information about students with disabilities (Walter, 2006). Even with some school systems restricting access to teachers, there seems to be an increase in the exchange of information reported by current music educators. This may be the result of increasing access to communication technology used by school districts (Hahn, 2010).

By being actively involved in the placement, education, and assessment of students with disabilities in music classrooms, more teachers will become aware of their rights and responsibilities related to their students with disabilities and should be able to provide richer music experiences (Walter, 2006). In spite of this, inequities exist between music and non-music teachers when participating in the IEP process. Hahn (2010) found that elementary music educators indicated a lower level of involvement, and that music educators at the middle and high school level and general/choral educators indicated a higher level of involvement than instrumental educators.

One topic of interest that was discovered when looking at the literature is that no articles dealing with students with disabilities were found in the issues of the *Music Educators Journal* from 2010 to 2011 and only two articles were found in *Teaching Music* during this time. These two practitioner journals are read by members of the National Association for Music Education (NAfME) across the country and the concern is that teachers might not have access to the most up-to-date information regarding students with disabilities as there seems to be a drop in the number of articles being written on the subject.

As seen through the literature review, articles and materials are provided for teachers to be more aware of problems that their students with disabilities encounter and the appropriate modifications to teaching methods, materials, and musical instruments. This study will look at how engaged music educators and administrators are with the existing research literature and materials regarding student with disabilities. In addition, is there a differing pattern of engagement and practice between newer versus more

seasoned educators or administrators? With the materials available, what are the patterns of putting research into practice?

### **CHAPTER THREE- METHODOLOGY AND DATA COLLECTION**

This research will examine the extent to which band directors and administrators are effectively engaging the literature, methods, and materials required to ensure success when working with students with disabilities. A secondary purpose of this study is to discover what additional information and materials may be needed by band directors and administrators to effectively work with student with disabilities in their instrumental program. The following research questions will be answered:

- 1) What type of coursework or training are music educators and administrators receiving while pursuing a degree in music education?
- 2) What educational “best practices” do band directors and music administrators use when working with students with disabilities?
- 3) Where did educators and administrators learn about incorporating these “best practices” into their teaching?
- 4) To what degree are music educators and administrators involved with IEP and special education teams (parents included) for their students with disabilities?
- 5) How often do both teachers and administrators reference research and materials dealing with students with disabilities? What types of research and materials are being referenced?



6) What types of support, evaluation, and rewards are in place for teachers who work with students with disabilities?

7) Are music educators and administrators having open discussions regarding support and materials needed to provide the least restrictive environment, modifications, and adaptations for their students with disabilities?

8) In what areas do band directors and administrators feel they need more training or information to provide greater support for their students with disabilities?

Recent research dealing with preparation and practices of music educators (Hahn, 2010; Hoffman 2011) included instrumental (band and orchestra), general, and choral teachers on both elementary and secondary levels. This study will address a narrower scope than the previous studies (Hoffman, 2011; Hahn, 2010; Scott, 2007; Darrow, 1999); the population for this study will be limited to band directors and administrators. In addition to band directors, this study attempted to include and expand on the role of music administrators and how they are supporting their teachers when working with students with disabilities in areas such as: in-service training, purchasing needed technology and modified instruments.

Three questions on the survey instrument (Appendix A) were labeled to be answered by music administrators only. No administrators answered these questions and therefore, research questions #6 and #7 have been eliminated due to lack of response.

## **Design**

A mixed method approach (Creswell, 2008), due to the design of the data collection tool, was implemented to complete the collection and analysis of data of the proposed research question(s). This research will incorporate indirect human interaction, survey based research, along with the collection and analysis of secondary data by the researcher.

The design of this research project consisted of a survey (Appendix A) that is both quantitative and qualitative in design having been constructed of both direct and open-ended questions. The survey has been reviewed by expert music education and special education professors who are active in research to check for clarity and relevance of survey questions prior to distribution. The length of the survey instrument was thirty-eight questions long; consisting of thirty-three questions for both teachers and administrators, three questions for administrators only, and concludes with two optional questions.

During the proposal stage of the project the survey went through a pilot study, taken by colleagues in the field, to ensure an additional level of clarity and relevance prior to the release of the survey for human subjects approval, which was obtained during the spring of 2012. The original protocol was amended during December 2014 and was re-approved at that time.

The initial contact, via social media, for this survey was during the month of March 2015 and was open for return through the beginning of May 2015. Reminders were sent twice during this time period, the first being two weeks after the initial release

and then the second reminder three weeks after, to obtain a greater return rate. For easy retrieval and access, teachers and administrators were able to take this survey electronically. By using social media as a way to present the invitation letter to participate in the survey, the researcher had expected to obtain a large return rate. However, it was shown that this way of invite does not necessarily lead to a larger return rate. Seventy individuals responded to the invite, which yielded only thirty-one useable data sets.

### **Descriptive Characteristics**

Survey participants ( $N = 31$ ) consisted of members from two social media (Facebook) specific groups; The Band Directors Group and Women Band Directors International. The survey link was also placed on the researcher's social media page to let other band directors and administrators not part of the specific groups above to participate, if they should decide.

Participation based on gender was 32.3% male ( $n = 10$ ) and 67.7% female ( $n = 21$ ), ages 22 through 60 plus years old ( $M = 36.13$ ,  $SD = 9.5$ , range = 39), from various ethnic groups including: Pacific Islander ( $n = 2$ ), Hispanic ( $n = 1$ ), Caucasian ( $n = 29$ ), and Other ( $n = 1$ ), make up the survey participants. Six participants have a minimum of a bachelors degree, twenty-four have a minimum of a masters degree, and three have either completed or are in the process of completing their doctorate.

Within the research group twenty-eight participants are band directors and three participants hold the dual role of band director and music administrator. Teacher experience for the respondents range from a first year teacher to a teacher who has

twenty-eight years ( $M = 11.81$ ,  $SD = 8.42$ ) in the field. All levels of K-12 education are represented; nine teachers are on the elementary school level, twenty-four are on the middle school level, and eleven are currently teaching high school. Seven teachers in the group hold dual roles of teaching both middle school and high school, four teachers teach both elementary and middle school, with one teacher teaching kindergarten through twelfth grade.

The schools in which these teachers work also represent various geographical locations; eight schools are located in an urban setting, eight schools are located in a rural setting, and fifteen schools are located in a suburban setting. Fifteen states are represented, located in the Northeast (New York, Virginia, Pennsylvania, Maryland, New Jersey), Southeast (Florida, North Carolina, Alabama), Midwest (Missouri, Ohio, Michigan, Tennessee, Wisconsin), and West (California, Hawaii).

### **Analysis of Data Collected**

Once the survey instrument was closed to responses, the data was analyzed using a triangulation design (Creswell, 2008) in order to converge and compare the quantitative or closed answer responses with the qualitative or open-ended responses. Descriptive analysis such as means, standard deviations, and percentages of the quantitative data consisted of: descriptive characteristics of survey participants including: age, ethnicity/race, educational background, years employed in the field of education, what type of area [urban, rural, suburban] does the participant teach in were asked to discover the background of the survey participants. In addition to general descriptive characteristics participants were asked to list the types of disabilities that the participants'

band students have been identified with as this may have an effect on the “best practices” that were addressed in research questions two and three.

In order to answer research questions two through seven the following was considered: percentage of teachers to administrators, the means, averages, and percentages of teachers and administrators who have taken classes dealing with the topic of students with disabilities, in addition to discovering the number of classes required by the participant’s degree program for working with students with disabilities.

Research questions four, five, and seven were addressed by looking at the number of IEP committees that the teacher/administrator has taken part in and how often they meet with the special education staff along with the amount or how often the administrator and teacher reference literature or use technological materials regarding students with disabilities.

Analysis of the open-ended questions on the survey were coded to look for themes specific in nature to support or deny the quantitative findings. The researcher looked for topics and modifications articulated by participants that create running themes within the responses.

A Pearson Product-Moment Correlation Matrix listing coefficients describing relationships between variables, defined during the coding process, was generated in order to investigate the relationships between educational practice and learning outcomes in accordance with previous stated research.

The researcher also looked for relationships between the adaptations in the classroom and the amount of interaction the teacher or administrator has with the

research literature, special education support team, and skills/methods learned during college or in-service classes.

Findings will be generalized to the participants surveyed, though findings will be compared to previous research to see if larger generalizations can be made. In contrast, the findings may show that there are significant differences between the educational practices of teachers and administrators depending on the state they are currently teaching in, length of time in the field, interaction with support staff, and knowledge of special learners from classes taken during their studies.

## **CHAPTER FOUR- ANALYSIS OF FINDINGS**

The purpose of this study is to attempt to determine what types of coursework or training instrumental band directors and administrators receive while pursuing a degree in music education and what further training may still be needed. In addition, this study will look at what materials, literature, and support staff teachers are accessing to enhance the learning environment for students with disabilities in instrumental music programs.

A researcher-designed survey instrument (Appendix A), 38 questions in length was created to collect the data for this study. The survey tool was constructed of both forced/closed answer questions along with corresponding open-ended questions, which were used to support or deny quantitative data from the closed answer questions. The data collected sought to answer the following research questions:

- 1) What type of coursework or training are music educators and administrators receiving while pursuing a degree in music education?
- 2) What educational “best practices” do band directors and music administrators use when working with students with disabilities?
- 3) Where did educators and administrators learn about incorporating these “best practices” into their teaching?
- 4) To what degree are music educators and administrators involved with IEP and special education teams (parents included) for their students with disabilities?

5) How often do both teachers and administrators reference research and materials dealing with students with disabilities? What types of research and materials are being referenced?

6) What types of support, evaluation, and rewards are in place for teachers who work with students with disabilities?

7) Are music educators and administrators having open discussions regarding support and materials needed to provide the least restrictive environment, modifications, and adaptations for their students with disabilities?

8) In what areas do band directors and administrators feel they need more training or information to provide greater support for their students with disabilities?

### **Discussion of Analytical Tests**

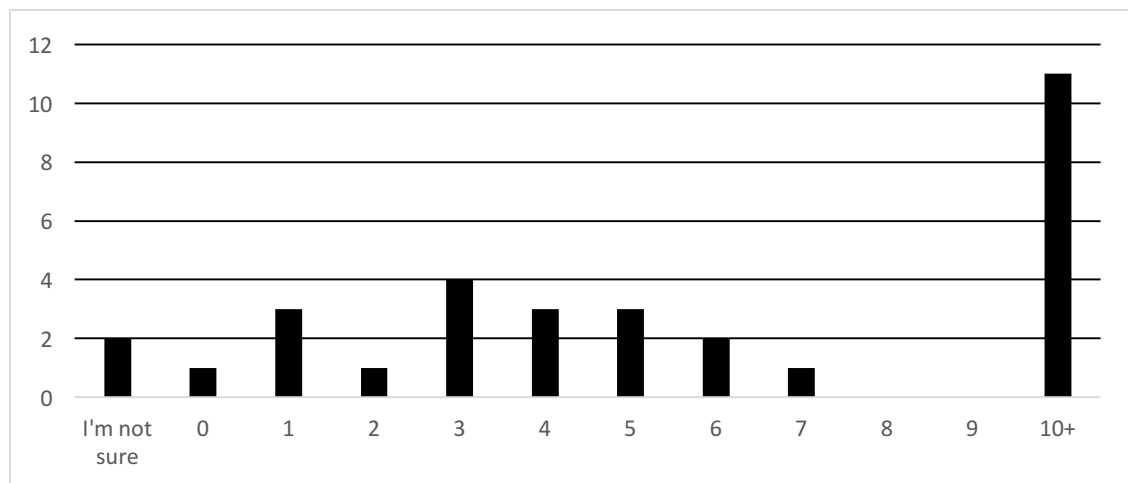
Analysis of the statistical data presented in this chapter is supported by the use of SPSS 21 and the Microsoft Excel program. A descriptive analysis of the survey participants, including age and number of years teaching. The Pearson Product-Moment Correlation Coefficient, used to estimate a relationship between two quantitative variables was used to look at the following relationships: 1) Age of teacher and number of classes taken regarding student with disabilities, 2) Years teaching and number of classes taken regarding students with disabilities, 3) Level of teaching and comfort ability working with students with disabilities, and 4) Age of respondent and comfort level working with students with disabilities. A linear regression was employed *ex post facto* to explore if the dependent variable of comfort level for working with students with disabilities can be predicted by any of the following independent variables: number of



college classes or in-service classes taken, level of paraprofessional support, or frequency of meetings with the special education staff.

### **Additional Descriptive Characteristics**

In addition to the participant characteristics presented in chapter 3, participants were asked about the number of students with disabilities seen in their band program over the last three years (2012-2015). Figure 4.1 shows the number of students seen with disabilities over the last three years; the x or horizontal axis represents the number of students seen with disabilities and the y or vertical axis represents the number of teachers reporting the number seen on the x axis.

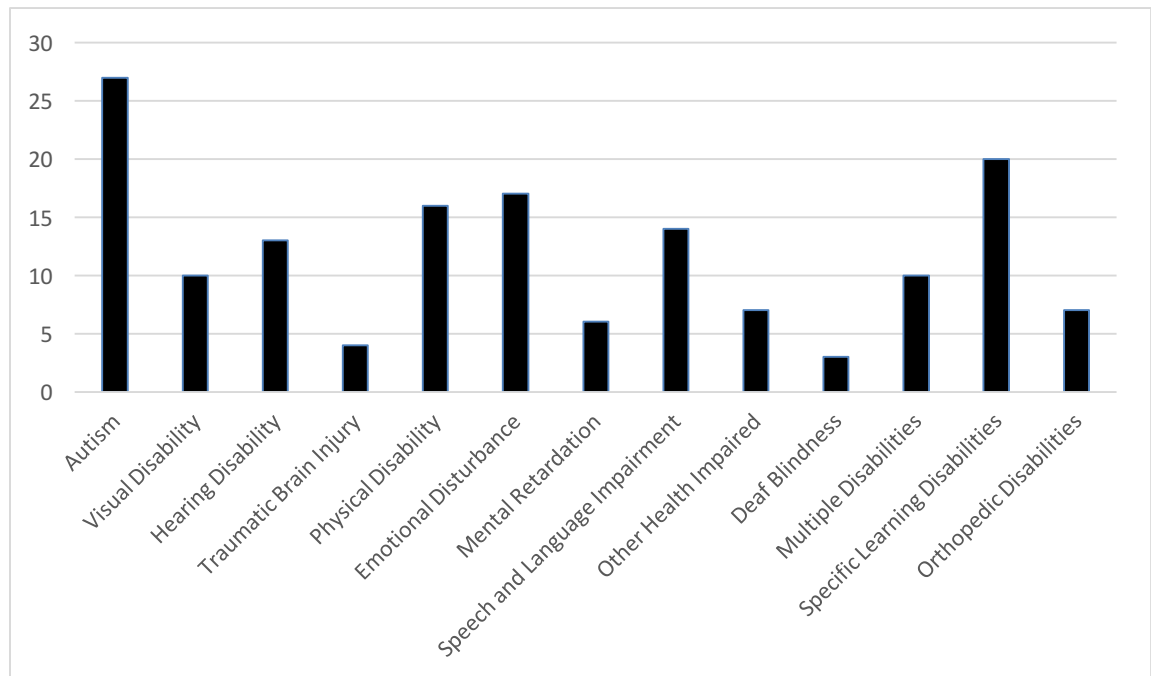


**Figure 1- Number of students with disabilities in band over the last 3 years**

As reported by the respondents, over the last three years, eleven teachers surveyed have seen more than ten students with disabilities participating in their band programs along with seventeen teachers having between one and seven students with disabilities

participating in their band programs. A first year teacher, responded by saying that there were no students with disabilities in their band program, while two teachers were not sure if they had students with disabilities within their band program. With regards to not knowing if a student has a disability, this might be possible due to not being presented with a student's Individualized Educational Plan or by the lack of the teacher tracking students with disabilities over the years.

Teachers were also asked to indicate what types of disabilities were seen over the last three years (2012-2015). Figure 4.2 shows the types of disabilities seen over the last three years; the x or horizontal axis represents the types of disabilities seen and the y or vertical axis represents the number of teachers reporting that specific disability.



**Figure 2-Types of disabilities seen in band programs**

The most common disability reported was autism ( $n = 27$ ). This is in direct relation with the 2014 Autism Speaks Website in stating that an estimated 1.5% or 1,104,000 American children today are now classified somewhere on the Autism Spectrum. This leads to an increased likelihood that a teacher will have a child with Autism in their classroom. Additionally, the next most commonly seen disability was specific learning disabilities with twenty teachers reporting students with that condition. Seventeen teachers reported having students with emotional disturbance, sixteen teachers reported students with physical disabilities, fourteen reported students with speech and language impairments, and thirteen teachers reported students with hearing disabilities. Visual disabilities, traumatic brain injury, other health impairments, deafness/blindness, multiple disabilities, or orthopedic disabilities had ten or less teachers reporting those conditions. The researcher assumes that the teachers' responses to the survey questions, regarding teaching adaptations/modifications or interaction with the special education support staff will be based on the types of disabilities seen within their program.

### **Analysis One- Teacher training and level of comfort working with students with disabilities**

This first analysis will relate to research question one: What type of coursework or training are music educators and administrators receiving while pursuing a degree in music education? In addition to looking at the types of coursework teachers are receiving, in-service training will be addressed and if any of the training taken by teachers has any effect on the teacher's comfort level when working with students with disabilities.

Survey participants were asked how many college classes regarding students with disabilities they took while pursuing their degree(s) and how many of those classes were required of their program. Seven teachers (22.5%) reported that they did not participate in a class regarding students with disabilities, twelve teachers (38.7%) had taken one class, six teachers (19.4%) participated in two classes, three teachers (9.7%) took at least three classes, and three teachers (9.7%) attended four or more classes dealing with students with disabilities.

Over half (77.5%) of the participants reported taking at least one required class regarding students with disabilities, with just under one-fourth of the participants not participating in any class specific to working with students with disabilities. Twenty-two (71%) of the participants had at least one class required of the program they attended, with eight (25%) of those participants having two classes being required. Nine participants (29%) indicated that none of the classes that they took regarding students with disabilities was a degree requirement.

In order to answer research question one, a Pearson Product-Moment Correlation was performed to investigate if there was a relationship between the age of the respondent and the number of college classes taken. There was no relationship ( $r = .05$ ,  $p = .78$ ,  $n = 31$ ) between the respondent's age and the number of college classes taken. In addition to age, the researcher considered a relationship between the number of years teaching and the number of college classes taken. The researcher sought to investigate if teachers newer in the field had received more education/training in regards to working with students with disabilities. It was shown that there was no relationship ( $r = .06$ ,  $p =$

.76,  $n = 31$ ) between the number of years teaching and the number of college classes taken. The tests were conducted using an alpha level of .05. The null hypothesis was that the relationship would be 0. The results show that newer or younger teachers in the field have had no more or no less training than more seasoned teachers in the field.

One of the difficulties with this study was attempting to examine information provided by both classroom teachers and music administrators. Since there were no responses from administrators and only thirty-one completed surveys, the relatively small sample size may have prevented a statistically significant finding, and therefore the findings from the correlation may be considered underpowered (Lomax, 2012).

#### **Nature of college and in-service classes.**

An open ended question regarding the nature of the material covered in the college classes taken showed that a majority of the subjects ( $n = 17$ ) had taken a class focused on a general special education overview, conditions (e.g.- disability), and accommodations for each condition. Five teachers stated that their classes focused on strategies for different types of learners (differentiation). Other classes focused on legislation and application of that legislation, management techniques, assisting struggling readers, or a class on inclusion where they needed to create a case study based on students with special needs. Only four teachers had a class that addressed music specific application to special needs, beginning band/string small group/rehearsal, or differentiation and understanding the developmental needs of students and how to relate

music where they could. There was one respondent that said they had taken a class but there was no discussion on teaching strategies.

While out in the field teaching, teachers may have taken part in in-service classes provided by the school district in which they worked. Eighteen (58.0 %) of the respondents had not taken an in-service class regarding working with students with disabilities, three (9.7%) had taken one in-service class, three (9.7%) had taken two in-service classes, two (6.5%) teachers had participated in three classes, with five (16.1%) teachers taking four or more in-service classes. Topics covered (reported in a follow-up open ended question) included a general overview to special education and regulations, how to read and understand an Individualized Educational Plan or 504, differentiation for both above and below normal students, working with challenging behaviors, and a brainstorming session about how they could help students within their classrooms. No teachers reported any in-service training specific to working with students with disabilities in the instrumental music area. One teacher stated “items typically covered in book I of virtually any beginning instrumental method book”, but it is unclear how or if this was related to students with disabilities. Any classes taken specific to music, as reported above, were taken while the participants were in the process of completing their degree with no follow up after.

### **Comfort level.**

Teachers were then asked to rate their comfort level in working with students with disabilities. Four teachers (12.9%) responded that they were not all the time comfortable

working with students with disabilities, twenty-three (74.2 %) responded that they were most of the time comfortable working with students with disabilities, and four teachers (12.9 %) stated that they were comfortable all of the time working with students with disabilities. An open-ended question followed the rating of comfort level asking for an explanation for their answer.

When it comes to comfort level, teachers reporting that they are not all the time comfortable working with students with disabilities answered with the following statements:

- “I am given no background on the students and what their accommodation is.”
- “I’ve really a serious lack of professional training in that department.”
- “I feel pretty lost in dealing with students with disabilities. I do my best, but I often feel like I'm not serving those students as well as they need to be.”

Teachers reporting that they are comfortable most of the time working with students with disabilities responded with the following statements focusing on teaching strategies, support, and mainstreaming:

- “I feel that I do not get to spend enough time with these children to get to know what makes them tick. Feel like they need 2 times as many classes as non-disabled students.”

- “I am comfortable having special needs students in my classes; however, I am not always confident that I employ strategies that are effective with them.”
- “I feel comfortable with working with the majority of my special education students. On occasion, I deal with inappropriate mainstreaming.”
- “Students with severe disabilities, without supports from a qualified teachers aid, are very hard. Without support, I don't feel like I meet the needs of all students.”

Some teachers' comfort levels were based on the type of knowledge they have on the disability or situation, stating:

- “When there are students with needs that I have not previously encountered, I am not comfortable until I understand more.”
- “There are some situations that are impossible to cover in college that just require your best judgment. It is in these moments where I am not sure the most effective way to manage a situation. While I have not had a major incident, I cannot honestly say that I am comfortable in those types of situations.”

Also, being comfortable most of the time may be based on a specific disability (e.g.- emotional disturbance):

- “I'm uncomfortable when I fear a student with anger issues. I'm nervous for the safety of the other students in the class. Don't want any noses



broken or teeth knocked out if they decide to throw an instrument out of frustration. Also [I] feel bad when it is not a successful pairing of student with band instrument, frustrating for all involved.”

The teachers that reported being comfortable all the time when working with students with disabilities expressed that:

- “You just treat them like regular students with their IEP in mind and everything just seems to work out.”

Lastly, specific educational or personal experience can also lead to a higher level of comfort as indicated by two respondents stating:

- “I feel very comfortable working with students with disabilities as this was my topic for my master’s thesis.”
- “I had an uncle with special needs growing up and my first job in education was as an aide in a severely handicapped classroom. My son is also an amputee.”

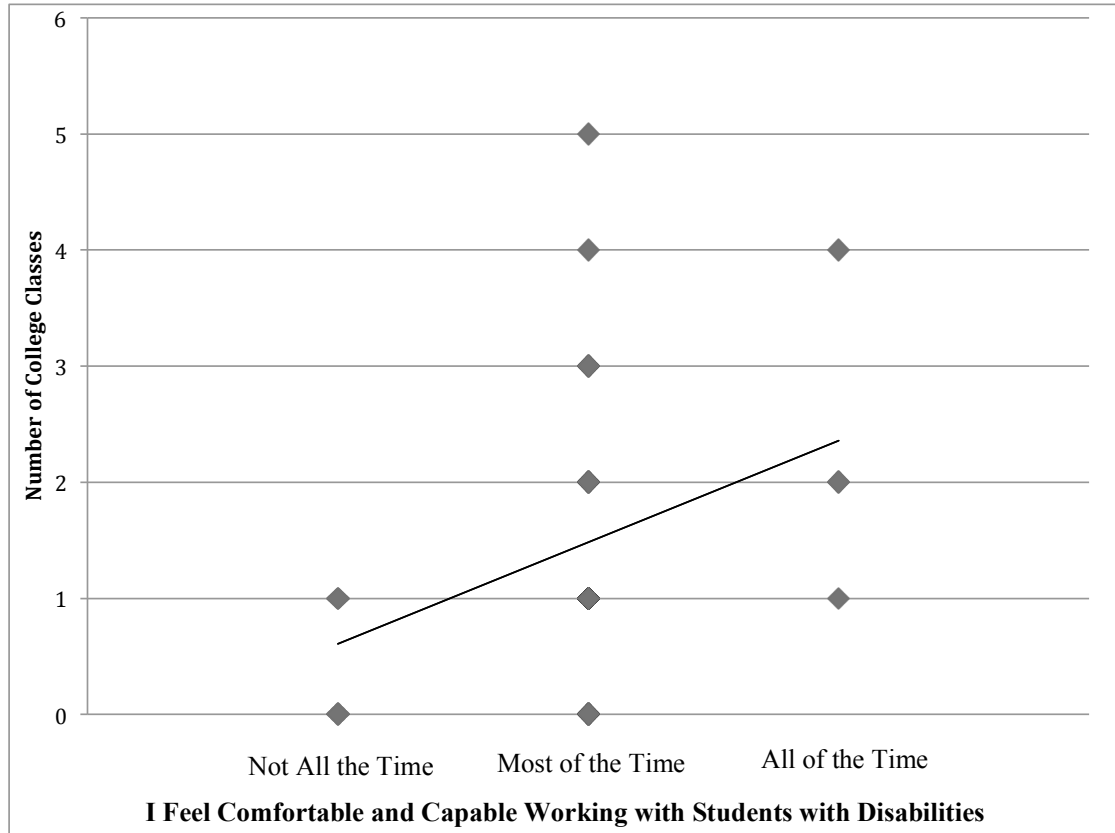
A full list of responses to this question can be found in Appendix D.

Comfort level when working with students with disabilities can also be affected by a number of reasons from lack of training (via college or in-service training) in working with students with disabilities, paraprofessional support, and by how often band directors meet with the special education staff in their districts.

As the investigation progressed it became evident that there may be an impact on a teacher’s comfort level based on outside factors. Therefore, a regression analysis was conducted to determine if a teacher’s comfort level working with students with

disabilities (dependent variable) could be predicted from the number of college classes taken (independent variable). The null hypothesis tested that the regression slope was equal to zero. There was no missing data. The following equation was used to perform the analysis:  $Y_i = 5.77 + (x_i * .172)$ .

This model merits further exam in that the constant/intercept of comfort level differs from zero ( $B = 5.773$ ,  $t = 43.492$ ,  $df = 1$ ,  $p = .001$ ). The results suggest that taking at least one class during college pertaining to students with disabilities can increase a teacher's comfort level ( $t = 2.264$ ,  $df = 29$ ,  $p = .03$ ). Figure 3 shows the resulting regression line created by the data.



**Figure 3- Regression line showing level of comfort working with students with disabilities based on number of college classes**

Regardless of specific topics addressed, taking at least one class in working with students with disabilities during college (pre-service) has a statistically significant affect on a teacher's comfort level with working with students with disabilities.

Additional linear regressions were performed to uncover if a teacher's comfort level working with students with disabilities (dependent variable) could be predicted from the number of in-service classes taken (independent variable). The results of the simple linear regression showed that there was no statistical significance with regards to in-service classes taken ( $t = .967, df = 29, p = .34$ ). The regression is supported by the

topics mentioned above, as no in-service class was music specific, it would most likely not have an affect on the teacher's comfort level.

Further linear regressions were run to determine if a teacher's comfort level working with students with disabilities (dependent variable) could be predicted from paraprofessional support, or by how often teachers meet with the special education staff. (independent variables). The results of the simple linear regression showed that there was no statistical significance with regards to paraprofessional support ( $t = .560$ ,  $df = 29$ ,  $p = .58$ ), or how often teachers met with the special education staff ( $t = -.610$ ,  $df = 29$ ,  $p = .55$ ). The topics of paraprofessional support and interaction with the special education staff will be addressed later in this chapter.

### **Analysis Two- Involvement with the Individualized Educational Plan and Special Education Teams**

The second analysis will focus on research question four: To what degree are music educators and administrators involved with IEP and special education teams for their students with disabilities? To address involvement with the special education team, teachers were asked about the level of paraprofessional support they receive for their students and how they assist in the classroom, how often they meet with the special education team and how they have been of assistance, and communication with the parents of their students with disabilities.

In regards to paraprofessional support, sixteen (51.6%) teachers reported that they received no paraprofessional support, fourteen (45.1%) teachers reported that they sometimes receive paraprofessional support, and one (.03%) teacher reported that they

always have paraprofessional support. Teachers were then asked to describe how the paraprofessionals assisted them in the classroom. Some teachers stated that they had one-on-one aides for particular students but the level of support varied as per the following statements:

- “One on one aide. I basically call the shots. If things don't go well aide will step in with extra advice to get them on track or remove them from my room.”
- “I have a student with autism who has a one-on-one aid with him at all times. She helps him to pay attention and participate in a positive manner. However, she is not trained in music so her support is limited.”
- “There is one for one of my students, but he doesn't come with him to band.”

Some teachers surveyed stated that the paraprofessionals have assisted in areas not specific to music such as keeping students focused, to address behavioral issues, and with basic needs declaring that:

- “[sic] Help students with basic needs. Organizing, staying on task, communicating, etc.”
- “They supervised the student to insure that he didn't wander or touch things that were off limits.”.

There were also findings of paraprofessionals being able to directly assist teachers with the learning, creation of materials, and performance of music. One teacher stated in regards to assisting with music: “Help the student navigate the rehearsal and with the

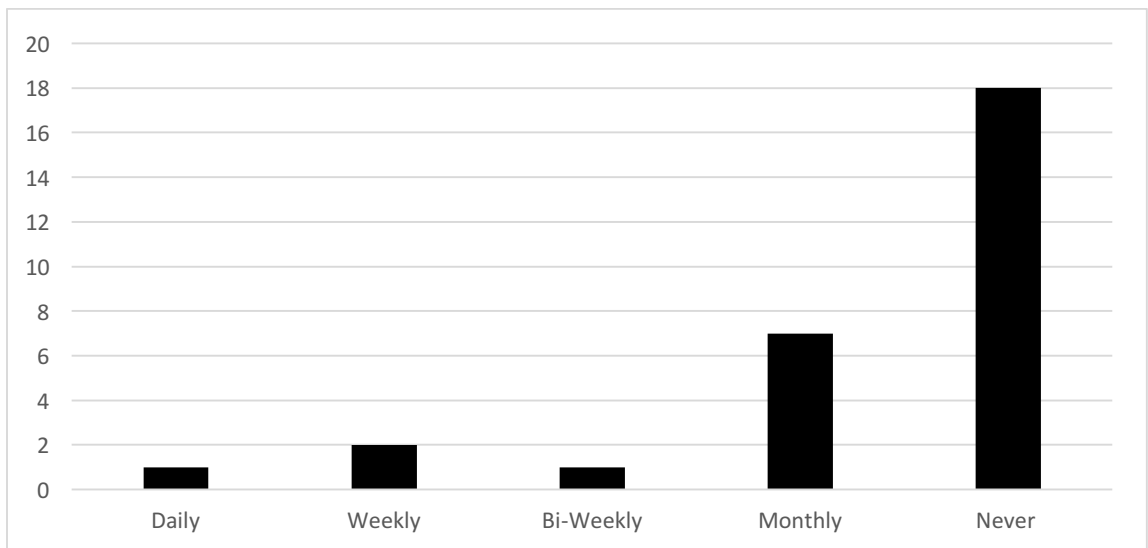
music if lost. Very important that they are in true [sic] class from beginning band to be able to read the music.” This type of consistency with the paraprofessional’s help is key to the student’s learning.

Level of support also will vary depending on how much the student needs in order to perform tasks and how comfortable the paraprofessional is with music. Some paraprofessionals are able to assist in a variety of ways as stated by one teacher:

“Anything from merely keeping the child organized and in correct playing position to physically helping child to perform a passage.” Another teacher reported that “One who is working with a girl with multiple issues (including blindness) is practically giving the girl private lessons in a practice room (fortunately, she is trained in music).”

A paraprofessional’s level of support can be guided by whether or not they have any formal training in music. Unfortunately, there are cases reported where there is no support from the paraprofessional, as with the one-on-one aide that does not come with him to band as stated above or, as one teacher said related to the level of support they receive: “Very limited, will sit and read.” How paraprofessionals are used in classroom will vary depending on the individual disabilities seen, based on if the teacher can find ways to assist in the implementation of teaching, and with the level of any formal training in music that the paraprofessional may have. There was shown to be no consistency in the roles or duties that the paraprofessional plays in the instrumental music classroom and in this study it shows to have no statistical significance on the teacher’s comfort level when working with students with disabilities as per the regression model discussed ( $t = .560, df = 29, p = .58$ ).

The special education team, which can consist of, but is not limited to: the special education teacher, occupational therapist, speech therapist, physical therapists, and parents, play a role in working with students with disabilities. Teachers were asked how often do they meet with the special education staff and how the staff had assisted them in making modifications/adaptations for their students with disabilities. Figure 4 shows how often music teachers meet with the special education staff; the x or horizontal axis represents the average times of meeting with the staff and y or vertical axis represents the number of teachers reporting that specific timing.



**Figure 4- How often do teachers meet with the special education staff?**

Out of the twenty-nine respondents to the question, eighteen teachers (62%) never met with the special education staff, seven (24%) teachers met with the special education staff on a monthly basis, one teacher (3%) met with the staff on a bi-weekly basis, two

teachers (6%) met with the staff on a weekly basis, and one teacher (3%) met with the staff on a daily basis (as per this teacher: “I meet daily with the speech pathologist because I also work in the speech department.”) The teachers were then asked to indicate how the special education staff assisted them in making modifications or adaptations for their students with disabilities. One theme that first appeared was that it was up to the band director to reach out to the special education staff when needing assistance for their students. Statements regarding this were both positive and negative when asking for assistance:

- “Teachers answer my questions when I ask them.”
- “Assistance is only offered if I need it.”
- “I wish the above question had the choice of "at my request only." They help only if I go to them for strategies. They don't offer me help.”
- “I do not have a set amount of time to meet with my sped staff. As a related arts teacher I reach out for support when it is needed. They are very helpful with communicating with parents as they have worked with the student’s (sic) parents in each subject area and have gotten to know the parents more quickly than I. While I do not participate in sped committees I am required to provide progress reports before IEP meetings.”

These statements fell on the more positive side when asking for assistance. Some teachers notated a more negative response when asking assistance from the special education staff:



- “I’ve asked the advice of a couple of specialists in the school but haven’t gotten much of a response.”
- “They don’t even when help is requested.”
- “They have not. I’m not even sure about who they are, and if we have those resources,” showing that some band directors may not even know who to go for support in this area.

Some teachers did indicate that the special education staff had assisted them in procuring specialized technology for their students: “Only the district visual impairment specialist has helped, with the acquisition of a Limelighter. Help also happens informally by way of chats with building intervention specialists.”

Assistance by the special education staff, as indicated by the subjects in this study, included developing specific learning strategies or modification/adaptations (breaking assignments into smaller pieces, using alternate paper and fonts, scribing, color coding, instrument modification, etc.), and communication with parents. At least one teacher stated that assistance from the special education staff was not needed. They stated: “I’m perfectly able to make the modifications based on the IEP. We don’t need the extra person to do a job I’m perfectly capable of figuring out.” Level of support that a teacher needs from the special education staff and is able to procure based on how often they are able to meet with the staff was not consistent in this study.

In addition to reaching out to the special education staff, parental assistance may be of help to the band director when working with students with disabilities as they are also part of the IEP team. Subjects were asked to indicate whether they disagreed, agreed,

or strongly agreed with the following statement: “I communicate more often with the parents of my classified students more often than my non-classified students”. Twenty-five (89%) teachers disagreed with this statement, three (11%) agreed with this statement, with no respondent strongly agreeing with the statement. Teachers appear to be leaning towards reaching out to the special education staff, though it is inconsistent, more than reaching out to parents when working with their students with disabilities.

A topic that related to working with the special education staff that was considered within this research was the Individualized Educational Plan (IEP), first being if teachers are provided with their student’s plan, in addition to if the teacher is included in the planning and design of the IEP plan for their students. Twenty-one (75%) teachers indicated that the student’s IEP was always provided, three (11%) teachers indicated that sometimes the student’s IEP was provided, and four (14%) teachers that they are not provided with IEPs for their students. There is no set national regulation regarding the dissemination of the IEP, so this will vary by state, supporting the variance in how many of the respondents are provided with the plan.

The IEP is revised/updated every year (sometimes every two years) to see if adjustments need to be made to the level of support a child may need and what specialized services they may be provided with. Law requires that the child’s teacher, an agency representative, and the child’s parents must be included in the development of a child’s IEP. At times other individuals, at the parent’s discretion, can be included in the IEP meeting. Since some students with disabilities are in band programs and some will need modifications/adaptations to assist with the least-restrictive environment to

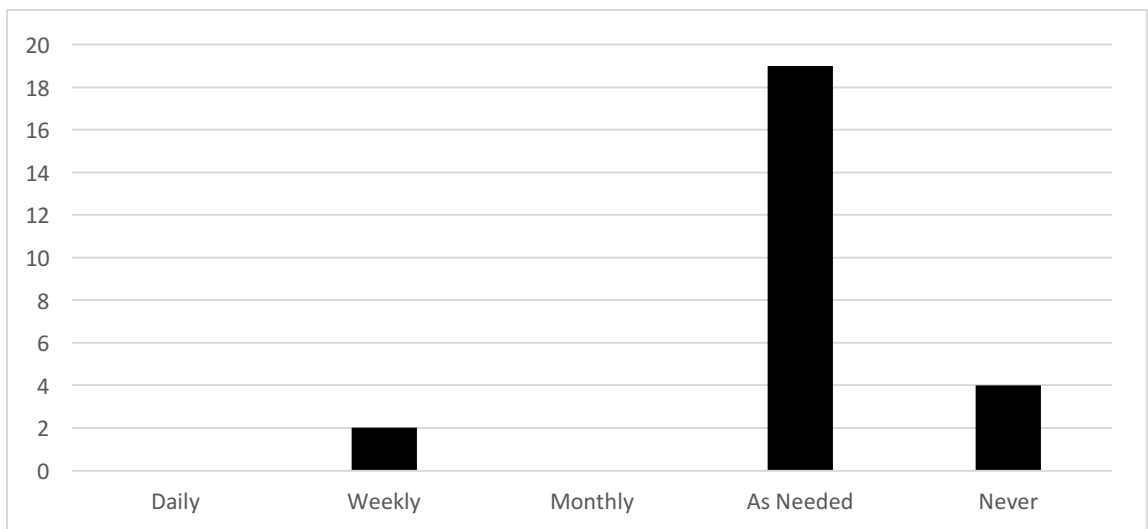
participate, teachers were asked if they agree, disagree, or strongly agree with the statement “As a music educator, I am included in the planning and design of my student’s IEP plan”. Eighteen (64%) teachers disagreed with this statement, seven (25%) agreed with this statement, and three (11%) teachers strongly agreed with this statement.

Teachers were also asked on average how many IEP committees have they taken part in per school year. Fourteen (50%) teachers stated that they took part in no IEP committee, one (3.5%) teacher was part of a single committee, eight teachers (28.5%) had taken part in two or three committees, one teacher (3.5%) had been part of four committees, three (11%) teachers had been part of five or more committees. One teacher (3.5%) indicated that they were not sure how many committees they had participated in. Though some teachers have been part of the committee meeting for the IEP, it is not clear how much input the teacher had in the actual design of the plan. A majority of special area teachers are not included in this planning, though most do receive this document to implement in their classrooms. This leads to the fact that the band director needs to reach out to the special education staff or parents for support on their own, if needed, which may be inconsistent as indicated earlier in this chapter.

### **Analysis Three- How often are teachers referencing materials regarding working with students with disabilities and what type of materials are being referenced?**

In addition to working with the special education staff or student’s parents, teachers may need to access additional literary materials to learn how to make modifications or adaptations, find ways to assist the least restrictive environment, and create teaching strategies for their students with disabilities. Teachers were asked how

often they referenced literary materials regarding students with disabilities. This analysis will address research question five. Figure 5 shows how often music teachers are referencing these materials; the x or horizontal axis represents the average times of referencing materials and y or vertical axis represents the number of teachers reporting that specific timing.



**Figure 5- Timing of referencing materials regarding students with disabilities**

Nineteen (76%) teachers indicated that they referenced literary materials as needed, two (8%) teachers indicated that on a weekly basis they referenced literature regarding working with students with disabilities, and four (16%) teachers have never referenced material dealing within this area of focus. Similar to asking the special education team for assistance, referencing material on working with students with disabilities seems to be on an as-needed basis or only when needed to address a specific area of concern.

When asked to indicate what types of literature they have referenced, teachers were asked to select from a list of practitioner journals, peer-reviewed journals, doctoral dissertations, and other literature (books). Three respondents referenced doctoral dissertations and nine teachers indicated that they had referenced books or other literature. Practitioner journals such as *Music Educators Journal* ( $n = 13$ ), *Teaching Music* ( $n = 9$ ), and *General Music Today* ( $n = 3$ ) were referenced the most when looking for additional material to assist with creating strategies for students with disabilities. Peer-reviewed journals were not referenced as frequently as the practitioner journals indicated in this study, nine respondents referenced the *Journal of Research in Music Education*, with the *Journal of Music Therapy*, the *Bulletin of the Council for Research in Music Education*, and *Update: Applications of Research in Music Education* all having one respondent each. This can be due the fact that practitioner journals such as *Teaching Music* and *Music Educators Journal* are published by the National Association for Music Education and teachers automatically receive them as it is part of the membership fee, therefore they are more accessible to the teachers that are members. The peer-reviewed journals come at an additional cost and not all teachers will subscribe to them or may not have time to do a database search for the material published within these journals. The information found in these journals can be of great assistance to help implement plans or assist in the creation of materials needed to work with students with disabilities.

#### **Analysis Four- “Best Practices” – Adaptations and modifications for working with students with disabilities**

This analysis will respond to research questions two and three, what types of educational “best practices” are band directors using when working with students with disabilities and where did they learn these practices. These educational practices can be in the form of assistive technology used, modifications, adaptations, and inclusionary practices. In order to collect data for this topic an optional open-ended question was created for teachers to describe any modifications, adaptations, and inclusionary practices they implement. This was followed by an additional optional question asking the respondents where they learned these best practices. Only twelve teachers responded to the open-ended question, and fourteen to the follow up closed response question.

Accommodations are changes that an educator can make to help a student overcome challenges due to their disability. It does not alter the educational content or outcome expectations. Common accommodations that teachers applied in the classroom were the color-coding of notes/pictorial representation of notation, enlarging the music, writing in fingerings or slide positions, modifying instruments, additional time to complete tasks/extra help, along with peer coaching/student buddies. Two teachers indicated that they have purchased and used assistive technology, such as the Dancing Dots program or Limelighter to assist their students in class.

Modifications involve an adjustment to the instructional content or performance expectations of a student with disabilities. Teachers indicated that they have used adapted rhythm counting with students, music modification/simplifying of parts, in addition to modified tests and rubrics.

There were other inclusionary practices that were used by the teachers to assist with the least restrictive environment for their students including: preferential seating to assist with visual checks, modifying the space around the room, allowing students additional breaks or increased movement around the classroom, along with stepping back when a child has an emotional crisis. Teachers also stated that they would help get the student back into the routine of the class with the assistance of the student's peers who know the student's routines well. A full list of responses on the modifications, accommodations, and inclusionary practices used can be found in Appendix D.

These educational practices can be learned and obtained from a variety of educational opportunities in which the teachers may have taken part. Teachers were asked to select (checking all that applied) from a list of people or educational opportunities to indicate where they learned the best practices implemented in their classrooms. Five teachers indicated that they learned how to implement these practices from college classes that they had taken. Four teachers credited in-service training, along with three teachers stating that they learned how to assist students with disabilities from state conference sessions. Two teachers credited their work with a mentor or specialist, while three teachers indicated that an occupational therapist assisted them. Only one teacher indicated that the physical therapist or music therapist assisted them in learning some of their best practices. What was striking in the results was that all fourteen respondents indicated that some of the modifications, adaptations, or inclusionary practices that they implement in their classrooms were other or self-taught. While it is unreasonable to expect a teacher to learn every type of modification or adaption from a

college/in-service class or from a special education specialist, teachers consistently need to find materials, literature, and other assistance for their students by themselves and from outside sources.

### **Analysis Five- What is still needed by educators to assist their students with disabilities?**

This section will address research question eight: What types of materials/training sessions are still needed by teachers to provide greater support for their students with disabilities? Even with college/in-service classes, access to the special education staff and literature addressing this topic within our field, we need to always look at whether there are areas where teachers still feel like they may need more information and access to materials that will help create an even more successful program for their students. A Likert question was created asking teachers to rank twelve areas/topics related to working with students with disabilities. A five-point scale was used with 1 as the least valuable to the teachers to 5 being the most valuable.

When analyzing the charts (Appendix E), the highest response for each topic fell from between level three (Somewhat Valuable) and level five (Most Valuable) for each chart. A weighted average was estimated to determine where the average response placed on the Likert scale in regards to what information teachers feel would be of most value to them. All twelve areas fell within the 3.0 to 4.2 range based on the five point scale: List and definitions of disabilities (3.6), Possible modifications to music notation (4.2), Technology available to assist students with disabilities (3.88), Modified instruments for students with disabilities (3.8), Use of paraprofessionals in the classroom (3.64), Best



practices for working with students with disabilities (4.17), Laws regarding working with students with disabilities (3.32), Ways to gain funding/grants for materials needed to work with students with disabilities (3.24), Collaboration between music educators and special education teachers (3.92), Articles regarding working with students with disabilities (3.2), Understanding the IEP process (3), and Assessment practices for students with disabilities (3.2).

The responses for this question support the results seen in the previous areas discussed in this chapter: variance in the number of college classes or in-service classes taken and the topics covered within those classes can lead to teachers needing more information in a number of areas regarding working with students with disabilities. Some examples are: locating more outlets to find information on technology available for their students (as seen earlier, only two teachers have purchased assistive technology), additional articles discussing students with disabilities, laws regarding students with disabilities, and understanding the IEP along with the role the music teacher may play in the IEP process. Collaboration between music teachers and the special education staff scored high in the most valuable category, as a majority of the teachers surveyed for this study rarely, if ever, met with the special education team. Teachers stated earlier that they needed to be the ones to reach out to the special education team for help.

The two topics that scored the highest on this scale related back to the direct work that the teachers do with the students; possible modification to music notation and best practices for working with students with disabilities. Again, as some teachers indicated when discussing the material covered in the college or in-service classes they have taken,

very few were directly related to instrumental music. This then leads to many teachers having to find the ways to make modifications and adaptations for themselves as seen in analysis four.

## **Summary**

In conclusion, inconsistencies are still seen within the area of teacher training regarding working with students with disabilities. Not all educators participate in a special education class during their undergraduate or graduate degree, and if they do these classes may not be a degree requirement, but are taken as an elective. Topics covered in these classes vary, but many are more focused in the general education realm and not specific to the area of instrumental music. The same inconsistencies are seen once out in the field with the in-service training that teachers receive from their school districts. Again, the topic of students with disabilities is a majority of the time focused on general education and not for the special area teachers. College classes had a positive and significant impact on the level of teacher comfort when working with students with disabilities, as compared to in-service classes, paraprofessional support, and meeting with the special education staff, all of which had no significant impact on the comfort level of the teacher.

Involvement with the special education staff, the role of paraprofessionals in the classrooms, and level of involvement in the IEP program again varied within the subjects of this study. Though some teachers have had positive interactions and collaboration with special education team/paraprofessionals when supporting the needs of their students

with disabilities in the classroom, there is still a need to find ways to improve these relationships. Increasing levels of communication between all teachers, involvement in the planning of the student's IEP specific to the instrumental music program and finding ways to expand the role of the paraprofessional may improve student outcomes in the classroom.

Teachers are using a variety of modifications, adaptations, and inclusionary practices in their classrooms to assist their students with disabilities. These may have been learned and adapted from college/in-service classes, special education specialists or through literature published on this topic. Even with knowledge of these methods, teachers continue to consult materials, literature from outside sources, and other assistance for their students in order to provide the greatest level of support for their students with disabilities.

## **CHAPTER FIVE- IMPLICATIONS FOR TEACHING AND FURTHER RESEARCH**

The purpose of this study is to attempt to determine what types of coursework or training instrumental band directors and administrators receive while pursuing a degree in music education and what further training may still be needed. In addition, this study looked at what materials, literature, and support staff teachers are accessing to enhance the learning environment for students with disabilities in instrumental music programs. A researcher-designed survey was administered consisting of both forced/closed answer questions and corresponding open-ended questions to support or deny data derived from the closed answer questions. The purpose of the study and design of the survey instrument was guided by the following research questions:

- 1) What type of coursework or training are music educators and administrators receiving while pursuing a degree in music education?
- 2) What educational “best practices” do band directors and music administrators use when working with students with disabilities?
- 3) Where did educators and administrators learn about incorporating these “best practices” into their teaching?
- 4) To what degree are music educators and administrators involved with IEP and special education teams (parents included) for their students with disabilities?

5) How often do both teachers and administrators reference research and materials dealing with students with disabilities? What types of research and materials are being referenced?

6) What types of support, evaluation, and rewards are in place for teachers who work with students with disabilities?

7) Are music educators and administrators having open discussions regarding support and materials needed to provide the least restrictive environment, modifications, and adaptations for their students with disabilities?

8) In what areas do band directors and administrators feel they need more training or information to provide greater support for their students with disabilities?

### **Teacher Training**

One of the major implications for teaching stems from the training of teachers on the pre-service level. Consistent with previous studies, inconsistencies in the number of classes taken regarding students with disabilities still exist. Seventy-four percent of the participants of this study had taken a class regarding students with disabilities during their college career, showing a growth in number from previous studies (Hahn, 2010; Hoffman, 2011) in which Hahn reported that fifty-nine percent of respondents had taken a class dealing with students with disabilities, while Hoffman reported fifty-eight percent of the participants had taken a class on this subject. Whether or not these classes were required of the participant's specific program contributed to the varying levels of teacher preparedness and comfort level when working with students with disabilities out in the field. Results of this study show that taking at least one class on the topic of students with

disabilities was a statistically significant part in a teacher's comfort level when working with students with disabilities. Going into the future, we must try to close the middle ground in the inconsistencies of teacher education programs so that teachers can go out into the field even more prepared and with a greater knowledge of teaching methods, specific to working with students with disabilities. This will not only increase support for their students with disabilities, but will also increase the support of all members of their programs.

As part of the state's pedagogical core, all education majors in New York are required to complete a three credit course taught by a special education professor. The researcher concedes that this type of requirement may not be feasible in all states due to credit limits and core subject requirements that also must be met for certification. Finding time within instrumental methods classes to cover the subject of students with disabilities can be a barrier along with college professors having little experience with the topic themselves (Hourigan, 2007; Heller, 1994).

In order for music education programs to effectively prepare their students to work with students with disabilities new methods classes need to be created or be revised. Though some programs address the topic of students with disabilities by having students take a class through the special education or psychology department. The majority of these classes tend to focus on the general overviews of disabilities, disability law, and modifications/adaptations, without being music-specific. There is still a need to create more music-specific special education courses in which the disabilities can be discussed and modifications, adaptations, and best practices can be addressed and teaching methods

practiced in the instrumental band setting. This will require additional specialized training of music education professors on the collegiate level. If this type of specialized coursework cannot be created by music education programs, changing what types of classes pre-service teachers are observing before student teachers may provide a way to address the need.

There are many ways in which the topic of working with students with disabilities can be specifically addressed within the pre-service music education curriculum. Pre-service teachers depending on the requirements of their program are to complete a specified number of observation hours before their student teaching semester. Requiring that a designated number of hours must be within a special education classroom can give students insight into the types of teaching methods used with this particular group of students. The student would need to select experiences or classes that provide sufficient exposure to the breadth of disabilities that could be seen within the classroom. This observational experience can then be followed up during the student teaching semester by having the pre-service teacher discuss during their formal observations how they are addressing the needs of special learners in the program that they are working with. One additional way this topic may be addressed if new coursework is unable to be created is through professional organizations such as NAFME. Occasionally, student chapters of these groups invite clinicians to come and speak to the chapter on varying topics dealing with music education. Inviting a professor from the special education department to present teaching methods specific to students with disabilities could provide information

on this topic if specific coursework is not required of the program. Using at least one of the ways stated above can help start to close the gaps in teacher training.

In addition to differences in pre-service training, teachers may not be receiving additional in-service training regarding working with students with disabilities once out in the field. Fifty-eight percent of the teachers that participated in this study did not participate in any type of in-service training on this topic. This supports the researcher's findings that in-service training was not statistically significant with regards to the level of teacher comfort when working with students with disabilities. Given the small sample size, along with half of the participants having no exposure to this topic during in-service training may have led to this finding. Similar to the findings in the pre-service area, the topic of working with students with disabilities during in-service trainings may be geared only to those teaching the general education subjects and will not be music-specific. One possible way to address this is to have at least one in-service session that is cross-curricular between the music staff and the special education staff. This will give the music teachers an opportunity to specifically address the needs of students within their programs with the special education staff in addition to opening up lines of communication that can continue throughout the school year.

### **Paraprofessional Support and the Special Education Team**

An area of this focus for this study was related to the role the paraprofessional plays in the instrumental music program and the music teacher's relationship with the entire special education team. This also includes what role, if any, the band director plays in the creation of their student's Individualized Education Plan. Band directors ( $n = 15$ )



surveyed indicated that they had consulted a paraprofessional to assist with a student's basic needs, staying on task/keeping focused, and with the creation of materials for the students. These practices are in alignment with previous literature (Bernstorff, 2001; McCord & Watts, 2006; Moore, 2013; Perlmutter, 2014). Previous research (Pontiff, 2004) states that experienced teachers have stated that the extra assistance in the classroom is not a luxury, it is a necessity. Fifty-one percent of the teachers surveyed have not had paraprofessional support in their classroom at all (e.g. – one-on-one aid does not come with them to music class, level of their support is guided by their training in music, if any).

In addition to paraprofessional involvement, collaboration with the special education team leads to greater access for the students with special needs in music programs (Montgomery & Martinson, 2006; Patterson, 2003; Lapka, 2006). Eighteen teachers (62%) participating in the study indicated that they never meet with the special education staff, while eleven teachers (38%) indicated that they meet with the special education staff either on a monthly, bi-weekly, weekly, or daily schedule. The inconsistencies found in the frequency of meeting is consistent with previous literature (Hahn, 2010), in that the biggest challenge to collaboration between music educators and the special education staff is finding time to meet (McCord & Watts, 2006). Members of the special education staff have assisted teachers in some of the same ways the paraprofessionals have in the creation of materials for students and designing specific learning strategies for their students when the instrumental music teacher has reached out to them. Communication is key in the relationship between the instrumental music

teacher, the paraprofessional, and the special education team. For collaboration to be truly effective it takes an equal amount of teamwork from all involved, including initiating the discussions needed to assist some students.

As suggested by Lapka (2006), even with limited time, teachers can be in contact with staff through frequent emails to provide information. Use of in-service meetings or smaller departmental meetings can also be used to open the lines of communication between the music teacher and other staff. During some after-school faculty meetings, part of the time is allocated for breakout sessions. This time can be used to meet and discuss issues relating to their students with disabilities. Inviting the special education teacher or paraprofessional (if not already attending the class) to personally observe the instrumental band program is another way to provide the special education team with a more focused view of the challenges a student with disabilities may face in the instrumental music program. This expanded view may help to create a wider array of teaching strategies and ways that the paraprofessional will be able to assist the students in the program. In an ideal situation, the instrumental music teacher should get the chance to observe their students with disabilities in their general education classes. With this chance to observe an expanded view of the student, the instrumental music teacher may be able to transfer some of the modifications, adaptations, and paraprofessional support seen in the traditional classroom to the instrumental band program.

With regards to the instrumental music teachers' involvement with the IEP process, specifically planning, inequities still exist between the music teacher's involvement and the general education teacher's involvement. Though some teachers

who participated in this study have been part of the committee meeting for the IEPs, it is not clear how much input the teacher has in the design of the student's plan. Further study is needed in the specific role the music teacher plays when participating in the IEP committee meeting.

### **Use of best practices and literature by the instrumental music teacher**

Teachers participating in this study referenced literary material on an as-needed basis or only when they needed to address a specific area of concern. This also relates to the timing of asking the special education team for assistance. Practitioner journals were referenced the most and many of the articles found in these journals provided teachers with best practices that are effective when working with students with disabilities. As mentioned in the previous chapter, practitioner journals are more easily accessible to the instrumental music teacher as part of their professional membership in NAFME. Other literary materials may not be as easily accessible or the teacher may not have had enough time available to research additional literature. Making additional types of literature more easily accessible will be discussed in the next section.

As shown in this study, best practices such as modifications, adaptations, and inclusionary practices can be obtained from a variety of educational opportunities (such as teacher training or workshops), from the special education team, or through materials such as the literature available in the field. Best practices used by the teachers in this study are supported by those found in previous literature. Since all of the respondents ( $n = 14$ ) to the final optional question of the survey indicated that some of the best practices that they use are self-taught. It is reasonable to assume that the practitioner

journals (as mentioned above) in the field assisted these teachers in the learning of these practices. Appropriate modifications and adaptations are crucial to ensure student success (Adamek, 2001; Atterbury, 1983; Fitzgerald, 2006, Perlmutter, 2014), and the participants in this study, by their use of varying best practices, are putting literature and research into practice.

### **Materials and training needed by teachers today to provide greater support for their students with disabilities**

As there is variability in the number of college or in-service classes taken, the level of support from paraprofessionals or the special education staff, availability of both literary and technological materials, along with the topics covered within the teachers training, supports that there will still be need for a wide variety of additional materials or training for instrumental music teachers. This study reinforces the findings of the 2012 Hammel and Gerrity study, in that there is still a need for information on quality resources/materials available to music teachers. As the respondents of this study indicated, there is still a need for varying types of information spanning topics such as assessment practices for students with disabilities, articles regarding working with students with disabilities, or technology to assist students with disabilities (Appendix E). The researcher suggests a future study looking at the music teacher's awareness of what additional types of materials, both literary and technological, are available for them and where to locate these materials.

Though growth and consistency in teacher training specific to working with students with disabilities may lessen the need for additional information in a wide variety

of topics, easy access to materials can also help in this area. In order to address the need for information in many areas of working with students with disabilities we should try to find the most effective and efficient way to access the information. As stated in chapter two, VSA Arts has an internet database which includes lists of publications and other resources that can help further knowledge in working with students with disabilities. Additional information on a variety of topics and resources dealing with students with disabilities can be found through a sub-group or Special Research Interest Group (Students with Exceptionalities) of NAFME, but this may not be the most effective means of dissemination as teachers may not realize that this sub-group exists.

Social media may be a good way to present material needed by educators regarding working with students with disabilities. Teachers from across the country connect and share information through social media groups such as the Band Directors Group on Facebook every day. Questions arise on the group board regarding all aspects of teaching, including working with students with disabilities. Small files with tips and resources on differing topics on students with disabilities could be easily and quickly attached to the question's thread or in the group's document file to be referenced. Additionally, a quick informal poll could be presented weekly or bi-weekly on the group's site asking what topics regarding students with disabilities the teachers would like more information on. Then materials and resources could be provided throughout that particular week. This type of virtual forum can also help researchers keep in touch with the current needs of educators. Because time constraints are a continuing issue that band directors face, having one place to locate a variety of materials and to stay up-to-

date on topics crucial to effectively work with students with disabilities can help fill the needs of teachers in the field.

### **Further Research**

After considering the findings of this study and comparing them to previous research, there are areas of study that still need to be addressed. First, the researcher concedes that this study can be considered underpowered and that larger generalizations may not be able to be supported. This may be due to the size of the survey instrument distributed or the range of topics the questions addresses. In order to obtain a larger sample, the researcher suggests smaller more focused surveys dealing with one particular topic (e.g.- interaction with the special education team/IEP planning). These smaller surveys, should they obtain a larger response rate, could be used to support or deny the findings in this study and to make larger generalizations on the topics discussed.

One of the focuses of this study, as proposed by research questions six and seven, was the role of the administrator in assisting teachers when working with students with disabilities. Specifically, if teachers and administrators are having open conversations regarding what types of modifications/adaptations should be made for their students with disabilities. Thompson (1990) and Darrow (1999) both suggest that administrative support is needed to provide time for planning and development of educational plans for students with disabilities. The survey was designed with these topics being asked of the administrators through specific “administrators only” questions. Since there were no administrators that participated in this study, a future study should be focused on administrators’ awareness of materials that can be used for working with students with

disabilities, along with their role in assisting their teachers in this area. This could provide suggestions for how to open communication not only between teacher and administrator, but on how to open and make time for communication for cross-curricular planning between the music and special education staff.

One area that leads to inconsistencies in teacher preparation is that many college professors have little experience with the topic of working with students with disabilities themselves (Hourigan, 2007). Further study could focus on the types of training college professors themselves have been involved with regarding working with students with disabilities. In addition to looking at what types of information and support is needed by the professor to affectively address this topic in the music education curriculum.

In conclusion, discrepancies in teacher training along with the level of support and involvement with the special education staff are still seen with instrumental music teachers working with students with disabilities. These inconsistencies can lead to varying levels of comfort when working with students with disabilities, and the importance of teacher training comes to the forefront as the one area that has a positive impact on the level of teacher comfort. Teachers are using a variety of “best practices”, modifications and adaptations learned from classes or literature to work with their students with disabilities, putting the research available to educators into practice. Even though teachers are implementing tools to assist their students in the classroom, there is still a need to provide teachers materials, both literary and technological, to help assist them when working with their disabled students. The adage of “you can never stop learning” can be applied to the overall finding of this study. We must always be open to

learning new teaching methods in addition to revising current methods to provide the greatest level of educational support for both our disabled and non-disabled students.



## **APPENDIX A**



## Office of Research Integrity and Assurance

Research Hall, 4400 University Drive, MS 6D5, Fairfax, Virginia 22030  
Phone: 703-993-5445; Fax: 703-993-9590

DATE: December 17, 2014

TO: Lisa A. Billingham  
FROM: George Mason University IRB

Project Title: [517081-2] Patterns of activity and practice among music educators concerning instrumental music students with disabilities

Reference: 8044

SUBMISSION TYPE: Amendment/Modification

ACTION: DETERMINATION OF EXEMPT STATUS

DECISION DATE: December 17, 2014

REVIEW CATEGORY: Exemption category #2

Thank you for your submission of Amendment/Modification materials for this project. The Office of Research Integrity & Assurance (ORIA) has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

Please remember that all research must be conducted as described in the submitted materials.

Please note that any revision to previously approved materials must be submitted to the ORIA prior to initiation. Please use the appropriate revision forms for this procedure.

If you have any questions, please contact Bess Dieffenbach at 703-993-4121 or [edieffen@gmu.edu](mailto:edieffen@gmu.edu). Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within George Mason University IRB's records.



Dear Colleague,

My name is Carrie Ann Delaney, doctoral candidate in the Higher Education Program/School of Music at George Mason University. I am conducting a research study investigating the current practices and engagement of materials by music educators and administrators when working with students with disabilities in instrumental music programs.

This survey contains questions dealing with your involvement with materials and literature regarding students with disabilities in your music program. Of specific concern are the types of modifications/adaptations currently being used in your classroom when working with special needs students. The survey will take about 15-20 minutes and your answers will remain confidential.

If you choose to participate, please access the survey at:

<https://www.surveymonkey.com/s/RSYJX8N>

When you are finished, please make sure to complete your contact information on the final page of the survey, the information may be used to clarify answers provided in the survey in addition to being included for the random drawing for one of ten \$20 gift cards to a national chain retailer. Winners of the gift cards will be notified by mail.

If you have any questions regarding this study, please feel free to contact me at [cdelane2@gmu.edu](mailto:cdelane2@gmu.edu). Thank you for your participation.

Sincerely,  
Carrie Ann Delaney  
Doctoral Candidate  
Higher Education Program/School of Music  
George Mason University

## Music Education Dissertation Survey

This survey contains questions dealing with your involvement with materials and literature regarding students with disabilities in your music program. Of specific concern are the types of modifications/adaptations currently being used in your classroom when working with special needs students. The study will take about 15-20 minutes and your answers will remain confidential.

**\*\* DISCLAIMER \*\***

Informed Consent documentation regarding this survey will appear prior to submitting your responses.

Thank you.

## Music Education Dissertation Survey

### Informed Consent

#### **\*1. INFORMED CONSENT FORM**

**Patterns of activity and practice among music educators concerning instrumental music students with disabilities**

#### **INVESTIGATORS:**

**Carrie Ann Delaney, Doctoral Candidate, School of Music/Higher Education Program,  
Principal investigator**

**Lisa A. Billingham, DMA, Faculty Advisor/Dissertation Chair, School of Music**

#### **RESEARCH PROCEDURES**

**This research is being conducted to discover how and what type of sources/materials music educators and administrators are effectively engaging to ensure student success when working with students with disabilities. The research seeks to find what educational modifications or adaptations teachers are using in the classroom, where the educator has learned these practices (IE- through classwork or articles in research/practitioner journals), and how involved the music educator is with the the student's IEP (Individual Educational Plan) committee and special education staff. A secondary purpose of this study is to discover what types of information and materials are still needed by teachers and administrators to effectively work with students with disabilities in their instrumental music programs. If you agree to participate, you will be asked to take a brief survey (approximately 20 minutes in length) consisting of both direct and open-ended questions. Participants involved in this study may be called/interviewed to clarify information provided in the survey.**

#### **RISKS**

**There are no foreseeable risks for participating in this research.**

#### **BENEFITS**

**There are no direct benefits to you as a participant in this research. This study will further research looking into the current engagement and active involvement of music educators and music administrators working with the materials, literature, and educational support staff when dealing with students with disabilities in instrumental music programs.**

#### **CONFIDENTIALITY**

**The data in this study will be confidential. A code will be placed on the collected data. Only**

## Music Education Dissertation Survey

**the principal investigator will have access to the contact information provided at the end of the survey for answer clarification purposes and to be entered in the drawing. You will not be identified by name in any report of the results. Data will be kept in a locked filing cabinet.**

### **PARTICIPATION**

**Your participation is voluntary, and you may withdraw from the study at any time and for any reason. If you decide not to participate or if you withdraw from the study, there is no penalty or loss of benefits to which you are otherwise entitled. There are no costs to you or any other party. If you decide to participate in this study, your code will be placed in a random drawing for one of ten gift cards to a national retail store. Only the principal investigator will be able to reference the code with your contact information to inform whether you have been picked in the drawing for if a participant is needed to be called to clarify information provided in the survey.**

### **CONTACT**

**This research study is being conducted by doctoral candidate Carrie Ann Delaney (School of Music/Higher Education) from George Mason University. I may be reached at (703) 835-0944 should you have questions or to report a research-related problem. (Faculty advisor's name: Lisa A. Billingham, DMA (703) 993-3778). You may contact the George Mason University Office of Research Subject Protections at 703-993-4121 if you have questions or comments regarding your rights as a participant in the research.**

**This research has been reviewed according to George Mason University procedures governing your participation in this research.**

### **CONSENT**

**I have read this form and agree to participate in this study.**

- ☐ I agree to participate in this study
- ☐ I decline to participate in this study

## Music Education Dissertation Survey

### \*2. Gender of Participant

- ☐ Male
- ☐ Female

### \*3. Age of Participant

### 4. Ethnicity and Race (Please Check all that Apply)

- ☐ African American
- ☐ American Indian/Alaska Native
- ☐ Asian/Pacific Islander
- ☐ Hispanic
- ☐ Caucasian
- ☐ Other

### 5. Please state your educational Background: (College/University, Major, Year Completed/In Progress)

Bachelors degree	<input type="text"/>
Masters degree	<input type="text"/>
Doctoral degree	<input type="text"/>

### 6. Please indicate if you are a band director or music department chairperson/administrator:

### \*7. Please indicate your total number of years employed as a music educator:

### \*8. Please indicate what state you currently teach in:

### 9. In what type of geographical area is your school located?

- ☐ Urban
- ☐ Rural
- ☐ Suburban

## Music Education Dissertation Survey

### 10. What level do you currently teach? (Check all that apply)

- ☐ Elementary School
- ☐ Middle School
- ☐ High School



## Music Education Dissertation Survey

Directions: For the next section of this survey, "students with special needs" refers to those students classified or identified under Section 504, those students eligible for services under the ADA (American with Disabilities Act) and IDEIA (Individuals with Disabilities Education Improvement Act, including those students who are classified with autism, visual or hearing disabilities, traumatic brain injury, physical/orthopedic disabilities, emotional disturbance, mental retardation, and speech and language impairment.

## Music Education Dissertation Survey

**\*11. How many classes throughout your educational career (college coursework) have you taken regarding dealing with special needs students?**

**12. How many of the classes that you listed in question 11 were required of your program? If none, list zero.**

**13. Please describe the nature of the material covered in these classes:**

**\*14. How many in-service training sessions or classes (provided by your school district) have you had regarding working with special needs within the past 5 years?**

**15. Please describe the nature of the material covered in these classes:**

## Music Education Dissertation Survey

**\*16. Over the last three years how many students with disabilities have you had in your band program?**

**17. "I feel comfortable and capable working with students with disabilities."**

- ☐ Not all the time
- ☐ Most of the time
- ☐ All of the time

**18. Provide an explanation for your response to Question 18:**

**19. Select the disabilities from this list that students have been identified with in your band program (as per their IEP or other required modification paperwork). Check all that apply.**

- ☐ Autism Spectrum Disorder
- ☐ Visual Disability
- ☐ Hearing Disability
- ☐ Traumatic Brain Injury
- ☐ Physical Disability
- ☐ Emotional Disturbance
- ☐ Mental Retardation
- ☐ Speech and Language Impairment
- ☐ Other Health Impaired
- ☐ Deaf Blindness
- ☐ Multiple Disabilities
- ☐ Specific Learning Disability
- ☐ Orthopedic Disability

## Music Education Dissertation Survey

### 20. Do you have paraprofessional support?

- ☐ None
- ☐ Sometimes
- ☐ All the time

### 21. If you have paraprofessional support, what role do they play in your classroom?

## Music Education Dissertation Survey

**22. "I communicate more often with the parents of my classified students more often than my non-classified students."**

- ☐ Disagree
- ☐ Agree
- ☐ Strongly Agree

**23. On average, how many IEP committees have you taken part in per year?**

**24. "As a music educator, I am included in the planning and designing of my students' Individualized Educational Plan."**

- ☐ Disagree
- ☐ Agree
- ☐ Strongly Agree

**25. How often do you meet with the special education staff (including the occupational, physical, or music therapists and speech pathologists)?**

- ☐ Daily
- ☐ Weekly
- ☐ Bi-Weekly
- ☐ Monthly
- ☐ Never

**26. Indicate how the special education staff (including the occupational or physical therapists, music therapists, and speech pathologists) assisted you in making modifications or adaptations for your students**

**27. "I as the instrumental band director/administrator, I am provided with all of my students' IEP (Individualized Educational Plan)."**

- ☐ No IEPs provided
- ☐ Sometimes IEPs provided
- ☐ IEPs always provided

## Music Education Dissertation Survey

**28. Do you discuss your students with disabilities and their modifications/adaptations when you have observational or post-observational meetings with your administrators?**

- ☐ Not at all
- ☐ Sometimes
- ☐ At all meetings

## Music Education Dissertation Survey

**29. Have you or your department purchased any assistive technology (i.e.- Braillewriter) or adapted instruments for your students with disabilities?**

- ☐ Yes  
☐ No

**30. List what assistive technology (I.E.- Braillewriter, Dancing Dots software) or adapted instruments were purchased for your students with disabilities.**

**\*31. How often do you reference materials (literature/technology) regarding students with disabilities?**

- ☐ Daily  
☐ Weekly  
☐ Monthly  
☐ As Needed  
☐ Never

**32. Have you referenced any of the following to learn more about working with students with disabilities? Check all that apply:**

- ☐ Journal of Research in Music Education  
☐ Music Educators Journal  
☐ Teaching Music  
☐ Journal of Music Therapy  
☐ Bulletin of the Council for Research in Music Education  
☐ Update: Applications of Research in Music Education  
☐ General Music Today  
☐ Doctoral Dissertations  
☐ Books/Other

Books/Other (please specify)

## Music Education Dissertation Survey

**\* 33. Would you find the following information regarding working with special learners valuable to you as an educator and to your program? (Please rank as 1=Least valuable/5=Most valuable)**

	Least Valuable			Somewhat Valuable		Most Valuable
List and definitions of disabilities (learning/physical/emotional)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Possible modifications to music notation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technology available to assist students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Modified instruments for students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use of paraprofessionals in the classroom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Best practices for working with students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Laws regarding working with students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ways to gain funding/grants for materials needed to work with students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration between music educators and special education teachers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Articles regarding working with students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understanding the IEP process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assessment practices for students with disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify)	<input type="text"/>					



## Music Education Dissertation Survey

This page contains questions for music administrators only. If you are a band director, please skip this page and move onto the next page.

**34. For administrators only—"I always inquire about (during observations) what types of modifications/adaptations teachers are making for their students with disabilities."**

- ☐ Not at all
- ☐ Sometimes
- ☐ At all observations

**35. For administrators only— How do you assess your teachers' methods and practices when working with a student with disability?**

**36. For administrators only- What type of support or assistance do you provide for your teachers who are working with students with disabilities in band?**

## Music Education Dissertation Survey

### 37. OPTIONAL:

**Describe your modifications, adaptations, and inclusionary practices for working with the special needs students in your program.**



### 38. OPTIONAL:

**Where did you learn these modifications stated in Question 37? (Check all that apply)**

- ☐ College Classes
- ☐ In-Service Training
- ☐ State Conference Sessions
- ☐ Mentor/Specialist
- ☐ Occupational Therapist
- ☐ Physical Therapist
- ☐ Music Therapist
- ☐ Other/Self Taught

## Music Education Dissertation Survey

Thank you for completing the survey regarding working with students with disabilities in band programs. Please complete the following to participate in the drawing for one of ten \$20 gift cards to a national chain retailer. If you have any questions regarding this study, please feel free to contact me at cdelane2@gmu.edu. Thank you again for your participation.

### 39. Please provide the following to be entered in the gift card drawing:

<b>Name:</b>	<input type="text"/>
<b>Address:</b>	<input type="text"/>
<b>Address 2:</b>	<input type="text"/>
<b>City/Town:</b>	<input type="text"/>
<b>State:</b>	<input type="text"/>
<b>ZIP:</b>	<input type="text"/>
<b>Country:</b>	<input type="text"/>
<b>Email Address:</b>	<input type="text"/>
<b>Phone Number:</b>	<input type="text"/>

## **APPENDIX B**

### **Glossary of Terms**

**Accommodations** – changes that help a student overcome or work around the disability- does not alter the content or expectations, instead they are an adjustment to instructional methods.

**Adaptations** – adjustments to the instructional content or performance expectations of students with disabilities from what is expected or taught to students in general education (i.e. decreasing the number of exercises the student is expected to complete, use of a calculator instead of working out a problem by hand).

**Assistive Technology** – especially computer software, which help persons with learning disabilities perform their jobs or learn.

**Inclusion** – occurs when students with disabilities are included in the general education classroom to the extent possible, any support services the student needs will be provided in this setting.

**Individualized Education Plan (IEP)** – a written agreement of educators and parents, required by IDEA, that includes statements about a student’s educational needs and the special education and related services that will be provided.

**Least Restrictive Environment (LRE)** – the least restrictive or most normal place in which appropriate education, and the greatest access to the general education curriculum that is compatible with the student’s needs and goals can be offered.

**Mainstreaming** – placement of a student with a disability into a general education classroom (such as music or physical education) for any part of the school day.

**Modifications** – involves an adjustment to the instructional content or performance expectations of students with disabilities from what is expected or taught to students in general education.

**Multi-sensory** - learning or teaching that involves the processing of stimuli through two or more senses (e.g.- through hearing and touching as well as seeing).

Music Therapist – an individual who assists others improve or maintain their health across various domains (e.g.- cognitive functioning, motor skills, behavior and social skills) by using music experiences to achieve treatment goals and objectives.

Occupational Therapist – a person who provides support and consultation that focuses on a student's educational performance and functional skills related to fine motor, gross motor, and sensory-motor integration.

Paraprofessional – a person who is often referred to as an aide, a special education worker who is not licensed to teach, who works with the support of the special education teacher to provide additional assistance for students with disabilities in the classroom.

Physical Therapist – a person who provides support and consultation to staff to improve a student's educational performance related to functional gross motor development.

Vision Specialist – a person who provides support and consultation to staff and direct instructional support to students with visual impairments, using Braille, large type, and aural media.

## APPENDIX C

### Breakdown of articles by topic and year of publication

<b>Topic</b>	<b>Author and Year of Publication</b>
1. Teacher Training	Nocera, 1972; Gilbert & Asmus, 1981; Lehr, 1982; Thompson, 1982; Thompson, 1990; Gfeller, Darrow, & Hedden, 1990; Frisque, Niebur, & Humphreys, 1994; Heller, 1994; Colwell & Thompson, 2000; Pontiff, 2004; Hourigan, 2007; Hahn, 2010; Hoffman, 2011; Hammel & Gerrity, 2012; Whipple & VanWeelden, 2012; Gerrity, Hourigan, & Horton, 2013; Randall, 2013
2. Mainstreaming and Inclusion	Gilbert & Asmus, 1981; McRae, 1982; Gfeller, Darrow, & Hedden, 1990; Thompson, 1990; Frisque, Niebur, & Humphreys, 1994; Humpal & Dimmick, 1995; Darrow, 1999; Damer, 2001; Hammel, 2004; Pontiff, 2004; Del'Etoile, 2005; Lapka, 2006; Iseminger, 2013; Anantawan, 2014
3. Modifications, Accommodations, & Adaptations	May, 1961; White, 1982; Atterbury, 1983; Humpal & Dimmick, 1995; Adamek, 2001; Zdzinski, 2001; Hammel, 2004; O'Brien-Vance, 2004; Pontiff, 2004; Mixon, 2005; Fitzgerald, 2006; Lapka, 2006; McCord & Fitzgerald, 2006; Scott, 2007; Fidyk, 2011; Gerrity, Hourigan, & Horton, 2012; Whipple & VanWeelden, 2012; Iseminger, 2013; Moore, 2013; Perlmutter, 2014

4. Paraprofessionals and Music Therapists	Chadwick & Clark, 1980; Bernstorf, 2001; Patterson, 2003; Pontiff, 2004; Lapka, 2006; McCord & Watts, 2006; Montgomery & Martinson, 2006; Patterson, 2006, Moore, 2013
5. Teacher Perceptions	Thompson, 1982; Gfeller, Darrow, & Hedden, 1990; Frisque, Niebur, & Humphreys, 1994; Scruggs & Mastropieri, 1996; Wilson & McCrary, 1996; Darrow, 1999; Adamek, 2001; Scott, Jelison, & Chappel, 2007; Hourigan, 2009; Hammel & Gerrity, 2012; Whipple & VanWeelden, 2012; Randall, 2013
6. Technology	Humpal & Dimmick, 1995; McCord, 2001; Fidyk, 2010; Criswell, 2011
7. Legal Aspects	Gilbert & Asmus, 1981; Thompson, 1982; White, 1982; Atterbury, 1983; Wilson & McCrary, 1996; Darrow & Armstrong, 1999; Damer, 2001; Pontiff, 2004; McCord & Watts, 2006; Walter, 2006; White, 2006; Hahn, 2010

## APPENDIX D

### Full list of survey open ended responses

#### **Q-13 Please describe the nature of the material covered in these classes: (College Classes)**

Mostly dealt with how to accommodate and assimilate into the band program. What we could do for the student and where they would most likely be successful.
Class was called "Educating the Diverse Population," which included teaching students with special needs, gifted & talented students, as well as students from different cultures and backgrounds
SPED - survey of strategies for students with disabilities.
We discussed integration into inclusion classes, and we had to create a case study based on any students with special needs. I discussed a trumpet student with ADD that I was helping.
General Special Education, assisting struggling readers
Management, techniques
Overview of all special needs and laws
Intro to Sped, Special Ed in the Music Classroom, Abnormal Psy. Covered different types of disabilities/behaviors. How to integrate students in to the music classroom. How to bring music in to their lives. Teaching techniques.
Accommodations for students with disabilities - at the most basic level.
Description of types of specials needs and educational effects
Basically how to accommodate students with special needs
Different types of disabilities and their accommodations.
It was about differentiation and understanding the developmental needs of certain students and how to relate music to where they could understand and cultivate a love for it.
General course required to complete CA Clear Credential. Did not pertain specifically to music. General overview of special education including descriptions of common disabilities (ADD/ADHD, autism spectrum disorders, etc.), understanding and using IEPs, 504 plans.
It was a long time ago - but I vaguely remember the descriptions of various conditions (ADHD, Autism, etc.) There were no discussions on teaching strategies that I can remember.
Junior level special education in schools class. The class covered legislation and the application of the legislation (i.e. 504 plans, IEPs, etc.). It also covered special needs conditions and teaching techniques that tend to help special needs children be successful.
general educational classifications, differentiation, strategies for different types of learners



Not Applicable
Beginning band or string lessons (small group) and rehearsals.
It was not an education based class it was in the psych department.
Information about the different behaviors and how to manage the students appropriately in the classroom.
General special education overview, music specific application to special education.

**Q 15- Please describe the nature of the material covered in these classes: (In- Service)**

Basic special needs training and in-service, covering most disabilities and some information on IEP and 504s.
N/A
Unfortunately, I have yet to do this.
Too many to describe!
Regulations
My school has the LTD (Language Learning Disabled) population so we have diverse professional development.
Description of types of specials needs and educational effects
Again how to accommodate and modify for students with special needs
Differentiation.
Mostly about differentiation for both students who are behind the norm and ahead of the norm for their age level.
n/a
working with challenging behaviors, the conflict cycle,
items typically covered in book I of virtually any beginning instrumental method book.
Brainstorm about the specific students and how we can help them as learners in the classroom.
General overview to special education

**Q 18- Provide an explanation for your response to Question 18 [sic]: (Comfort level working with students with disabilities)**

I do speech therapy with three autistic students and feel like I am comfortable and capable of working with two out of the three in a music setting. Other disabilities and special needs I am not sure of.
I don't see a question for 18. For 17, I'm uncomfortable when I fear a student with anger issues. I'm nervous for the safety of the other students in the class. Don't want any noses broken or teeth knocked out if they decide to throw an instrument out of frustration. Also feel bad when it is not a successful pairing of student with band instrument, frustrating for all involved.
Most of the students that I have taught with special needs/504 plans have been able to participate successfully in band without too many problems or concerns from the student/parent. I said "most of the time" because I have not yet had students with severe special needs or more special cases.
Students with severe disabilities, without supports from a qualified teachers aid, are very hard. Without support, I don't feel like I meet the needs of all students.
I've really a serious lack of professional training in that department.
I do not treat students with disabilities different other than accommodate their unique needs. (error in this question- I assume you mean question 17 not 18).
When there are students with needs that I have not previously encountered, I am not comfortable until I understand more.
I learn by spending extra time with the student and parent, by asking lots of questions.
Most students do not need many adaptations in my band class. With those who do I usually know what I want to do musically I just work with the case manager to make sure delivery methods and expectations are on track. I feel very comfortable working with students with disabilities as this was my topic for my master's thesis.
Accommodations are made with help from the child study team, speech, OT, and classroom teachers.
Certain situations can be out of comfort zone but not often
I had an uncle with special needs growing up and my first job in education was as an aide in a severely handicapped classroom. My son is also an amputee.
I assume question 17? I have found many ways to help these students but still struggle with their skill in the large group setting and finding ways for their paraprofessionals to help if needed.
You just treat them like regular students with their IEP in mind and everything just seems to work out.
I have had students who have been mildly autistic, to a student who currently has MS as well as an eye degeneration disability.
I have good communication with the case carriers of special needs students and work with them to best serve the students in my junior high classes. At the elementary level (I am an itinerant serving 5 elementary schools, one each day of the week), I am not usually provided with the IEP and must ask for them. Communication with the case carrier is average to poor.

I think you mean question 17 - I am comfortable having special needs students in my classes, however I am not always confident that I employ strategies that are effective with them.
There are some situations that are impossible to cover in college that just require your best judgement. It is in these moments where I am not sure the most effective way to manage a situation. While I have not had a major incident, I cannot honestly say that I am comfortable in those types of situations.
I have a varieties of strategies I am comfortable with, and an eager to work with each student's lead teacher and/or 1:1 to do everything possible to make my class a positive experience
I feel comfortable with working with the majority of my special education students. On occasion, I deal with inappropriate mainstreaming.
I assume this is a response to question 17? I feel pretty lost in dealing with students with disabilities. I do my best, but I often feel like I'm not serving those students as well as they need to be.
I feel that I do not get to spend enough time with these children to get to know what makes them tick. Feel like they need 2x as many classes as non-disabled students.
I am given no background on the students and what their accommodation is.

**Q 21- If you have paraprofessional support, what role do they play in your classroom?**

Help students with basic needs. Organizing, staying on task, communicating, etc
one on one aide. I basically call the shots. If things don't go well aide will step in with extra advice to get them on track or remove them from my room.
Monitoring Austistic students
They provide individual assistance such as repeating and customizing directions, help with students that have physical limitations and manage and assistance with bathroom breaks.
Keep students calm
An aide is assigned one on one to assist with the student's outbursts
Help the student navigate the rehearsal and with the music if lost. Very important that they are in true class from beginning band to be able to read the music.
They supervised the student to insure that he didn't wander or touch things that were off limits.
I have a student with autism who has an one-on-one aid with him at all times. She helps him to pay attention and participate in a positive manner. However, she is not trained in music so her support is limited.
It differs, depending on the student. Some appear to be little more than observers. One who is working with a girl with multiple issues (including blindness) is practically giving the girl private lessons in a practice room (fortunately, she is trained in music)
Special education teachers are available for consultations.
assisting in the creation and implementation of specialized materials, pre- and re-teaching, assisting student with focus and attention,
There is one for one of my students, but he doesn't come with him to band.
Varies, depending on the child. Anything from merely keeping the child organized and in correct playing position to physically helping child to perform a passage.
Very limited, will sit and read

**Q 26- Indicate how the special education staff (including the occupational or physical therapists, music therapists, and speech pathologists) assisted you in making modifications or adaptations for your students**

Assistance is only offered if I need it.
I do not have any students in my band program that need modifications or adaptations. None with IEP. I meet daily with the speech pathologist because I also work in the speech department.
I will inquire with the special ed staff with my questions/concerns.
None
N/A
I wish the above question had the choice of "at my request only." They help only if I go to them for strategies. They don't offer me help.
They have not. I'm not even sure about who they are, and if we have those resources.
IEPs are provided.
Teachers answer my questions when I ask them.
Only the district visual impairment specialist has helped, with the acquisition of a Limelighter. Help also happens informally by way of chats with building intervention specialists.
I do not have a set amount of time to meet with my sped staff. As a related arts teacher I reach out for support when it is needed. They are very helpful with communicating with parents as they have worked with the students parents in each subject area and have gotten to know the parents more quickly than I. While I do not participate in sped committees I am required to provide progress reports before IEP meetings.
Instrument modifications for a student with CP. And in more ways than can be written in an hour!
Communication with parents
They set the guidelines and I modify them to for in the music program
Provide resources and support type students outside of class.
I'm perfectly able to make the modifications based on the IEP. We don't need the extra person to do a job I'm perfectly capable of figuring out.
The specialists discussed the nature of the disability and the challenges that the student faced. We then created a game plan around it.
They do not assist me, unfortunately.
Our schools do not have a therapist. We only have a school nurse, special education teachers, and special education aides. Parents have provided the most assistance.
breaking assignments into smaller pieces, using alternate paper and fonts, scribing, color coding, etc.
They give me strategies specific to each student.
I've asked the advice of a couple of specialists in the school but haven't gotten much of a response.

Very little. Just a few statements here or there that helped me come up with my own ideas for the child(ren).
They don't even when help is requested.
There are none in my school specifically we just work with their classroom teachers.
They would help if needed

**Q 30- List what assistive technology (I.E.- Braillewriter, Dancing Dots software) or adapted instruments were purchased for your students with disabilities.**

For me, none. Do not know about rest of department.
None
N/A
none
Limelighter/Dancing Dots was provided on loan, family later purchased with financial grant.
None have been needed up to this point.
None
We can usually make the modifications necessary to our equipment already.
When one student took AP Music Theory, we purchased electronic books and Noteflight.



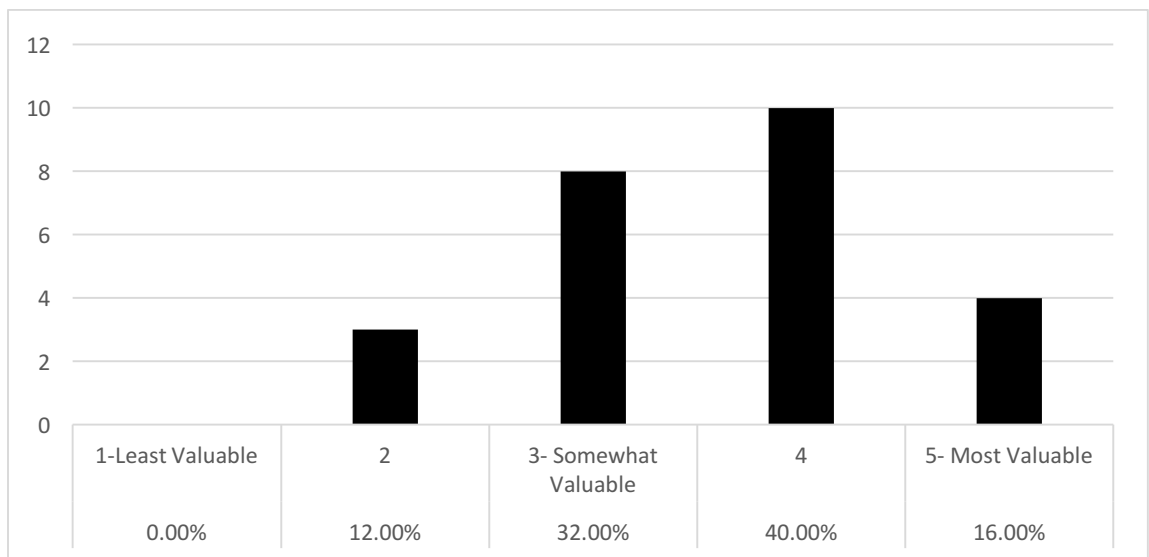
**Q 37- OPTIONAL: Describe your modifications, adaptations, and inclusionary practices for working with the special needs students in your program.**

exercising extreme patience while child melts down or has extreme frustration. Usually the student has some of his/her classmates in my class and they know the special needs students routine and what will help him get back on track, I follow their lead.
I know that in the past I color-coded notes with like fingerings/slide positions for my ADD brass students. To be totally honest, my students with autism usually wound up playing first chair, based solely on merit, aptitude and ability.
Adaptations vary greatly on the needs/expectations of the student. I have 3 students this year with various disabilities. One is fully functioning and is more of a mental strain on my teaching. He believes he is doing everything right so we spend more time working on social interactions and appropriate responses. He believes is playing is perfect so we work comparing, finding areas to work on, and how to improve. Another student requires all notes be written in the music. His father works a great deal with him at home. We use an adapted counting system. We work on blending in to the whole sound of the band and not sticking out. He is great when playing by himself. We are in a debate right now as to whether is a able to perform with a group or if that is beyond his abilities as the music is getting harder with each new year in band. The third student is more than capable of performing, he lacks the focus and discipline. His modifications are more on the organizational side. I provide written items for him otherwise he takes a very long time to write down items. He is allowed to write notes/slide positions in his music but he usually does not have music in class (he has forgotten it at home or in locker). In the past I have also used pairing students with stronger peers so they have a good example to listen to during class. I allow writing in notes and or fingerings. I allow adapted rhythm counting if necessary. I have worked with one on memorizing music and relying just on visual cues.
Pacing, music modification, color coding, enlarging music, German bass bow on violin, removing strings on violin, peer coaching, smaller lesson sizes
Students take tests both written and playing but are graded on their effort and progress not the class rubric. Non classified students are expected to support all students and praise their accomplishments.
Allow to write in notes. Use copier to increase size of the music. Allow for breaks as needed. Preferential seating.
With our current student with MS, we adapt the music, enlarge it and scale it down if needed. With a previous student who liked to click drum sticks together while he wasn't playing, I put paper towels around the shaft of the sticks so he could click the sticks without making noise - we discovered the motion and sudden stop is the reason for his behavior, not the click its self.
preferred seating, alternate paper and fonts, peer partnering, modified materials, differentiation
Color coding Part modification/simplification Buddying with strong students Note taking help (graphic organizers etc) Modified tests and grading Seating arrangements to meet their needs Taking nature of disability into account during the instrument selection process Extra help outside of class
I make sure that the students sit in the front row, in front of me. I do a lot more visual checks

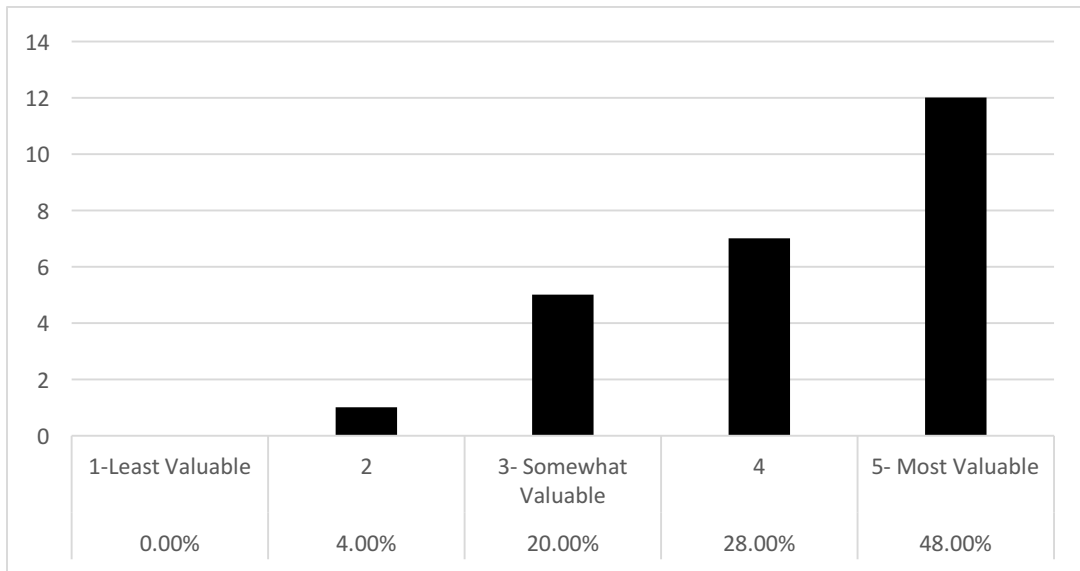
on those students. I give more one-on-one attention to those students when I can in class. I've met with a student after-school who was struggling and used a connection to his favorite video game to get him to sit up straight.
Rewriting music. Changing assessment rubrics. Pictorial representation of notation. Modification to instrument (taping off keys)
My space is modified that students with special needs can feel comfortable. Students with ADHD are allowed to move about the space as needed as long as I know they are still on task.

## APPENDIX E

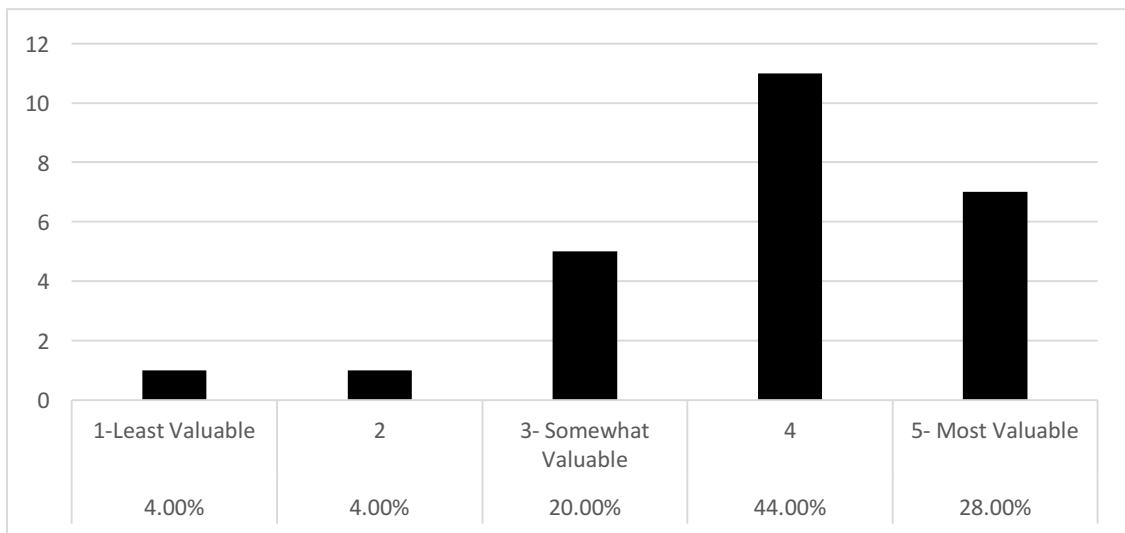
### Types of materials and information that teachers feel would be of most value to them



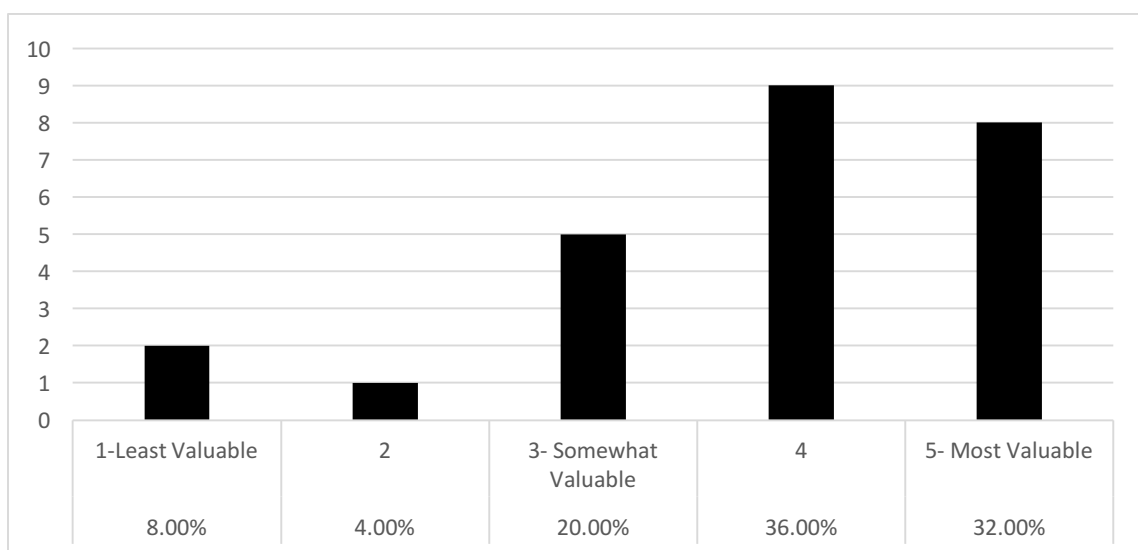
List and definitions of disabilities (learning/physical/emotional)



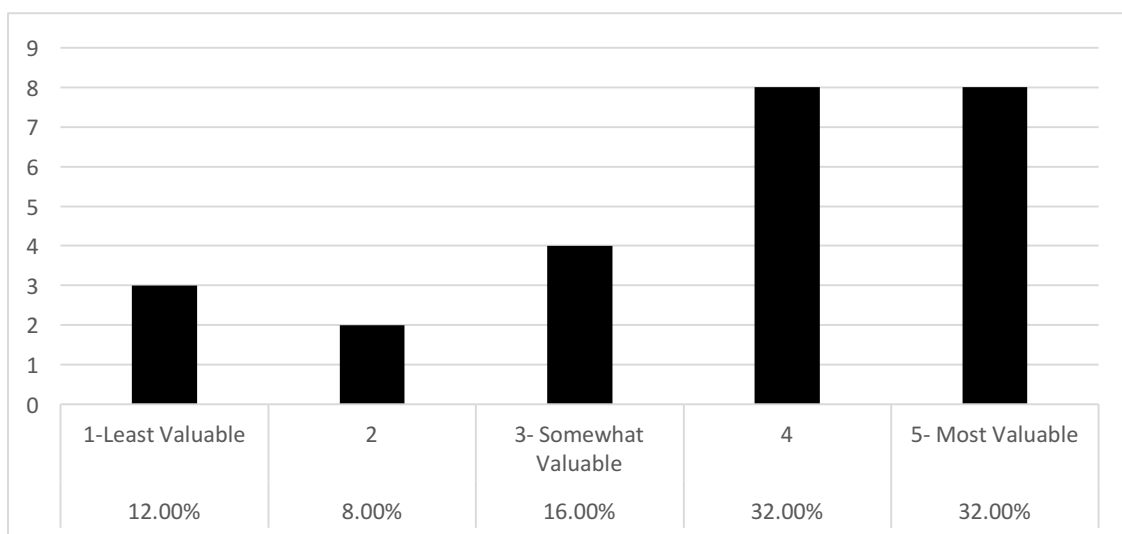
Possible modifications to music notation



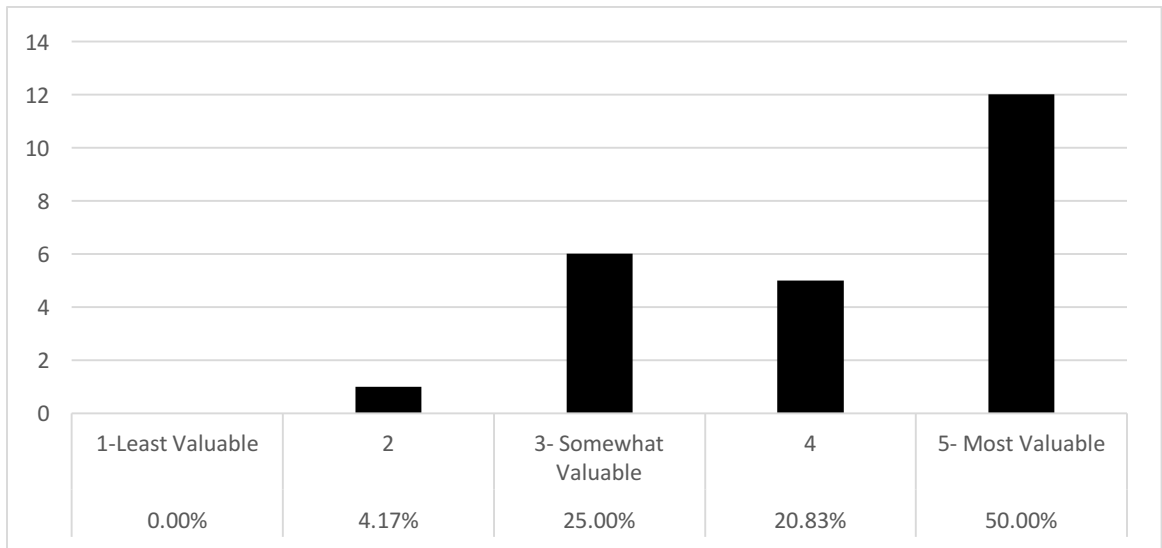
Technology available to assist students with disabilities



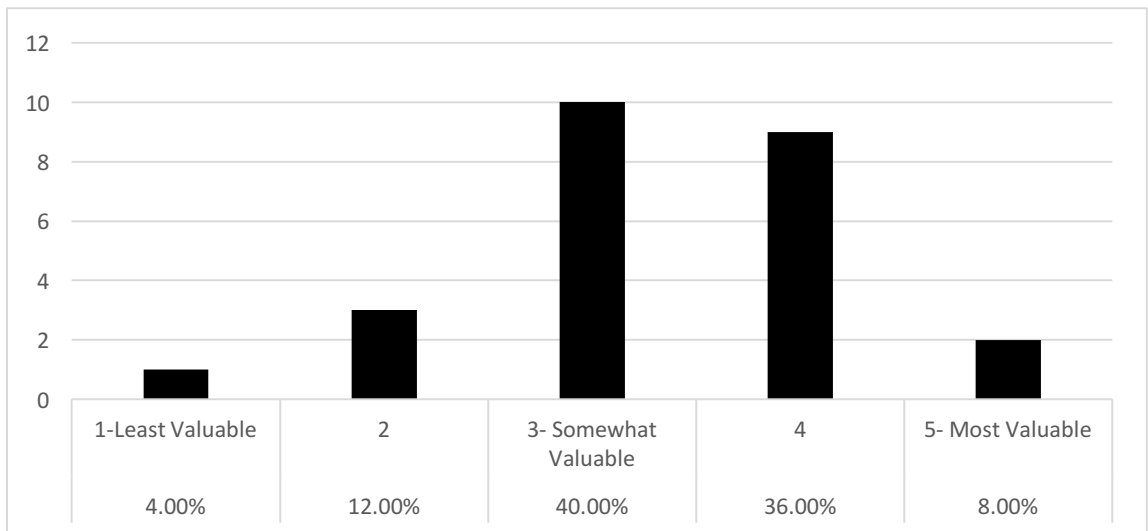
Modified instruments for students with disabilities



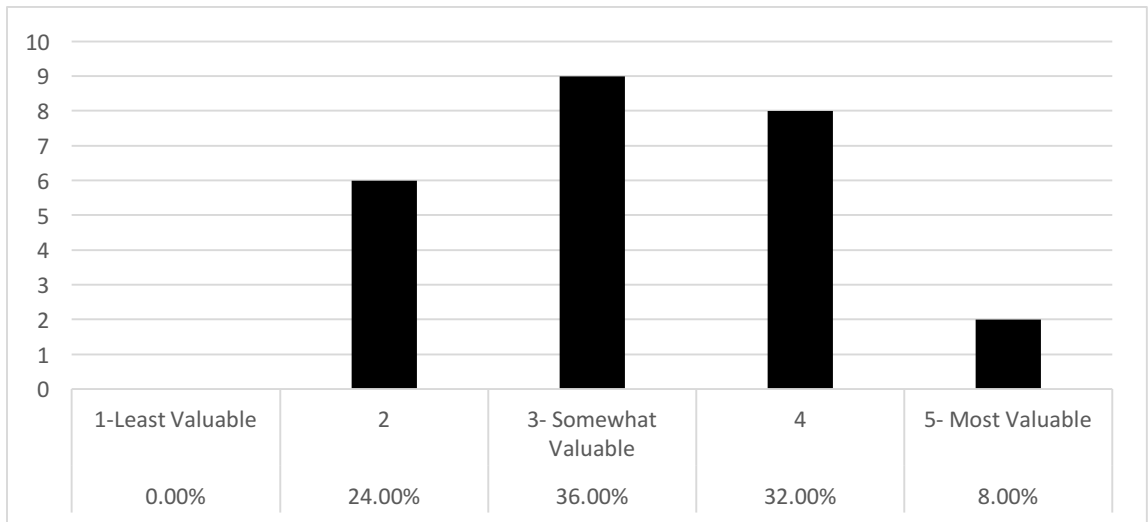
Use of paraprofessionals in the classroom



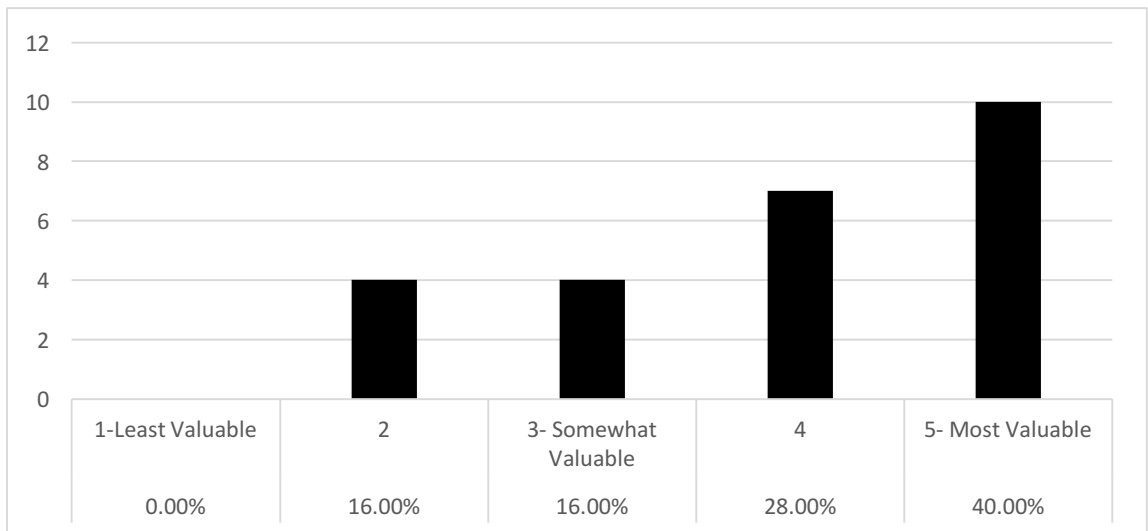
Best practices for working with students with disabilities



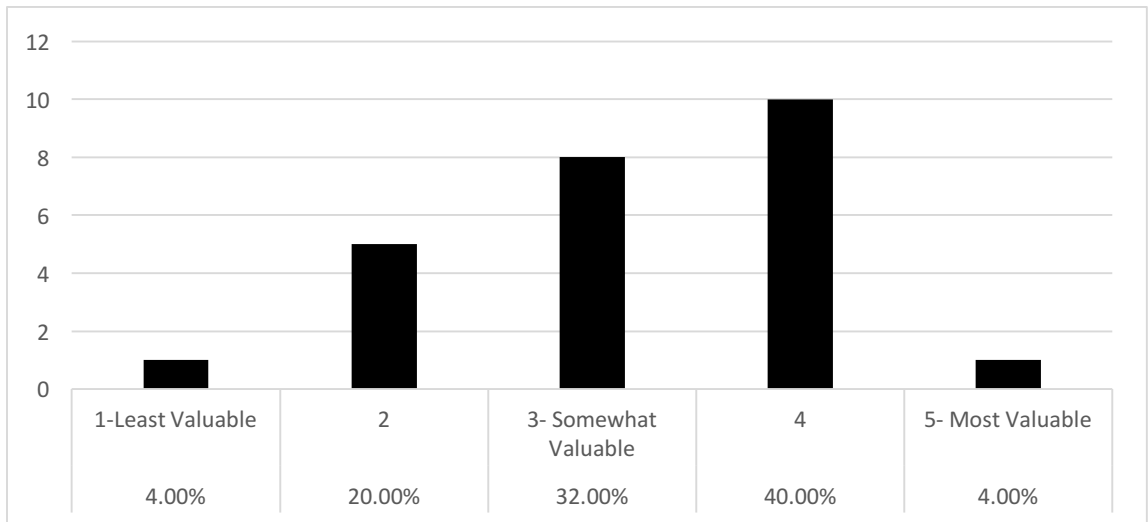
Laws regarding working with students with disabilities



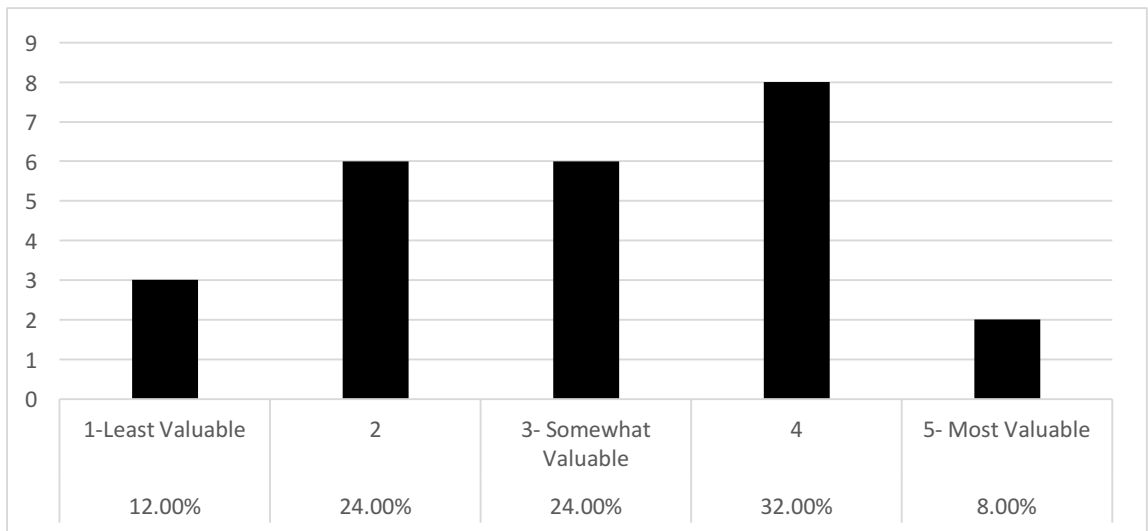
Ways to gain funding/grants for materials needed to work with students with disabilities



Collaboration between music educators and special education teachers

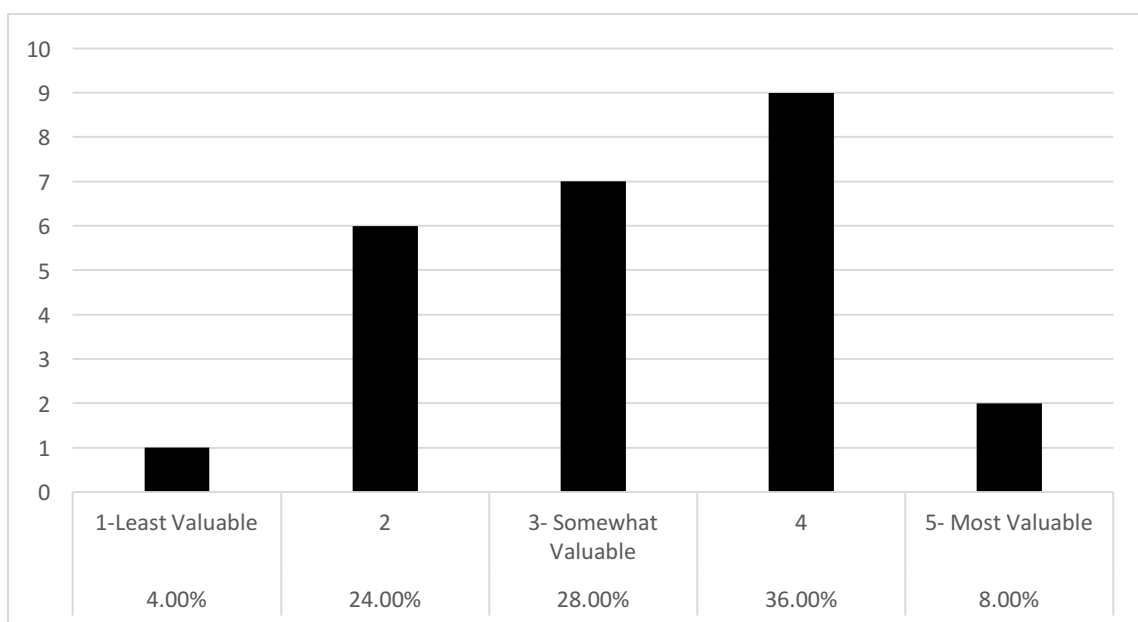


Articles regarding working with students with disabilities



Understanding the IEP process





Assessment practices for students with disabilities

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## **BIOGRAPHY**

Carrie Ann Delaney earned her Bachelors and Masters degrees in Music Education from Queens College in New York. As an undergraduate, Mrs. Delaney performed as principal clarinet with the Undergraduate Wind Ensemble and during her graduate studies, she served as principal flute and assistant conductor of the Graduate and Directors Symphonic Winds, under the direction of Dr. Richard Sang. In addition to performances at Queens, Mrs. Delaney also performed in the orchestra pits of various community theatre companies.

From 2002 - 2006, Mrs. Delaney held the position of elementary band director for the Sayville School District. In addition to her teaching career in Sayville, Mrs. Delaney was the co-chair for the 2006 Suffolk County Music Educators Association All-County Band Festival and taught woodwind lessons privately across Long Island.

In 2006, Mrs. Delaney moved to Virginia to begin conducting studies with Prof. Anthony Maiello and Prof. Mark Camphouse while performing in both the Wind Symphony and Symphonic Bands. Mrs. Delaney joined the adjunct faculty at the George Mason University School of Music in 2008, and currently teaches various undergraduate music classes including: Foundations of Music, Introduction to Classical Music, and Popular Music in America.