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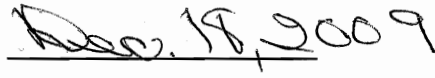
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INCLUSION AND ADAPTATION RESOURCES FOR GENERAL MUSIC TEACHERS

(TITLE)

BY

Judy A. Doughty

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Masters of Music

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

2009

YEAR

I HEREBY RECOMMEND THAT THIS THESIS BE ACCEPTED AS FULFILLING
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INCLUSION AND ADAPTATION RESOURCES
FOR GENERAL MUSIC TEACHERS

JUDY A DOUGHTY
B.A. Eastern Illinois University,

A research project submitted in partial fulfillment of the requirements
for the degree of Masters of Music
in the Department of Music
in the College of Fine Arts
at Eastern Illinois University,
Charleston, Illinois

Fall Term
2009

Abstract

A majority of music teachers are faced with the responsibility to educate students with special needs in the public school system. As the emphasis on special education becomes more and more important in today's society, music teachers are required to meet the needs of all students. The purpose of this study is to provide resources and share ideas from research as a help to in-service music teachers who are experiencing the inclusion of children with special needs into their music classrooms and programs. The study will discuss the increase in the involvement of music teachers with children who have special needs, the laws that regulate inclusion, and the resources for developing and implementing lessons and programs for these students.

Dedication

This work is dedicated to loved ones, family, friends, and professionals in the field who encouraged me, supported me, and helped to keep me focused, to my children who thought I could do anything, and to all teachers past, present, and future who deal with inclusion and severe behavior and love their students anyway.

Acknowledgments

I would like to acknowledge the help and support given by my committee, Dr. Gary Jensen, Dr. Susan Teisher, Dr. Peter Hesterman and Dr. Jonathon Kirk. Dr. Jensen was the Chairman of my committee. He gave me support from day one, always positive, always open to new and different ways of presenting music in the classroom. His unconditional gift of time direction, and input was of great value to me. Dr. Teisher encouraged me, helped me to stay focused, and gave me a role model for my future. Dr. Hesterman's role as teacher and support of me in the past will be remembered. Dr Kirk was the graduate coordinator for this project and helped to oversee the study program for which I am thankful.

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Chapter One

Third grade students are entering a classroom. A few of the twenty two students catch the teacher's eye and instantly stand out. Joseph wheels into the classroom in his sophisticated wheelchair. Sally strolls in with hearing aids. Johnny has been labeled with attention deficit disorder and bursts into the classroom. Julie who has been diagnosed with autism enters shyly. The classroom is not a special education room and more shockingly the teacher is not a special educator. The classroom is music class and the teacher is a music teacher preparing to teach a third grade class.

This scenario is a common occurrence across America in public school systems. Music teachers have more and more exceptional children entering their classrooms (Atterbury, 1986). A wide range of disabilities come and go through the music classroom doors and music teachers need more specific training, more research based resources, and more special education awareness in order to meet this growing challenge in the music classrooms (Atterbury, 1986; Yelkin, Diker, & Coskun, 2009).

Need for the Study

The music teacher not only has to be able to teach the curriculum for the student's grade level, but also has to know how to make accommodations and modifications for specific disabilities such as the ones described above. For instance, if the music teacher is following a baseline standard, "learn to play an instrument alone and an instrument with others," there should be accommodations for the students with disabilities (MENC, 1994).

The purpose of this study is to provide resources and share ideas from research as a help to in-service music teachers who are experiencing the inclusion of the children with special needs into their music classrooms and programs. The study will discuss the increase in the involvement of music teachers with children who have special needs, laws that regulate inclusion, and resources for developing and implementing lessons and programs for these students.

At the World Conference on Educational Sciences (2009), music teachers indicated that information about children with special needs and the resources available to aid them are insufficient. Music teachers reported, according to the study, "Classroom Teachers' Styles of Use and Development of Materials for Inclusive Education" that there is a lack of knowledge of instructional materials and methods and inadequacy in use. This at times affected their sense of efficacy (Yelkin, Diker, & Coskun, 2009).

Teachers will adapt and effectively teach through greater knowledge of need and better resources. "Mainstreaming: Music Educators' Participation and Professional Needs", a study by Gilbert and Asmus (1981), documents the growing need through a survey which indicated that 63% of the teachers questioned are involved with students who have disabilities. O'Donoghue and Chalmers report in "How Teachers Manage Their Work in Inclusive Classrooms", that, "By 1993 there were, world-wide, over 200 million children with intellectual disabilities" (1999, p. 889). "Mainstreaming: Music Educators' Participation and Professional Needs" concluded that teachers must develop new strategies, adaptations, and pedagogy (Gilbert & Asmus, 1981).

The significance of providing a quality music education for students with special needs has increasingly gained importance since the Individuals with Disabilities Act of 1976 (IDEA). The 2004 reauthorization of IDEA included the stipulation “that to the maximum extent appropriate, children with disabilities are educated with children who are not disabled” (Individuals with Disabilities Education Act, 2004). This concept of including students with special needs in regular education and specifically music classrooms, when appropriate, will be referred to by this author as “inclusion”.

Inclusion in the music classroom has been, and will be a part of a growing movement to educate children with varying abilities in the same classroom. The majority of music classes in the public school systems are not designated as special education music classes and in accordance, most music classes are taught by music teachers, not special educators. As a consequence of IDEA (2004), inclusion is increasing the number of students with special learning needs that are being placed in music classes. In fact, music class is often the first place that parents and special educators look to include a child with moderate to severe disabilities in the regular curriculum (Atterbury, 1986).

Yelkin, Diker, and Coskun (2009) define inclusion as, “Equality of opportunity and normalization. . . In this sense, inclusion which has its roots from the principle of equality of opportunity and normalization is defined as the process of unifying children who are disabled with otherwise normal educational and social development” (p. 1). United Nations Education, Scientific and Cultural Programme (UNESCP) defines inclusive education as meaning:

. . . the school provides good education to all pupils irrespective of their varying abilities. All children will be treated with respect and ensured equal opportunities to learn together. Inclusive education is an on-going process. Teachers must work actively and deliberately to reach its goals. (UNESCO, 2007)

According to Atterbury (1986), included in classrooms are many different types of learners and since Public Law 94–142 was passed in 1975, children with special needs are included. PL 94–142 is a public law passed in 1975 by Congress titled the Education for all Handicapped Children’s Act which later became the Individuals with Disabilities Education Act (IDEA). Public Law 94–142 was designed to give children with disabilities a free and appropriate public education in every state and locality. There were four major purposes to this law:

- Improve access to education for children with disabilities across the nation.
- Improve how children with disabilities were identified and educated.
- Provide due process protections for children and their families.
- Authorize financial incentives to enable states and communities to comply with the law. (PL 94–142 retrieved <http://www.ed.gov/policy/speced/leg/idea/history.pdf>).

There are specific laws that are written to protect the educational rights of students with special needs. These laws began with *Brown v. Board of Education* which

was the basis for many civil rights laws concerning education. Chief Justice Warren delivered the opinion of the court which included the following:

Today, education is perhaps the most important function of state and local governments. Compulsory school attendance laws and the great expenditures for education both demonstrate our recognition of the importance of education to our democratic society...It is the very foundation of good citizenship. Today it is a principal instrument in awakening the child to cultural values, in preparing him for later professional training, and in helping him adjust normally to his environment. In these days, it is doubtful that any child may reasonably be expected to succeed in life if he is denied the opportunity of an education. Such an opportunity, where the state has undertaken to provide it, is a right which must be made available to all on equal terms. (*Brown v. Board of Education*, 347 U.S.483 (1954) (USSC+))

Brown v. Board of Education was followed by *PARC v. Pennsylvania* (1971) for free public programming education and training which furthered the cause of children with special needs. This law stated that “. . . placement in a public school class is preferable to placement in a special public school class” (*PARC v. Pennsylvania*, 334 F.Supp.1257 (E.D.PA 1972)).

Public Law 94–142, Education of All Handicapped Children Act (1975) was the first law passed by Congress that specifically addressed the educational rights and needs of students with disabilities. This is where the Individual Education Plan (IEP) was mandated to be followed by teachers, administration, and schools. This law has been

reenacted three times; the most recent reauthorization was in 2004. Music teachers, whether facilitating general music, chorus, or band -- are challenged to accommodate and make adaptations for students who have an Independent Educational Plan (IEP).

An IEP is comprised of different parts, all are essential for the document to be proper and correct for the law. Sobol (2008) in *An Attitude and Approach for Teaching Music to Special Learners* reveals every IEP must have statements of present levels of educational performance. This is a description of the skills the child has in all areas of strengths, and concerns, and how the progress of the student within the general education curriculum is affected. Included within this assessment are academics, life skills, physical functioning, social and behavioral skills which together provide a baseline of performance (Hagedorn, 2004; Sobel, 2008).

IEPs should also include statements of measurable annual goals. These goals specify what the student is expected to learn within the coming year (Hagedorn, 2004). Goals include academic as well as functional skills; so IEPs must also contain measurable short-term objectives for children who are eligible for alternate assessments. This is important to the music teacher because these goals are expected to be followed within all environments (Hagedorn, 2004).

An explanation of how progress will be measured is an important part of an IEP as well. According to Hagedorn in, "Including Special Learners: Providing Meaningful Participation in the Music Class", Individual Education Plans must contain a description of special education services (Hagedorn, 2004). It includes all differentiated instruction

(adaptations) and related services (speech or occupational therapy) the student will receive to help them progress to their educational goals. The amount of time the student will receive services and setting is decided and stated in this section by the IEP team.

In 1994, the U.S. Department of Education's Office of Special Education Programs issued policy guidelines stating that school districts cannot use the lack of adequate personnel or resources as an excuse for failing to make a free and appropriate education available in the least restrictive environment to students with disabilities. Consequently the main reason for the next portion of the IEP, the statement of participation in the general education program is to address the "continuum of placements" (IDEA, 1994).

In developing the Individual Education Program (IEP) for a child with disabilities, IDEA requires the IEP team to consider placement in the regular education classroom as the starting point in determining the appropriate placement for the child (Adamek & Darrow, 2005). Determining if and how the student will participate within the general education with non-disabled children must be explained with a rationale.

When the appropriate determination of the "least restrictive environment" is made by the IEP team they may not use funding or staffing issues to keep these students from regular classrooms. Least restrictive environment is defined by Alice Hammel in "Inclusion Strategies that Work", as "students should be placed in classes where they will be successful with the least amount of modifications and adaptations" (Hammel, 2002, p. 30). The law requires that these determinations be carried out within every environment.

Therefore when students with disabilities enter the music classroom, it is imperative that the educator is aware of the student's statement of participation (Adamek & Darrow, 2005).

The intention of these requirements is to carry out the objective of IDEA, which is to educate as many students with disabilities, meeting their "unique needs," as is possible in the regular education classroom (Adamek & Darrow, 2005). Specifically, the law ensures that to the maximum extent appropriate, children with disabilities are educated with children who are not disabled (Individuals with Disabilities Education Act, 2004). The projected dates, frequency, environment, and duration of services must be explained within the IEP's statement of length and duration of services (Hagedorn, 2004).

The final section of the IEP is the statement of transition. This includes descriptions and goals of the student's postsecondary programs. The IEP's effectiveness in the music classroom is directly connected to the resources the educator accesses and the practices of the school culture (Atterberry, 1990).

Accommodating students with special needs in the music classroom.

An accommodation is a term frequently used in special education. The definition of accommodations according to the website www.specialconnections.ku.edu reads, ". . . changes in the way a student accesses learning, without changing the actual standards a student is working toward" (<http://www.ku.edu/acs/documentation/docs/cgiwrap.shtml>, 2009). This can mean changing a lesson plan, changing the way a classroom is set up, or changing the way a student is assessed. Categories of accommodations are:

- Changes in presentation
- Response setting
- Timing/scheduling

A student who needs accommodations within the presentation of material has a defined inability to visually decode standard print because of a physical, sensory or cognitive disability. A student with this need may require larger print or more detailed verbal instruction. The music educator may choose to incorporate these changes within the presentation to the whole class or may choose to do it on an individual basis or with the help of a paraprofessional (Bernstorff, 2001; Hagedorn, 2001).

Response accommodations will allow the student to have alternate ways of recording required work. Students could solve or organize their work using a computer or a voice recording device. It may include adjusting criteria for assessments and for assigning grades (Hagedorn, 2001). For example, a student that is visually impaired would not be required to learn to sight sing in chorus, or a nonverbal child with autism would probably not be expected to sing with the class.

While these accommodations in the examples given would naturally be assumed and initiated by almost every music educator, many of the same educators will not be so accommodating to a student with less obvious disabilities. Music educators must be made aware of and educated about the limitations of both the abilities and disabilities of the children with special needs in their classrooms and programs so that they will have

the appropriate expectations for those students (Atterbury, 1990; Darrow, 2007; Hagedorn, 2001).

The student who needs timing/scheduling accommodations might require more time to learn how to make transitions (moving from one activity to another), to play a piece, or may need a longer time to complete a test (Hammel, 2002). Since most music classes last only thirty minutes, the music educator may have difficulties in this area. Setting accommodations change the location where the instruction is given or the conditions of the setting is modified or adapted. For example, the student may need to go in the hall to take a test or may need to be moved in close proximity to a teacher to help with behavior or focus (Hammel, 2002).

Gfeller and Heddon surveyed teachers in Iowa. The survey included teacher attitude toward inclusion-based training, administrative assistance and “the extent to which music educators perceive mainstreaming as successful” (Atterbury, 1990, p. 11). Atterbury gives facts from this study:

Most of the music educators responding had little or no training in ways to teach handicapped children. The teachers reported little administrative assistance and little involvement in the placement of exceptional children in the music classes. These music educators also reported lack of preparation time to individualize lessons or materials for handicapped students. . . The researchers found a slight positive correlation between the perceived success in mainstreaming and administrative support. (Atterbury, 1990, p. 11)

Using accommodations can be complex. The objective is to find a sense of balance that gives students equivalent access to learning without weakening the content, and instructional accommodations which will increase the students' access to the general curriculum. When decisions about accommodations are made, it should be individualized; it is vital that each member of the student's IEP team be informed about the accommodation, including the accommodations that should be included in the music classroom.

Accommodations also come with major concerns as it relates to time needed for planning, or disruptions within the classroom (Stainback & Stainback, 1992). Most music teachers are heavily scheduled already and many music teaching jobs require knowing curriculum for several grade levels. A majority of teachers have a working knowledge of curriculum for K-12. Some teachers of music are required to teach band, chorus and general music (Atterbury, 1990). Atterbury writes:

According to a recent survey conducted in MENC's Southern Division the average general music educator teaches 717 students each week, but several teach over 1,000! Constantly changing classes and enormous numbers of students certainly make it difficult to consider individual learning differences. (1986, p. 34)

Stainback and Stainback (1992) refer to the lack of training music teachers receive in making special need adaptations or the lack of experiences with new strategies that can hinder the accommodation of students with disabilities (p. 102). While Darrow states that, ". . . major concerns voiced by music educators relate to lack of time to gather

information and plan for students with disabilities, lack of support from administrators and difficulty with classroom management” (Darrow, 2009, p. 29).

What does MENC say?

The MENC website describes the National Association for Music Education as:

MENC: The National Association for Music Education, among the world's largest arts education organizations, marked its centennial in 2007 as the only association that addresses all aspects of music education. Through membership of more than 75,000 active, retired, and pre-service music teachers, and with 60,000 honor students and supporters, MENC serves millions of students nationwide through activities at all teaching levels, from preschool to graduate school. Since 1907, MENC has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. MENC's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

The National Standards represent the first comprehensive set of educational standards for K-12 arts instruction. MENC has since published more than 20 documents in instructional techniques for helping students accomplish the Standards, dealing with such issues as staffing, scheduling, equipment, technology, and assessment (www.menc.org, 2009).

Recommendations of the Music Educators National Conference, April 1994, which were developed under the direction of the MENC National Executive Board, Paul R. Lehman, Project Director, state, “The Music Educators National Conference (MENC) believes that every student at every level, PreK-12, should have access to a balanced, comprehensive, and sequential program of instruction in music and the other arts, in school, taught by qualified teachers” (MENC, 1994).

Most educators consider inclusion to be ethical and necessary. However, it is difficult to implement adaptations because of so many variables. MENC has provided numerous articles, books and online resources. The MENC website reports, “MENC offers more than 100 books, videos, and compact discs, as well as two general-interest magazines on music education and four more closely targeted journals”. Members of MENC have been given access to SAGE, a leading online source of journals in special education. This was in order for educators to peruse research sources and strategies for those students with disabilities.

In a rationale for Music Education, MENC states, “Music opens avenues of success for students who may have problems in other areas of the curriculum” (1994). Music education contributes to important developmental goals. MENC claims that music instruction can help:

- Improve spatial temporal reasoning,
- Enhance abstract reasoning skills,
- Develop the eye- hand coordination needed to learn to write,

- Define listening skills,
- Improve communication skills.

The following is from a book copyrighted and distributed by MENC, *Music Makes the Difference*. Although this is not speaking particularly of students with special needs, it is advocating music as a medium to meet needs in education.

As we look around us in the present, we see connections between music education and changes in students that offer direct and immediate benefits . . . for teachers, a way of teaching. When important ideas, information, and way of thinking can be approached through the strategies and structures provided by music, learning can be reinforced. (MENC, 1991)

Music educators can join others in adapting the learning environment of their classrooms by changing teaching strategies, accommodating the student within the environment, and developing teaching styles that include students with special-needs (Adamek & Darrow, 2005).

Pertinent courses available in Illinois State Universities

Training is necessary in order to improve the relationship between knowledge and the use of adaptations (Henry, 1999). Music teachers will better facilitate if there is an understanding of the expectations when making adaptations and a greater awareness of the laws regulating practice. Music educators are going to encounter this somewhat overwhelming task when they graduate. How are colleges preparing the new instructors?

State universities in Illinois, which train students to become music educators, have different course requirements.

Eastern Illinois University in Charleston requires music education majors to take one special education class, however, it is not a class designed specifically for music education. This class is described in the catalog as SPE 3500, The Education of Individuals with Exceptional Needs: Access to the General Curriculum. According to the catalog:

This course examines the exceptional learning needs of individuals across and enhancing their access to the general curriculum. The Individualized Education Program, its purpose, components, and relationship to the design of instruction are discussed. Strategies that support learning in the general and expanded curriculum to meet learning needs in the range of instructional environments are provided. This course has an independent performance activity component (EIU, 2009).

The University of Illinois has the following designated class, MUS 439 titled Music and the Special Learner as the one class for students with disabilities. According to the U of I catalog the class is listed as following:

Introduction to the role of music in the education of the special learner, including the history and major issues of special education, consideration of characteristics of exceptional students, and development/adaptation of curricular and instructional approaches designed to guide the musical development of the special learner (U of I Catalog, 2009).

Western and Northern Illinois Universities also have one three hour class which the graduates of these universities must complete. Western's course is MUS 334 titled Music for the Exceptional Child. The catalog states:

Developmental music experiences for the exceptional child in mainstreamed music classes. Emphasis on the psychology, identification, and methods of instruction and arranging of music for exceptional learners. Field experiences and teaching experiences (WIU Catalog, 2009).

This class will be beneficial for the new teacher because it has an addition of field experiences and a practicum.

The course Northern Illinois University requires music education majors to take is TLSE 457 titled, Systems for Integrating the Exceptional Student in the Regular Classroom. The descriptions for this three- hour course is:

Designed to provide pre-service and in-service secondary and vocational educators information and skills necessary to accommodate exceptional students placed in regular school settings. Establishment and implementation of Individual Educational Programs and other concerns encompassed under the Individuals with Disabilities Education Improvement Act of 2004 (Public Law 108-446) and the Regulations of Section 504 of the Rehabilitation Act of 1973. Does not count toward a degree program in special education (NIU Catalog, 2009).

Illinois State University's music education requirement for special education courses is not listed in the catalog as a course an undergraduate has to take, but there was

a class offered, MUS – 371 Music for the Exceptional Child. The description in the catalog is:

Trends in Music Education for exceptional children. Techniques and materials for a functional program of singing, playing, listening, and creative activities.

Note: Presently there are no sections being offered for this course. Please contact your advisor for more information about when this course will be offered again (ISU Catalog 2009).

Mus-397.05, Teaching Art & Music to the Handicapped Child is listed in the ISU catalog, however no course description was available and there were no sections being offered for this course.

Reviewing the requirements of five Illinois Universities, four mandate future music teachers to take at least one, three hour, special education course for the completion of their certificate. The amount of available training in special education for music teachers in a university setting, leads to a greater understanding of those teachers who feel ill-equipped to be a facilitator for students with special needs. Gfeller, Darrow, and Heddon (1990) surveyed teachers in Iowa. The survey included teacher attitude toward inclusion based training. Atterbury (1990) quotes the following fact from this study: “Most of the music educators responding had little or no training in ways to teach handicapped children” (p. 11).

In light of all the laws and requirements for adaptations for students with disabilities, many journal articles indicate music educators do not feel adequately

prepared. According to studies in this research, the curriculum in college classrooms has not been adequate to prepare the music educator for the children with special needs in their inclusive classrooms and programs (Adamek & Darrow, 2005; Atterbury, 1990; Frisque, Neibur, & Humphery, 1990; Gfeller, Darrow, & Heddon 1990; Gilbert & Asmus, 1981; Henry, 1999). With this inconsistent level of preparation in under graduate programs, where can practicing music teachers go for information on accommodations or adaptations for students with special needs?

In-service music teachers, who are experiencing inclusion, need resources and ideas from research-based studies as a help for adaptations in the classroom. Due to the increase in the involvement of music teachers with children who have special needs, the teacher must have access to training, particularly the laws that regulate inclusion, implementing lessons and programs, and available resources for use in the inclusive classroom.

Chapter Two

Literature Review

The literature related to music education for children with special needs is divided into three primary categories in this chapter. The first category includes research into how the laws regulating inclusion and adaptations apply to the general music educator. The next category of interest offers insights into the challenges and preparedness of music teachers who are experiencing a greater percentage of students with special needs in general music classrooms. The third category provides literature involving adaptations and accommodations to use in the classroom for students with disabilities.

Laws Regulating Inclusion and Adaptations

Music Educators are responsible for teaching students with special needs who have been included in the general music classroom. This responsibility carries an additional requirement of being aware of the special rights and privileges afforded those children with a categorized disability. According to Sobol (2008) in *An Aptitude and Approach for Teaching Music to Special Learners*, before laws to protect these children were enacted, students with special needs were “frequently isolated”, as well as ignored by the local schools (p. 105). The legal obligation to educate children with special needs began with the Civil Rights Movement. *Brown v. Board of Education of Topeka, Kansas* (1954) was a case brought before the Supreme Court dealing with racial segregation in public schools. When the justices ruled for the plaintiff, it established the right of Black American children to the same education and educational facilities as other children. It

would prove to have a far greater scope than just racial segregation. *Brown v. Board* was to establish the rights of all children to an equal opportunity for education in our public schools (Atterbury, 1986).

The education of individuals with disabilities was important to the Kennedys because of their sister Rosemary's developmental disability (John F. Kennedy Presidential Library and Museum, 2009). President John F. Kennedy offered funding to public school districts who would accept children with disabilities, according to a speech given by him on February 6, 1962 "Grants for local public school systems to conduct demonstration or experimental projects of limited duration to improve the quality of instruction or meet special educational problems in elementary and secondary schools" (The American Presidency Project, 2009). He went on to say about aid to "Handicapped Children":

Another long-standing national concern has been the provision of specially trained teachers to meet the educational needs of children afflicted with physical and mental disabilities. The existing program providing Federal assistance to higher education institutions and to State education agencies for training teachers and supervisory personnel for mentally retarded children was supplemented last year to provide temporarily for training teachers of the deaf. I recommend broadening the basic program to include assistance for the special training needed to help all our children afflicted with the entire range of physical and mental handicaps. (The American Presidency Project, 2009)

The parents of children with disabilities began a grass roots effort to take control of their children's education. Those parents began to use the fundamental rights affirmed in *Brown v. Board* to establish case law such as *Pennsylvania Association for Retarded Citizens (PARC) v. Commonwealth of Pennsylvania*, which established the right of children with disabilities to a public education.

In 1973, Section 504 of The Rehabilitation Act was an important step in the process of education for those individuals with disabilities. It prohibited discrimination by the Federal government and in Federal programs and/or activities on the basis of disability. It states:

No otherwise qualified with a disability in the United States. . . shall, solely by reason of her or his disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance. (29 U.S.C §794, U.S. Department of Education, 2009)

In 1974, Public Law 94-142 was passed by Congress. This law originally was called The Education for Handicapped Children Act of 1975 and mandated that students with special needs be placed in the, "least restrictive environment" (LRE) depending on the level of disability (Gfeller, Darrow, & Hedden, 1990; Frisque, Humphreys, & Niebur 1994). The law was later renamed Individuals with Disabilities Education Act (IDEA, 1990) and revised and reauthorized as Individuals with Disabilities Education Improvement Act 2004 (IDEA, 2004).

The least restrictive environment (LRE) requirements of part B of the Individuals with Disabilities Act (IDEA, 1997) have been included in their present form since the Education of all Handicapped Children Act of 1975.

To the maximum extent appropriate, children with disabilities, including children in public or private institutions or other care facilities, are educated with children who are not disabled, and that special classes separate educational environment occurs only when the nature or severity of the disability is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily. (IDEA, 1997, p. 30)

According to Adamek and Darrow (2005), IDEA, 2004 established, “Six basic underlying principles for special education services . . . established through this important legislation” (p. 23). These six are listed below:

- Free and Appropriate Public Education (FAPE)
- Nondiscriminatory evaluations for determining services
- Services provided in the “Least Restrictive Environment” (LRE)
- Services must be Individualized (IEP)
- Parental rights of inclusion in the IEP
- Procedural protection for due process (Adamek & Darrow, 2005)

This next section explains some of the principles of IDEA, spending more time on those items that directly concern the music educators. It will also inform the music educator of the importance of understanding these principles when including students with special needs in music classrooms and programs.

IDEA and section 504 of the Rehabilitation Act of 1973 gives students with defined disabilities a right to a “free appropriate public education” or FAPE (ED.gov). The Office for Civil Rights within the United States Department of Education published information in 2007 concerning the meaning of “free” and “appropriate” as concerns the right to a “free appropriate public education” (USDE, 2009).

ED.gov defines a “free” education as, “Recipients of Federal Funds must provide all education and related services free of charge or cost except for fees that are equally imposed on every student” (USDE, 2009). For example, a student that is visually impaired does not have to pay for the special equipment or special assistance that they might require to play in the band but they would be responsible for paying for their own instruments just like the other band members.

An appropriate education may comprise education in regular classes, education in regular classes with the use of related aids and services, or special education and related services in separate classrooms for all or portions of the school day. Special education may include specially designed instruction in classrooms, at home, or in a private or public institution, and may be accompanied by related services such as speech therapy, occupational and physical therapy, psychological counseling, and medical diagnostic services necessary to the child’s education (USDE, 2009).

An appropriate education will include:

- Education services designed to meet the individual education needs of students with disabilities as adequately as the needs of nondisabled students are met;

- The education of each student with a disability with nondisabled, to the maximum extent appropriate to the needs of the student with a disability;
- Evaluation and placement procedures establish to guard against misclassification or inappropriate placement of students, and a periodic reevaluation of students who have been provided special education or related services; and
- Establishment of due process procedures that enable parents and guardians to receive required notices, review their child's records, and challenge identification, evaluation and placement decisions, and that provide for an impartial hearing with the opportunity for participation by parents and representation by counsel, and a review procedure (USDE, 2009).

To be appropriate, education programs for students with disabilities must be designed to meet their individual needs to the same extent that the needs of nondisabled students are met. An appropriate education may include regular or special education and related aids and services to accommodate the unique needs of individuals with disabilities.

The term, IEP stands for Individual Education Plan. Public Law 94-142 (1975) was the first law passed by congress that specifically addressed the educational rights and needs of students with disabilities. This is where the Individual Education Plans (IEP) was first mandated by the federal government to be followed by teachers, administration, and schools. One of the major requirements of IDEA is that every student identified with a disability has an IEP that serves as a guide for the educators as to the special needs of individual students.

The term Individualized Education Program (IEP) means a written statement for each child with a disability that is developed, reviewed and revised in accordance with other provisions in the law (IDEA, 2004, p. 9).

An IEP is comprised of different parts, all are essential for the document to be proper and correct for the law (Sobol, 2008). Every IEP must have statements of present levels of educational performance. This is a description of the skills the child has in all areas of concern and how his progress within the general education curriculum is affected. Included within this are academics, life skills, physical functioning, social and behavioral skills which provide a baseline of performance (Hagedorn, 2004; Sobol, 2008).

IEPs should also include statements of measurable annual goals. These goals specify what the student is expected to learn within the coming year (Hagedorn, 2004). Goals include academic as well as functional skills, so for those children who are eligible for alternate assessments, IEP's must also contain measurable short-term objectives. This is important to the music teacher because these goals are expected to be followed within all environments (Hagedorn, 2004).

An explanation of how progress will be measured is an important part of an IEP as well. Individual Education Plans must contain a description of Special Education services (Hagedorn, 2004). It includes all differentiated instruction (adaptations) and related services (speech or occupational therapy) the student will receive to help them progress to their educational goals. The amount of time the student will receive services and setting is decided by the IEP team in this part.

In developing the Individual Education Program (IEP) for a child with disabilities, IDEA requires the IEP team to consider placement in the regular education classroom as the starting point in determining the appropriate placement for the child (Adamek & Darrow, 2005). Determining if and how the student will participate within the general education with children who are non-disabled must be explained with a rationale. Keeping a student from participating in a music class would have to be explained appropriately (Adamek & Darrow, 2005).

The law requires that these determinations of the IEP be carried out within every environment. Therefore, when students with disabilities enter the music classroom it is imperative that the educator is aware of the provisions and requirements of each student's IEP (Adamek & Darrow, 2005). Violating the provisions and requirements set forth in the IEP is a violation of the civil rights of the student with disabilities (USDE, 2009). MENC strongly suggests that music educators be involved in the IEPs of all students with special needs (MENC, 1994).

Least Restrictive Environment

The IEP determines placement for each child with disabilities. It is mandated by IDEA that the placement be in the "least restrictive environment" that is appropriate (IDEA, 1997). This can be in a regular classroom or a self-contained special education classroom. The least restrictive environment (LRE) requirements of Part B of the Individuals with Disabilities Education Act (IDEA, 1997) have been included in their present form since the Education of All Handicapped Children Act of 1975.

IDEA states that the guiding principle for placement should be “to the maximum extent appropriate, children with disabilities, including children in public or private institutions or other care facilities, are educated with children who are not disabled, and that special classes separate educational environment occurs only when the nature or severity of the disability is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily” (IDEA, 1997, p. 30).

Least restrictive environment is one of the most discussed sections of special education law. Students are to participate with their classmates in the least restrictive environment. This means that they should be placed in classes where they will be successful with the least amount of modifications and adaptations.

(Hammel, 2002, p. 27)

The U.S. Department of Education states that, “Schools receiving Federal Funds must give fair and unbiased evaluations to decide placement in the continuum of services provided within the district” (USDE, 2009). A music educator may be called on to assist. The special educator that is responsible for that evaluation may seek to interview or survey the music educator as to the performance of the student to get an idea of how the placement is working (Adamek & Darrow, 2005). It is important for the music educator to give accurate responses backed up by accurate data (USDE, 2009). This will give the special education professional an accurate picture of how things are working in the classroom so that they can accurately evaluate if the placement and program is beneficial to the success of the student’s educational experience (Adamek & Darrow, 2005).

Due Process.

Due process allows parents or guardians to challenge the evaluation procedures and placement decisions of the school and school district concerning their child (USDE, 2009). The U.S. Department of Education states that parents “must be allowed to examine the student’s records” and that “they must be afforded a patient hearing, with an opportunity for their participation and for representation by counsel” (USDE, 2009/Letter from Office of Civil Rights).

A music educator could be called on by the district or by the counsel for the parents to provide information concerning a particular student or the music program (Zirkel, 2005). For example, a student that uses a wheelchair wishes to join the chorus at their school. The chorus room is in a loft room that is not accessible to students in wheelchairs. Instead of providing wheelchair access to the chorus room or moving the chorus room to a place that is accessible, the school denies the child the right to join the chorus.

The parents of the child could decide to use due process procedures to challenge the school’s decision. The chorus instructor could be called as a witness or be asked to give a deposition. It is important to note that the courts have made it clear that educators have a duty to tell the truth and the whole truth in these hearings. Make sure the information that is provided is accurate and complete (Zirkel, 2005).

Section 504.

The Rehabilitation Act of 1973 requires, under Section 504, the public schools to accommodate students with disabilities even if they are not receiving special education services under IDEA (Special Connections, 2009). Section 504 has a much broader definition of a disability than the Individuals with Disabilities Education Act (Special Connections, 2009). These are examples of who may receive accommodations based on a Section 504 accommodations plan:

- students with communicable diseases;
- students that are temporarily disabled due to accident, other health related problems;
- students with allergies or asthma;
- students who are drug addicts or alcoholics;
- students with environmental illnesses; and
- students with attention difficulties (Special Connections, 2009).

An example of a 504 plan accommodation is a band member that is allowed to carry his or her inhaler with him or her at school or during practice if the student was granted an accommodation by the school, to ensure this student receives his or her free and appropriate education.

The Confusion between Section 504 and IDEA.

Because of the similarities IDEA and Section 504 share, their differences can be confusing (Admek & Darrow, 2005). Section 504 is a civil rights law that protects against discrimination based on disability. IDEA is a federally funded program that requires schools to provide special education and related services to eligible students. As the list mentioned before, Section 504 has a broad definition of disability while IDEA specifically lists disabling conditions to be eligible for services.

Confusion is common in professional practice and in court decisions (Zirkel, 2005). The important thing for music educators to remember is that both laws protect the rights of students. Whether or not the disability is covered under Section 504 or IDEA, the educator is required to make the necessary accommodations for that student. Music educators of students with disabilities are required to make the provisions of both IEPs and 504 plans to meet the standard of “free and appropriate” education.

Challenges and Preparedness of Teachers

For the purpose of this study the literature discussed in this section will cover:

- the growing numbers and varied needs of students with disabilities;
- the preparation and efficacy of teachers who are facing this challenge; and
- the need for successful researched adaptations in school music programs.

Several sources reveal the number of students with disabilities in the United States. The 23rd Annual Report to the Congress (U.S. Department of Education, 2001)

revealed that more than 5.5 million students were identified with learning disabilities. Since 1977 the number of students with learning disabilities participating in federal educational programs has increased 47%. Adamek and Darrow report in the book *Music in Education* that during the 2000-2001 school year over 5.7 million students ages 6 through 21 received services under IDEA (Adamek & Darrow, 2005, p. 1).

Music teachers are faced with growing numbers of children with special needs. The National Center for Education Statistics (2000) reported that 30.5% of special education students spent 80% or more of their time in a regular education classroom compared to 46.4% in 1997/98. Adamek and Darrow (2005) report that:

Currently almost half of students with disabilities are educated in the regular education classroom for at least 80% of the day . . . with students' skills ranging from significantly below average for the age group to significantly above average (p. 9).

The role of the music teacher has changed with the added diversity in the classroom. In one class the teacher might have a student with severe and profound developmental disabilities, a student with a very limited vocabulary, and students with medical disabilities such as attention deficits or bipolar disorder (Adamek & Darrow, 2005). Music teachers are trained to teach music. They are not trained in special education, yet are responsible for creating a learning environment where all children, those with special needs and those without, can experience the joy of music together in the same classroom.

IDEA lists 13 disabilities that grant eligibility to students for services. The U.S Department of Education (2001) lists the disabilities and the number served under IDEA. Students with specific learning disabilities were 50% of the number served and the most prevalent of the groups (U.S Department of Education, 2001).

In the 1990s special education moved from mainstreaming to practicing full inclusion. Presently there is more responsibility and accountability for the achievement of all children (Adamek & Darrow, 2005). In the publication, *Music in Special Education*, Adamek and Darrow (2005) share inclusion principles and practices.

Current educational efforts have evolved from focusing solely on the individual's deficits and deficits in the environment which the student lives and learns, and the interactions between the individual and the environment. There are many basic ideas that provide the foundation for the inclusion movement. Strategies based on these foundation principles continue to develop to strengthen the educational system for student with disabilities. (p. 43)

Adamek and Darrow (2005) maintain that the knowledge of terminology influences principles and practice. One explanation given is the difference in mainstreaming and inclusion. In mainstreaming a student is a visitor and then returns to a class especially for children with special needs. Inclusion means the student is in a regular classroom 100 % of the time. *Music in Special Education* covers both benefits and barriers to successful inclusion (Adamek & Darrow, 2005). Most studies agree

benefits of inclusion are opportunity, exposure, and social improvement (Adamek and Darrow, 2005; Atterberry, 1990; Gfeller, Darrow, & Hedden, 1990).

In *An Attitude and Approach for Teaching Music to Special Learners*, Elise S. Sobel states, “Music educators need to be sure that if a student is mainstreamed into the music program, all accommodations applicable to the program are met for successful inclusion: (2000, p. 9).

The following suggestions are given by Adamek and Darrow (2005) in *Music in Special Education*, for ways the music teacher can be prepared for the diversity challenge:

- Understanding your role in the school, along with the expectations and rationale for teaching students with disabilities in an inclusive music class or a self-contained music class.
- Obtaining information from classroom teachers concerning the needs of specific students with disabilities and appropriate ways to work with the students.
- Adapting instructional methods, expectations, materials, or the environment to support the students’ learning.
- Seeking support from other professionals, including music therapists, classroom teachers, special education teachers, or paraprofessionals to create the best possible music experiences for the students. (p, 10-11)

Gfeller, Darrow, and Hedden (1990) in “Perceived Effectiveness of Mainstreaming in Iowa and Kansas Schools”, consider attitude, instructional support, and teacher preparation when evaluating the success of inclusion. Importance was placed on MENC’s recommendations for the involvement of the educator in the initial placement of the child.

Another suggestion, in the article, “Perceived Effectiveness of Mainstreaming in Iowa and Kansas Schools” found in the *Journal of Research in Music Education* by Gfeller, Darrow, and Hedden (1990), was for the focus to be on aesthetic potential rather than issues that were nonmusical. In a survey taken by these same authors fifty-eight percent of participators in one state were involved in inclusion. The data taken revealed the participation by these teachers in placement or IEPs was limited and thirty-eight percent reported they had experienced no formal training or coursework for preparation (Gfeller, Darrow, & Hedden, 1990).

Studies have shown that teachers believe students with special needs are disruptive in class: that these students slow down the progress of a class; and that making exceptions and adaptations for special needs is difficult (Gfeller, Darrow, & Hedden, 1990; Gilbert & Asmus, 1981). Another issue with teachers is the perception of a lack of support from administration or from institutional policies and procedures (Atterbury, 1986; Cooper, 1999; Darrow, 1999).

Frisque, Niebur, & Humphreys (1994) “Mainstreaming: Practices in Arizona”, conducted a similar study in Arizona. The authors found that inclusion is the only music

placement option for students with special needs in seventy- five percent of schools that participated. The study predicted that the success of inclusion can be influenced by the music educator's efficacy, the perception of their success, and the music educator's perception of their own abilities to adapt the music curriculum and make accommodations for children with special needs (Frisque, Niebur, & Humphreys, 1994).

Adamek and Darrow (2005) make reference to a 1990 amendment that suggests labeling language be omitted. For instance person – first language is preferred rather than label first (p. 25). “Child with development delays” was used rather than “developmentally delayed child” (Adamek & Darrow, 2005, p. 25). The language was changed in PL 94-104. In PL 94–104 (1975) the title of the law used labeling language, “Education of All Handicapped Children Act” of 1975. In 2004 the title was changed to Individuals with Disabilities Act.

The importance of the IEP for the music educators is stressed by McCord and Watts (2006). In McCord and Watts' study, “Collaboration and access for our children: Music educators and special educators together”, the researchers affirm that one of the best sources of information on adaptations and helps is the special educator or the Individual Education Plan of each individual student.

The IEP team develops the document and monitors the student's progress, while ensuring that his or her needs are being met. This team could include the general educator, a special educator, related service personnel, an administrator and parents or guardians . . . Music educators can also be part of the team. (McCord & Watts, 2006, p.27)

McCord and Watts also emphasize planning, administration support, and being a part of the collaboration team as an important part of the IEP process (McCord & Watts, 2006). Due to digital communication, it is easier to share material and needs with the IEP team although confidentiality is primary when discussing students and information. “By collaborating, special educators and music educators can contribute their individual expertise toward this mutual goal” (McCord & Watts, 2006, p.33).

McCord and Watts provide print and media resources, and a list of internet resources. These resources are specifically for the general music education teacher’s knowledge and understanding of Special Education protocol. Especially helpful was a form that could be presented to the special educator asking for recommendations in regards to accommodations for each student. This form is available in Appendix B of this research project. The form has a list of skills or behaviors needed and a place for any suggestions for adaptations (McCord & Watts, 2006).

Preparing for inclusion and adaptation takes an awareness of students with an Individual Education Plan. This allows the teacher to create effective lessons ahead of time preparing for students with special needs in the classroom. Educators have found that in making accommodations for students with special needs the entire class benefits from these proven strategies.

McCord and Watts (2006) affirm that, “Universal Design for Learning represents a shift from thinking about adjustments made for each incoming student with a disability to thinking about varying the materials, methods, assessments, and the curriculum so that they benefit a range of learning styles” (p.30). The article suggests that when educators

develop and prepare materials ahead of time, which encompasses a wide spectrum of learners, it results in best practice and less focus on disabilities (McCord & Watts, 2006).

Nordlund (2006) in "Finding a Systemized Approach to Music Inclusion" contends that solving the problems of inclusion is beyond the scope of one individual. Collaboration with counselors and special education staff is imperative. Norlund states, "We have to be creative and resourceful even after we have found out what to do, for only we can determine how to do what we are supposed to do and translate these ideas into practice in the context of music education" (p.13).

Norlund goes on to encourage the general music educator to "piece information together and fill in the gaps" (p.13). The understanding within this article is that even "intentional searches" will not always be the fix that stressed music teachers feel will solve the perplexity. Norlund writes, "Since inclusion requires individualized planning, instruction and alteration of the environment for each student, a practice considered most desirable and feasible by regular classroom teachers, no one source of information will address the broad spectrum of disabilities and possible accommodations for each disability" (p.13).

"Teachers want their students to succeed, but a one-size-fits-all approach to education simply does not work. How can teachers respond to individual differences?" (<http://www.cast.org/research/udl/index.html>). This quote was taken from the Universal Design of Learning (UDL) website called CAST. Universal Design of Learning has its roots in the American Disabilities Act (504) which specified that architects design buildings that are accessible for all people. The education community determined that

this would be appropriate for education, understanding “that people have different learning styles” but that all need access to the general education curriculum. “The Center for Applied Special Technology (CAST) adopted the idea of universal design and applied it to school curricula” (McCord & Watts, 2006, p. 30).

Examples which exemplify the use of Universal Design for Learning include practical tips of how this principle can be used in the music classroom.

“Universal Design for Learning calls for. . .

Multiple means of representation, to give learners various ways of acquiring information and knowledge,

Multiple means of action and expression, to provide learners alternatives for demonstrating what they know,

Multiple means of engagement, to tap into learners' interests, offer appropriate challenges, and increase motivation” (CAST, n.d.).

One of the needed outcomes of journal articles is access to information about adaptations and techniques to implement. Gilbert and Asmus (1981) in the article “Mainstreaming: Music Educators’ Participation and Professional Needs”, focused a study on how music educators felt about the need for additional knowledge of Individual Education Plans (IEP), Special Education Laws and adaptations. The results indicated a need for information on the laws that regulate inclusion and techniques to permit educators to develop and implement music curricula for students with special needs.

Teachers reported their biggest problems were the lack of knowledgeable in making adjustments for individual differences and having too large a number of children who have disabilities in the classroom (Gilbert & Asmus, 1981).

“Talking with Music Teachers about Inclusion: Perceptions, Opinions and Experiences” is an article by Scott, Jellison, Chappell, and Standridge published by the *Journal of Music Therapy* in the spring of 2007. This article confirms that many of the studies and information about teachers’ attitude toward inclusion is from studies in the 1970s, and 1980s. Darrow (1990) had found in studies that teachers were generally negative. One later study of teachers in a Kansas school district was conducted in 1999.

Scott, Jellison, Chappell and Standridge (2007) report that most studies reveal a positive attitude of music teachers toward inclusion, but less positive when speaking about resources, access to information and time for instruction. The first question asked is “What do teachers perceive to be their level of involvement in the placement process and their access to resources and support?” General music educators were informed 87% of the time but only 38% participated in the IEP process. Teachers cited a lack of communication about the times and a general “un-familiarity with the process” (Scott, Jellison, Chappell, & Standridge, 2007).

The second question was “What do teachers’ perceive to be their degree of involvement with parents and what do they report having learned from parents?” Seventy – six percent of the elementary general music teacher said they had contact with parents mostly when initiated by the teacher. Parental insight was for the most part new

information about the student's disability or the expectations of the child and parent in the inclusionary setting.

“What do teachers perceive to be the effect of inclusion on students with disabilities, on students without disabilities, and on themselves in school as teachers and outside of school?” was the third question asked in the study. Teachers responded that inclusion was a positive experience for all students in both settings. Their general perceptions of outcomes were positive and highly positive except when it came to music performance.

The final question for teachers was “What do teachers consider to be the most important advice for others who are teaching in inclusive music classrooms?” Elementary teachers suggested overwhelmingly that keeping records, identifying, and implementing effective strategies was the most important advice (Scott, Jellison, Chappel, & Standridge, 2007).

Norland in “Finding a Systemized Approach to Music Inclusion” states, “. . . music educators are often expected to fulfill this educational mandate for all students with disabilities in a given school without any assistance. . . Although there is no shortage of literature concerning the inclusive classroom, the disjointedness of information causes confusion for music educators” (Norland, 2006, p.13). Norland goes on to state another problem for teachers, “. . . there is a need for systematic compilation of existing literature on instructional strategies for inclusive music classrooms” (Norland, 2006, p. 13).

Included in this research are many articles about the problems music teachers face with providing accommodations for a wide spectrum of disabilities in the music classroom. Mazur (2004) says:

Most teachers already have the skills necessary to begin successfully including special needs students in their classroom, which are the same skills and strategies essential to being an excellent teacher. However, it is the conscious and consistent use of these skills that provides a successful learning environment for students. Teachers must remember to always use high – quality music, plan their lessons, adapt to all students’ abilities and be willing to ask for help. (p. 10)

Adaptations in Literature

The Individuals with Disabilities Education Act (IDEA) does not specify what adaptations, adjustments, or modifications must be made but it does mandate that students with special needs have individualized learning opportunities. It is important to have knowledge of the special education vocabulary and acronyms (IDEA, IEP, LRE, etc.) and the way these terms are used and understood by special educators.

Most special educators agree on the definition of these terms as stated by Darrow (2007) in “Adaptations in the classroom: Accommodations and modifications: Part I”. Darrow states, “An accommodation is used when the teacher believes that the student can achieve the same level of participation or accomplishment as the rest of the class, but just needs some additional support” (Darrow, 2007, p. 33). In other words an accommodation does not change the content. This could mean that the student needs extra time to

complete a task or the student might need extra instruction or it might mean having a peer to help the student with an assignment (Darrow, 2007, p32).

A modification is used when the student needs help with participation or help in completing an assignment (Darrow, 2002). A modification does change the content. The student might be asked to complete only part of the assignment or be asked to do an alternate activity. If the assignment is playing a certain rhythm, it might involve making the pattern less complex for a student. Darrow calls this the compensatory approach, “as the teacher is modifying the experience to compensate for the student’s disability” (Darrow, 2007, p.32).

Darrow (2007) in “Adaptations in the Classroom: Accommodations and Modifications: Part 1” states:

Adaptations are any adjustment in the environment, instruction, or materials for learning that enhance the student’s performance and allows for at least partial participation. Adaptations should be made for individual students based on their specific strengths as well as their weaknesses. (Darrow, 2007, p. 33)

Adapting instructional strategies and curriculum can occur in the level of participation a student is expected to maintain. Another way of adapting instruction is through input or the method of instruction. Some students have disabilities that require the lesson to be presented through visual cues or through tactile approaches. Adaptations can be made in the way a student is expected to respond to instruction (Darrow, 2007).

Darrow in “Adaptations in the Classroom: Accommodations and Modifications: Part 1” suggests that the level of difficulty, type of problem, or the rules on how a student may approach a task, such as “playing an instrument that has an easy part (egg shakers)” rather than something that requires reading music can be changed for a student (Darrow, 2007, p. 34). Structuring time, size of assignment, or using other goals in a music class for children with disabilities are other ways of making adaptations (Darrow, 2007).

“A Planning Tool for use with Special Learners” written by Victoria Hagedorn states, “Modifications for special-needs students change the outcome of the effort...the child may be participating in music activities but be unable to meet the same requirements as other students” (Hagedorn, 2001, p. 23). Hagedorn offers nine types of adaptations: size, difficulty, input, output, level of support, time, degree of participation, alternate goals, and substitute curriculum (Hagedorn, 2001, p. 23).

Hagedorn uses a system of planning that gives a multilevel instruction profile. For one lesson plan that includes creating an eight-beat ostinato for the A section and recognizing the difference between A and B section; the adaptation might be to assign an instrument to one the child can play, encouraging the student to play whichever section “on which that student can be successful” (Hagedorn, 2001, p. 23). A modification to this for another student with disabilities might be that the student would “play only the metric accent on any instrument the child can manipulate. Allow for hand-over-hand assistance. Play only when prompted” (Hagedorn, 2001, p. 23). This type of lesson planning will aid the teacher in including students regardless of ability levels (Hagedorn, 2001).

“Adaptations in the Classroom: Accommodations and Modifications, Part 2” by Alice–Ann Darrow describes other adaptations that can be made for students with disabilities. The article discusses altering the environment, providing instruments that students can play successfully, and increasing student support (Darrow, 2008). Darrow writes, “Task analyzing involves breaking down a musical behavior into smaller components. Understanding where a student can succeed along the behavioral continuum is the key to adapting instructions” (Darrow, 2008, p. 34).

Articles that give specific adaptations for students with special needs in music can be retrieved from the MENC website and MENC publications. One of the MENC recommended books is *Music Lessons for Children with Special Needs* by T.M. Perry. This book does not provide specific adaptations for special needs; it provides a way of presenting material to develop communication between the teacher and pupil with disabilities. One of the suggestions by this author is to, “build up a library of visual aids to demonstrate graphic communication by means of pattern; signs; symbols; and form”(Perry, 1995, p. 79). The lessons presented here are ideas for best practice.

Journal articles that suggest adaptation for specific disabilities have been retrieved from MENC journals. One of those articles is by Alice–Ann Darrow. Darrow writes that the music classroom can be an environment in which students with behavior disorders might “conform and succeed” (Darrow, 2006, p. 35). Darrow presents some accommodations that are general and approaches the teacher to change any biases felt about students with behavior disorders. “Finally, we often have to adapt our attitudes about teaching students with behavior disorder” (Darrow, 2006, p. 37). It is suggested

that teachers have a new way of thinking and develop positive attitudes toward the outcomes of having students with behavior disorder in music class (Darrow, 2006).

Eugenia Walczyk in “Music Instruction and the Hearing Impaired” gives input into accommodations for the hearing impaired. Walczyk makes the following suggestions:

- Increased interaction between students with special needs and others.
- Use sign language, at times having the entire class sign.
- Use theory.
- Use the keyboard. It cannot be overestimated.
- Use hand motions to help students keep a beat. (Walczyk, 1993, p. 43-44)

Even though it is possible to find articles with best practice suggestions for specific adaptations; only a few lesson plans which detail the way a lesson plan is adapted to individual disabilities were found in this study.

Chapter 3

Resources for Music Educators

This chapter will provide resources for adaptations and accommodations for students with disabilities that might be seen in music classrooms and programs. The busy schedules of music teachers and the number of students that music teachers have make it difficult to be “. . . fully connected to the typical avenues of communication about children with special needs” (Rose, 2005, p. 35). This is especially true when it comes to knowledge of the nature of labeled disabilities and resources that provide information about accommodations and adaptations for labeled and diagnosed disabilities.

Resources will be presented that provide a broad spectrum of help for the in-service music teacher. These resources are the written material, people, and websites that will provide information about the needs of and adaptations for students with special needs in the music classroom. For the purposes of this research, the system of organization in this chapter will be to divide the information into four categories. The first category will present resources that can provide the music educator with specific information regarding the needs of the students with disabilities that are in their classrooms and programs. The next category of discussion will be organizations, journals, and authors that give insight into the disabilities in the music classroom and adaptations that will work for students with disabilities. The third category will be information that is provided by MENC. The last category of this chapter will offer websites that provide adaptations and lesson plans as well as give actual adaptations for some specific disabilities.

Specific Information Regarding the Needs of the Students with Disabilities

In order to provide a meaningful learning experience for students with special needs, music teachers should understand the nature of the disability. One of the best resources is parents. Throughout all the literature and government resources, parents of children with special needs are recognized as one of the first resources to utilize. Articles and mandates of the individualized education program emphasize the importance of including parents in the educational process. Most parents with children with special needs have already gone through the process of gaining information about the disability. Parents will usually have the best knowledge of what adaptations, assessments, and teaching techniques work best with their child. Parents' expertise might vary, but even parents who have limited educational backgrounds can provide insight into their child which the educational professional can use to implement programming.

One special educator gave this example. A parent with a child diagnosed with autism shared this insight with the educator. The child took his mattress to his closet, and goes there when he is upset. The educator used the information to make an accommodation and set up a "time-down" area in a small room with exercise mats.

One of the paramount resources for music teachers seeking sources for adaptations and information about specific disabilities is the special educator. (*Special Connections* .n.d.). Special educators in your school will be aware of the student's special needs. Having received an education in this area will qualify the special education teacher to discuss both disabilities and the adaptations that will be helpful to

students with disabilities. The special educators will also know the information in each student's Individualized Education Program (*Special Connections*. n.d.).

A key personal resource is the paraprofessional who serves in the special education department under the special education teacher. Often paraprofessionals are one-on-one aides for students with an Individualized Education Plan (Stainback & Stainback, 1992). Stainback brings understanding and gives guidance in utilizing these personnel. Even though the music educator may not have a paraprofessional, students with disabilities will often be provided with an aide who accompanies them to class. An inclusive classroom can be complex and a paraprofessional can help with resources, technical expertise, be a morale booster, and be a balance when evaluating (Stainback & Stainback, 1992). Bernstorf (2001) explores the different roles paraprofessionals might take in the inclusive music classroom. There are three major types, which include instructional paraprofessionals, paraprofessionals and aides, and educational interpreters. The instructional paraprofessionals might do some instruction under the guidance and lesson plans of the teacher. The paraprofessional who is an aid might help the students with tasks or help to keep the student motivated, building self confidence in the student. The educational interpreter provides services for students who have impaired hearing. They facilitate communication between teacher and student, usually following the student throughout the day from class to class (p. 37).

Paraprofessionals can serve in different capacities in the music classroom. It is up to the music teacher how this aide is utilized. Bernstorf gives a comprehensive list of ways the paraprofessional can be included. Some of those ways specify information,

optimum location of their student, medication needs, student's pattern of response, input, transportation of student to and from class, prompts, and making modifications (Bernstorff, 2001). Bernstorff writes, "Effective inclusion of paraprofessionals may be a significant factor in creating truly inclusive settings" (2001, p. 40).

Resources are available that will provide insight into the disabilities recognized by IDEA and Section 504. The list of disabilities and definitions provided here is from the Illinois State Board of Education.

Definitions

Attention-Deficit/Hyperactivity Disorder has essential features pertaining to these areas.

- A. Persistent pattern of inattention and/or hyperactivity-impulsivity that is more frequently displayed and is more severe than is typically observed in individuals at comparable level of development.
- B. Some hyperactive-impulsive or inattentive symptoms must have been present before seven years of age.
- C. Some impairment from the symptoms must be present in at least two settings.
- D. There must be clear evidence of interference with developmentally appropriate social, academic or occupational functioning.
- E. The disturbance does not occur exclusively during the course of a Pervasive Developmental Disorder, Schizophrenia, or other Psychotic Disorders and is not better accounted for by another mental disorder.

There are three subtypes of Attention-Deficit/Hyperactivity Disorder.

A. Attention-Deficit/Hyperactivity Disorder Predominantly Inattentive Type:

This subtype is used if six (or more) symptoms of inattention (but fewer than six symptoms of hyperactivity-impulsivity) have persisted for at least six months.

B. Attention-Deficit/Hyperactivity Disorder Predominantly Hyperactive-

Impulsive Type: This subtype should be used if six (or more) symptoms of hyperactivity-impulsivity (but fewer than six of inattention) have persisted for at least six months.

C. Attention-Deficit/Hyperactivity Disorder Combined Type: This subtype should be used if six (or more) symptoms of inattention and six (or more) symptoms of hyperactivity-impulsivity have persisted for at least six months.

(DSM-IV (Text Revision) courtesy of Michigan State University website)

Autism is a developmental disability significantly affecting verbal and nonverbal communication and social interaction, generally evident before age three, which adversely affects a child's educational performance. (A child who manifests the characteristics of autism after age 3 could be diagnosed as having autism if the other criteria of this section are satisfied.) Other characteristics often associated with autism are engagement in repetitive activities and stereotyped movements, resistance to environmental change or change in daily routines, and unusual responses to sensory experiences. The term does not apply if a child's educational performance is adversely

affected primarily because the child has an emotional disturbance. (Illinois State Board of Education, ISBE)

Child with a disability in general means a child with mental retardation, hearing impairments (including deafness), speech or language impairments, visual impairments (including blindness), serious emotional disturbance (referred to in this title as 'emotional disturbance'), orthopedic impairments, autism, traumatic brain injury, other health impairments, or specific learning disabilities; and who, by reason thereof, needs special education and related services. (Public Law 108-446 Dec. 3, 2004)

Cognitive Disability means significantly sub average general intellectual functioning, existing concurrently with deficits in adaptive behavior and manifested during the developmental period, which adversely affects a child's educational performance. (ISBE)

Deaf-Blindness means concomitant hearing and visual impairments, the combination of which causes such severe communication and other developmental and educational needs that they cannot be accommodated in special education programs solely for children with deafness or children with blindness. (ISBE)

Deafness means a hearing impairment that is so severe that the child is impaired in processing linguistic information through hearing, with or without amplification that adversely affects a child's educational performance. (ISBE)

Emotional Disability (includes schizophrenia but does not apply to children who are socially maladjusted, unless it is determined that they have an emotional disturbance) In

order to determine they have an emotional disturbance, a condition exhibiting one or more of the following will be exhibited.

- An inability to learn that cannot be explained by intellectual, sensory, or health factors;
- An inability to build or maintain satisfactory interpersonal relationships with peers and teachers;
- Inappropriate types of behavior or feelings under normal circumstances;
- A general pervasive mood of anxiety or unhappiness or depression; or
- A tendency to develop physical symptoms or fears associated with personal or school problems. (ISBE)

Hearing impairments means impairment in hearing, whether permanent or fluctuating, that adversely affects a child's educational performance but that is not included under the definition of deafness. (ISBE)

Multiple Disabilities means concomitant impairments (such as mental retardation-blindness, mental retardation-orthopedic impairment, etc.), the combination of which causes such severe educational needs that they cannot be accommodated in special education programs solely for one of the impairments. The term does not include deaf-blindness. (ISBE)

Orthopedic Impairment means a severe orthopedic impairment that adversely affects a child's educational performance. The term includes impairments caused by congenital anomaly (e.g., clubfoot, absence of some member, etc.) impairments caused by disease

(e.g., Poliomyelitis, bone tuberculosis, etc.), and impairments from other causes (e.g., cerebral palsy, amputations, and fractures or burns that cause contractures). (ISBE)

Other Health Impairment means having limited strength, vitality or alertness, including a heightened sensitivity to environmental stimuli, that results in limited alertness with respect to the educational environment that

- Is due to chronic or acute health problems such as asthma, attention deficit disorder or attention deficit hyperactivity disorder, diabetes, epilepsy, a heart condition, hemophilia, lead poisoning, leukemia, nephritis, rheumatic fever, or sickle cell anemia; and
- Adversely affects a child's educational performance. (ISBE)

Specific Learning Disabilities means a disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, that may manifest itself in an imperfect ability to listen, think, speak, read, write, spell, or do mathematical calculation, including such conditions as perceptual disabilities, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia. The term does not include learning problems that are primarily the result of visual, hearing or motor disabilities, of mental retardation, of emotional disturbance, or of environmental, cultural, or economic disadvantage. [105 ILCS 5/14-1.03(a)] (ISBE)

Speech or Language Impairment means a communication disorder, such as stuttering, impaired articulation, language impairment or a voice impairment that adversely affects a child's educational performance. (ISBE)

Traumatic Brain Injury means an acquired injury to the brain caused by an external physical force, resulting in total or partial functional disability or psychosocial impairment, or both, that adversely affects a child's educational performance. The term applies to open or closed head injuries resulting in impairments in one or more areas, such as cognition; language; memory; attention; reasoning; abstract thinking; judgment; problem-solving; sensory, perceptual, and motor abilities; psychosocial behavior; psychosocial functions; information processing; and speech. The term does not apply to brain injuries that are congenital or degenerative or to brain injuries induced by birth trauma. (ISBE)

Visual Impairment means impairment in vision that even with correction, adversely affects a child's educational performance. The term includes both partial sight and blindness. (ISBE)

There are many other sources on the web and in the library for this information. ed.gov, specialconnections.edu, and the DSM IV, are three other highly recommended sources.

Organizations, Journals, and Books That Give Insight

Music in Special Education.

Music in Special Education written by Mary S. Adamek and Alice-Ann Darrow is an excellent resource. The authors, Adamek and Darrow (2005), state, "*Music in Special Education* explains essential features of special education that are important for interdisciplinary communication and effective teaching" (Adamek & Darrow, p. vii).

The reader is given history of special education in music, important terminology, in-depth characteristics of students with specific disabilities and adaptations that work in a music classroom setting. Music teachers and those who are preparing to be music teachers will find this resource answers questions throughout the fields of disabilities and adaptations, which meet the needs of students with disabilities.

Clarity in the organization of *Music in Special Education* simplifies finding the material. There is an overview of each chapter, chapter summary, key points from the chapter, and references for further research. Another important feature in the organization of this resource is the amount of information for each disability. The authors give the known causes, the characteristics, cognitive skills, educational implications, and adaptations.

The following examples are taken from Chapter 9, “Students with Communication Disabilities: Autism and Other Autism Spectrum Disorders (ASD), and Speech and Language Disorders.” This chapter was chosen because the rate of children diagnosed with autism is increasing by over 10% each year. This list of characteristics from the Autism Society of America is given by the authors of *Music in Special Education*.

- Difficulty with communication and expressing needs; may point, use gestures, or use other nonverbal forms of communication such as pictures or icons;
- Repeating words or phrases, echolalia;
- Unresponsive to verbal cues or directions; may appear to be deaf due to unresponsiveness;

- Difficulty interacting with peers; minimal spontaneous socialization;
- Oversensitivity or under sensitivity to stimuli or to pain;
- Resistance to change; insistence on routine;
- Minimal direct eye contact;
- Odd or unusual play, particularly sustained play or attachment to objects

(Adamek & Darrow, 2005, p.183).

Adamek and Darrow (2005) suggest using the Picture Exchange Communication System that teaches students to use pictures and symbols to enhance communication. The music teacher can use pictures to help students with autism participate in the music classroom. Suggestions for possible pictures, words, or letter boards that can be pointed to when giving directions or asking questions are in this list by Adamek and Darrow (2005).

- Yes or No
- Icon to represent music, or a picture of the music room
- Pictures or drawings of instruments used in music
- Pictures or drawings of props used in music
- Names of favorite songs sung in music
- Iconic representation of note values, such as for whole note, half note, quarter note, eighth note
- Pictures related to the schedule or order of events in music, such as “hello song or opening song,” “movement time,” “play instruments,” or “sing songs”
- Picture or name of peer buddy in music
- Picture or name of music teacher or music therapist

- Functional signs used for directions such as “stop,” “play,” “dance”

Additional Strategies/Teacher Behaviors to Promote Students Success, along with the Picture Exchange Communication System, are given by Adamek and Darrow (2005) as possible helps for teachers within the music classroom. These are the strategies listed.

1. Structure lessons to include a blend of auditory, visual, and experiential/hands-on activities.
2. Have high expectations for students.
3. Use age appropriate activities that meet the current functioning level of the students.
4. Be flexible.
5. Develop relationships with students through active interactions.
6. Provide consistency along with a structured and predictable approach.
7. Maintain a positive attitude about working with students with special needs.
8. Work collaboratively with special education teachers, regular education teachers, music educators, music therapists, parents, and other specialists on the team; an aspect of critical importance for the students' success.
9. Provide frequent feedback to students to let them know how they are doing.
10. Patience, humor and warmth are personal characteristics that can help in relationship building as well as getting through a difficult day.

This book offers suggestions for in-depth strategies through musical therapy. A music teacher is not a special educator or a music therapist; however, a music teacher can receive help in meeting needs of their students with disabilities.

Along with the numerous strategies given in *Music in Special Education*, Appendix 2 of the book lists terms and definitions. Appendix 3 suggests several other resources. Adamek and Darrow provide insight through case studies and examples and are thorough in their research and presentation.

Spotlight on Making Music with Special Learners

Spotlight on Making Music with Special Learners is a book that has selected articles from various State MEA Journals. The introduction states, “One thread that runs consistently through the articles is how all children learn in different ways and that the strategies typically used to teach special learners will help all the students in your class” (MENC, 2007, p.1). The advantage of this book is that there are 32 articles in one place which are helpful to the music educator experiencing inclusion.

The article entitled, “Music Education for the Deaf and Hearing-Handicapped”, gives information about the philosophy of teaching music to the deaf and the factors of assessment which include the degree of hearing loss and language abilities. Modifications in this article include modifying the way teachers think of music and the way they define music. “A profoundly deaf eight-year old may think of music as a social activity of unison signing or playing rhythmic games with classmates” (2007, p. 11).

One of the articles is by Ruth Ann Debrot (2000), “Differentiating Instruction in the Music Classroom”. This article will be helpful to music teachers as it gives some guidelines for all students with special needs.

- Find information about each student.

- Become familiar with particular disabilities and avoid preconceptions of what students can or cannot do.
- Keep and organize the classroom.
- Keep directions simple and direct.
- Establish lesson routines, such as a beginning song and an ending song.
- Prepare simple visual charts for musical concepts.
- Use color to help highlight key concepts.
- Present material in different ways so that students have time to absorb concepts.

Debrot (2000) believes “the most important principle for lesson preparation is that materials are presented in as many modes as possible” (p. 12).

“Evaluating Special Learners” by Susan C. Gardstrom (2001) provides alternatives to traditional grading. The evaluation of students with special needs can be a motivating factor for the student to excel rather than be defeated. These are the alternatives suggested by Gardstrom:

1. Group grading.
2. Project options.
3. Extra credit.
4. Test options.
5. Contract agreements.
6. Credit grades.

Some traditional methods may be used along with the alternatives to further allow success for a student with special needs. These three traditional examples can be used:

1. Pass-fail.
2. Task mastery.
3. Progress chart.

Gardstrom states that “the evaluation of students with special needs may be a complicated process . . . as music specialists, it is our responsibility not only to engage special needs students in meaningful active and receptive musical experiences, but to devise and implement a credible and equitable system to track and report their progress” (2001, p. 21–22).

“Proactive Steps to Inclusion Placements in Music Classrooms in Order to make Decisions about Inclusion” was written by Victoria S. Hagedorn (2002). The article urges teachers to be acquainted with inclusion placement procedures and to be an advocate for themselves as well as the student with special needs. Placements are not always appropriate so the music teacher should be proactive in the decision making. Included in this article is a rubric which Hagedorn adapted from Coleman (1996, p.153) and Gladfelter (1996, p. 195). When used, the rubric might help the music teacher with placement and with understanding which accommodations or modifications need to be instituted.

“Inclusion Strategies that Work” by Alice M. Hammel stresses strategies that have been recommended through research.

- Know your students
- Know your special education faculty
- Know your special education staff members
- Know your administration
- Know how to advocate for the least restrictive environment
- Know your instructional methods and materials and how to adapt them for special learners
- Know the physical arrangement of your classroom and how to adapt it for special learners
- Know how and when to ask for help
- Know your classroom management style and how to adapt it for special learners (2002)

Spotlight on Making Music with Special Learners is a quick way of obtaining several effective articles about inclusion and adaptations (MENC 2007).

An Attitude and Approach for Teaching Music to Special Learners

An Attitude and Approach for Teaching Music to Special Learners by Elise S. Sobol is a book that comes with a CD published in partnership with MENC. The CD contains all the figures used in the book and most are in color as Sobel uses color in the lesson implementation. Many aspects of inclusion in the music classroom are covered in *An Attitude and Approach for Teaching Music to Special Learners*. Basics of inclusion are listed along with ideas for implementing best practices.

Sobol is practical and shares materials, ideas for presenting concepts, and information based on best practice for caring for the whole. This book is a valuable resource for all music educators. One of the priceless sources which Sobol gives is a list of books which are highly usable in teaching, and summaries of the books so that the teacher can easily understand how the book can be used. The list is given in Appendix A of this project. Sobol, is positive, has a wealth of experience and is exceptionally knowledgeable about methods and outcomes of accommodations.

Help in understanding basics of “best practice”.

Sobol lists the ABC’s of vocal and instrumental adaptations.

Vocal adaptation

- A. Use songs with limited range
- B. Use songs with lots of repetition
- C. Use songs that can be easily memorized.

Instrumental adaptations

- A. Use tactile aids for string and wind instruments
- B. Use visual aids for keyboard identification.
- C. Use color-coding for percussion: high-middle-low. (Sobol, 2008, p. 1-2)

Other principles that are covered in the basics are classroom setup, classroom management, and classroom discipline. Some educational practices for music teachers

who have students with special needs in the general music classroom are listed along with ideas from the author.

Musical reading process.

Sobol uses the stop light to develop a musical reading process. When used upside down, it can be used with the “Green – Red Song” to study high and low melodic pitches. Later, the yellow light can be used to add a middle tone. Sobol used different sizes of bongo drums to train the ear in order to develop the ability to distinguish between low and high and, later, other intervals on the keyboards. The stoplight can also be used to communicate classroom management. These signals are based on the way we speak.

Please stand up: low, low, high = red, red, green.

Please sit down: high, high, low = green, green, red.

Please get in line: high, high, middle, low = green, green, yellow, red.

Closure can be brought to class by saying,

Good job: high, low = green, red.

Introduction to Rhythmic Notation.

Show a visual illustration of a conceptual way to introduce the reading and decoding skills of rhythmic notation. In the book *An Attitude and Approach for Teaching Music to Special Learners*, Sobel uses, along with a story, illustrations that show the

relationships between music and math with a consistent use of the red, yellow, green color applications. (The CD that comes with the book has illustrations of all the applications given by the author).

The rhythm of a song is the heartbeat of the music. For special learners, this can be described by doing a motor activity: stop (whole note), stand up (half note), walk (quarter notes), and jog (eighth notes). A descriptive story can follow like this:

In the Beginning there was only One sound (figures are provided in the book) All sounds lived in this One sound. There was so much sound in this One sound that the whole note had to divide. When a whole note divides it grows a stem. When a half note divides it gets colored in. When a quarter note divides it grows a flag. Two flags join together with a beam, and so forth (figures given in the book and on the CD). (Sobol, 2008, p. 42)

Rhythm drills consistently use green and red notes, this time to signify fast and slow rhythms (figures provided in the book). Link song syllables to rhythmic pulse in learning choral works and for identification of repertoire in games such as “Name That Tune” (figures are provided in the book). The music teacher can demonstrate a train moving from slow to high speed through the correlation of rhythm. To keep consistent relevance to these ideas, the teacher can compare formations that birds fly in the sky with formations of marching bands on the football field, and so on. (Sobol, 2008, p. 42)

Success for students of all challenges and learning styles.

When the special music educator can present his musical concepts in a multisensory mode that combines *auditory, tactile, visual, and kinesthetic feedback*, he or she reaches learners of all capabilities. The musical/rhythmic intelligence activates whole brain learning. It serves to link our humanity to science, math, language arts, history, social studies, physical education, business, art, dance, drama, and theater, building a bridge for success to students of all challenges and learning styles. (Sobol, 2008, p. 50)

Effective teaching strategies across the disabilities.

The strategies that are found here are said to work across the spectrum. For example, Sobol lists the “AEIOU’s” of teaching special learners.

A – Assurance

E – Esteem

I – Interaction

O – Opportunity

U – Understanding (Sobol, 2008, p.1).

It is recommended that for all categories of disabilities, the music educator have four components in an effective music lesson:

- Modeling;
- Introducing new information in small steps;

- Multimodal and multisensory presentation (Music teacher should present a single concept in a variety of ways. A lesson should use audio-visual-tactile-kinesthetic techniques for maximum student understanding);
- Clues to facilitate recall. (Sobol, 2008, p. 23)

One of the helpful features of this book is this list of strategies across the disabilities.

Instructional strategies used for teaching students with learning disabilities.

- Use highly structured activities with clear expectations.
- Communicate in short sentences using a simple vocabulary.
- Pace the class so that children are neither left behind nor bored.
- Provide immediate feedback and positive reinforcement.
- Recognize appropriate behavior by providing immediate praise.
- Recognize inappropriate behavior by giving constructive suggestions on appropriate behavior.
- Establish rules and consequences for inappropriate behaviors.
- Model positive attitudes by what you want your students to become. (Sobol, 2008, p. 24)

Instructional strategies for students with behavioral disabilities.

- Maintain structure and standard routines in all aspects of the class.
- If change in routine is necessary, give students considerations and alert them to the change. Post the change, speak to the classroom teacher ahead of time

to help prepare the student for change, give the student reinforcements for being flexible.

- Consider ways to modify the environment to minimize distractions. When an activity is finished with one instrument, collect the instrument, put it away, then take out the next instrument.
- Give specific and immediate feedback to maintain positive reinforcement. Acknowledge students' needs at all times. Enlist the help of the students within the class to maintain classroom decorum.
- Have classroom rules clearly posted for easy reference. Be consistent and have a designated place in the room for a student who might need to take a constructive break from an activity. (Sobol, 2008, p. 24)

Instructional strategies for students with autism and developmental disabilities (a wide spectrum of cognitive abilities).

- Teach through modeling and imitation. Understand that a student with autism learns best by moving and doing.
- Use visual prompts to initiate behavior.
- Use timers constructively (in consultation with student's Functional Behavior Assessment-FBA).
- Plan for generalization (for example, every exit sign means the same thing).

- Maintain behavior with reinforcements (in consultation with special education team).
- Use token economy and point system.
- Use systematic attention and approval.
- Use planned ignoring where necessary to maintain classroom management.
- Build self-concept through praise for even the smallest accomplishments.
(Sobol, 2008, p. 25)

Instructional strategies for students with attention deficit disorder with or without hyperactivity.

- Teach and consistently reinforce social skills.
- Mediate asking questions.
- Define and redefine expectations.
- Assess understanding of content.
- Define and redefine appropriateness and inappropriateness.
- Make connection explicitly clear.
- Take nothing for granted.
- Enforce the positive.

- Define benefits of completing a task.
- Use lots of rehearsals to embed information into short-term memory.
- Clearly indicate on music score clues to recall rehearsal information.
- Establish support through creative seating to enhance student security.
- Post rehearsal plan.
- Repeat expectations that are realistic each session.
- Teach repertoire that enhances character development and self-esteem.
- Include twenty-first-century relevance.
- Be informed if a student receives medication to help boost his capacity to regulate impulsive responses. Plan student participation accordingly.
- Follow Classroom and Performance Program structure strictly so that students with attention deficits know the sequence “first,” “then.” (Sobol, 2008, p. 25-26)

Instructional strategies for students with physical, orthopedic, or other health impairments.

- Make sure class matches requirements from student’s IEP.
- Design lessons that build reduced or limited strength.
- Build motor skills (through consultation with goals of assigned occupational and physical therapists).

- Enhance accessibility to and inside classroom or performance space.
- Make the environment safe and secure with intercom access to call for assistance in case of health alert.
- Look at what students can do and adapt musical instruments with materials such as Velcro to hold a triangle on wrist, to enhance student's ability to play.
- Use universal precautions for protection against infection. (Sobol, 2008, p. 26)

Instructional strategies for students with speech, language, and communication disorders.

- With consultation with a speech therapist, use techniques to immediately assess their input, processing, and output in your music program.
- Use alternate means of communication such as a communication board and devices for effective responses.
- Use a microphone to build verbal response.
- Use lots of movement activities including signing to build cognitive understanding of music concepts and expression of language arts.
- Use teacher prompt to initiate response.
- Limit response choice for building strong communication.
- Model learning behaviors for building blocks of communication. (Sobol, 2008, p. 27)

Instructional strategies for students with hearing impairments.

- Stand or seat student near the sound source.
- Use an FM amplifier for students with moderate hearing loss.

- Select instrument appropriate to range of hearing.
- Use visual strategies.
- Use signing.
- Use movement for the music.
- Use Windows Media Player, which dramatizes sound through artistic rhythm and design.
- Use instruments for feeling rhythmic vibrations.
- Use a keyboard that lights to the touch to match melody and harmony. (Sobol, 2008, p. 27)

Instructional strategies for students with visual impairments.

- Enlarge print.
- Use contrasting colors, like white on black.
- Use music technology/transcriptions software.
- Use a Braille printer.
- Use tactile props.
- Use audio enhancement for visual directions.
- Use sequential learning to enhance memory.
- Record parts of lessons on tape.
- Create safety in space and place. (Sobol, 2008, p. 27-28)

Instructional strategies for students with emotional difficulties.

- Maintain a pace conducive to kind respect.
- Champion challenge with role models.
- Use a wide spectrum of sound repertoire to develop optimum student expression.
- Ask individual student his or her specific needs.
- Implement Glasser's (1998) choice theory to interweave a student's physical and psychological needs of belonging, gaining power, having fun, and being free in the classroom.
- Make time for exploration and improvisation. (Sobol, 2008, p. 28)

Overall, if a music teacher does not have the proper modifications to implement the requirements of the student's IEP, the teacher should ask the immediate supervisor for direction and assistance. Each school district is responsible for being in legal complication with the obligation to serve the educational needs of every student. (idea.ed.gov)

Awareness and knowledge of inclusion and adaptations vary and often lead to misconceptions and practices that are not consistent.

Mainstreaming Exceptional Learners in Music

Mainstreaming Exceptional Learners in Music is a textbook written to be used for candidates seeking a certificate to teach music. The author, Betty W. Atterbury, writes with understanding of the music education classroom.

Atterbury says of mainstreaming:

It is a reality in American education today, and it is here to stay. Its presence adds another variable that must be adequately addressed during the preparation of music teachers . . . to provide adequate instruction for all the students in a class, present and future music educators also need to be able to understand the individual differences of a variety of students designated exceptional and must adapt their instruction in appropriate ways (Atterbury, 1990 p. xiii).

This book stresses understanding the differences in the abilities and disabilities in a wide range of the spectrum within classified disabilities and being a willing learner of making adaptations. Atterbury (1990) asked a question, “How can music educators be better prepared to teach twenty-five normal-achieving, three learning disabled, one physically handicapped, and one hearing impaired child simultaneously?” (p.15). One purpose of this book is to give insight, knowledge, and definitions to “the learning styles of the many types of commonly mainstreamed handicapped children” (Atterbury , 1990, p.15). (One disadvantage of this book is that it was written before 2004 and person - first language was not yet required. Now, the author would say, “children who are handicapped”).

The book is organized to bring ‘best practice’ results. Chapters 2-4 and 6–8 are written to specify tendencies in identified disabilities. Chapters 5 and 10 “are designed to serve as summary points for the preceding descriptions of single exceptionalities” (Atterbury, 1990, p.15). Atterbury starts the chapter with a “fictional narrative of one music teacher’s planning process for classes” (Atterbury , 1990, p.15). The text has great

detail and extensive explanations, and Atterbury brings clarity to the definitions in the discussion. Chapters 5 and 10 take a music teacher through the process of deciding on a lesson plan and then adapting the lesson plan to include several different learners with special needs. Even though this text was written in 1990, this study found this text to bring understanding to the complicated task of providing best practice to a variety of student learning needs.

Atterbury does a superb job of stating case studies that bring understanding to a reality. Stated as one of the purposes of the book is “to provide specific application of methods and materials to music teaching situations” (Atterbury , 1990, p. 15). “The overriding premise of this book is that music educators must adapt instruction in ways that will enable all exceptional students to participate in successful musical experiences” (Atterbury, 1990, p.219).

One adaptation given is concerned with input. A general rule to follow is to try to intensify the input being presented to students. Examples of intensification in color, size, and rate follow. Many teachers may have already used some of these ways of clarifying musical concepts.

Color.

1. Use colored circles or beanbags to illustrate the concept of moveable do and melodic patterns such as sol-mi on a floor staff. Use the same color consistently (for example, blue for mi and red for sol).
2. Use colored chalk to circle and emphasize one measure in a rhythm pattern.

3. Use a colored arrow on a page frame to cue the child as to the verse structure or where to find the word *refrain*.
4. Use colored marking pens on overhead transparencies.

Size.

1. Put rhythm patterns on a large chart.
2. Put melodic notation on large charts with similar phrases directly under each other.
3. Draw phrase contours on charts or on the board.
4. Enlarge part of a page on a photocopier and a transparency.
5. Use a floor staff that children can stand on.

Rate.

1. Slow down your speech when giving more than one direction.
2. Teach difficult or nonsense parts of songs separately and more slowly.
3. End echo-clapping patterns with a beat of rest.
4. Pay particular attention to the tempo of recorded songs.

Atterbury (1990) encourages music teachers to provide a focused and organized lesson plan in order to make available opportunities for musical success for all learners. The example given by Atterbury is from an article in *Music Educators*

Journal by Alice S. Beer. Beer and her coauthors described a series of thirteen steps that could be used in teaching “Five Angels”.

The steps are arranged in increasing order of difficulty and are suggested as a way to teach ascending melodic direction to groups that include mainstreamed learners. The song and the steps are included as an illustration, within the book *Mainstreaming Exceptional Learners in Music*, of one way to provide success in music for many different children (Atterbury, 1990, p. 227).

1. Listen to the song and observe a picture of five angels.
2. Count the angels.
3. Describe the angels’ actions.
4. Listen to the song and point to each angel at the appropriate time.
5. Sing only the repeated phrase.
6. Sing the song, dramatizing the words.
7. Play a triangle on the words, “first, second,” and so on.
8. Indicate with some motion the upward direction of the repeated melodic phrase.
9. Sing the song as five children take turns indicating the direction of the melody at the appropriate time, using a large visual representation of the scale passage.
10. Sing and play the repeated phrase on step bells, resonator bells, xylophone, metallophone, or piano.
11. Determine whether the patterns are alike.

12. Make a visual representation of the part played on the bells.

13. Use the term repeated pattern.

Atterbury states, “All students learn best when there is a clear focus in a lesson and when objectives are clearly articulated to the learners” (Atterbury, 1990, p. 227).

MENC Resources

MENC is one of the primary resources for music educators seeking information on inclusion and adaptations. This author received a majority of articles and books on this subject from resources suggested or published by MENC. A list of books and articles published are made available through MENC along with suggested web sites at the MENC website. Following are the resources and websites recommended by MENC.

Books: <http://www.menc.org/resources/view/menc-books>

- *Music in Special Education*
- *Mainstreaming Exceptional Learners in Music.*
- *The SAGE handbook of special education*
- *Meeting SEN in the curriculum: Music.*
- *Music Therapy in Special Education (2nd edition)*
- *Best Practice: Today's Standards for Teaching and Learning in America's Schools (3rd ed.)*
- *Music for Children and Young People w/ Complex Needs*
- *An Attitude and Approach for Teaching Music to Special Learners, Second Edition*

- *Spotlight on Making Music with Special Learners: Selected Articles from State MEA Journals*

Four of these books were used in this study. *Music in Special Education* written by Adamek & Darrow has been discussed as a resource in this study and found to be informative and helpful to the music educator. *Mainstreaming Exceptional Learners in Music*, written by Betty Atterbury, was also a valuable resource used in this study. This textbook has many suggestions for adaptations and ways of accommodating students with special needs in the music classroom. *An Attitude and Approach for Teaching Music to Special Learners* by Elise Sobol was another important source in this study. Sobol gives instructional strategies specific to an extensive list of various disabilities. One of her lesson plans is included in this research project. Included with the book is a CD that has graphics and handouts to accompany the lesson plans. *Spotlight on Making Music with Special Learners: Selected Articles from State MEA Journals* contains essential input from teachers and authors who are familiar with the process and have experienced inclusion in the classroom. Articles from this book have been reviewed and offered as help to music teachers seeking information.

MENC journal articles.

The following list of journal articles is only representative of the many journal resources provided by MENC.

- *Music Educators Journal* (March 2006). Special Focus on Children with Disabilities.
- *Music Educators Journal* (January 2001). Special Focus: Inclusion.

- *Spotlight: Making Music with Special Learners: Selected articles from state MEA journals.*
- *Teaching Music*, December 2004, Volume 12, No. 3. Special Focus on Teaching Special Learners.

Spotlight: Making Music with Special Learners: Selected articles from state MEA Journals is a book that was reviewed in this study. This book offers many resources about inclusion, accommodations, and adaptations. This book provides several articles in one place and will save music teachers time and effort in finding one article at a time.

Other articles from this MENC list of suggestions have been used in this study. These articles can be retrieved by going to the MENC website, signing in, and clicking on Journals.

MENC online resources.

- Council for Exceptional Children <http://www.cec.sped.org/>
- Autism: www.autism-society.org
- http://www.ninds.nih.gov/disorders/autism/detail_autism.htm
- www.autismspeaks.org
- Assistive Technology: Abledata. www.abledata.com
- The Center for Applied Special Technology www.cast.org

This is the Universal Design for Learning (UDL) website and has been recommended by this study.

- FREE ONLINE BOOK: Teaching Every Student in the Digital Age

- <http://www.cast.org/teachingeverystudent/>
This is a link from www.cast.org. This website is helpful and free.
- Closing the Gap www.closingthegap.com
This is a marketing tool for assistive technology. There is a magazine available and information available concerning those students who would benefit from technology.
- Music Educators, Special Educators and Families Website
www.coe.ilstu.edu/mese
- IDEA and Section 504
<http://www.ed.gov/policy/speced/guid/idea/idea2004.html>
- Learning Disabilities: <http://ldonline.org>
- ADHD: <http://ldonline.org/adhdbasics>
- <http://chadd.org>
- Universal Design for Learning:
<http://www.cast.org/research/udl/index.html>
- Classifications of special needs: <http://special.ed.freeyellow.com/>
- Americans with Disabilities Act:
<http://www.usdoj.gov/crt/ada/adahom1.htm>
- Soundbeam <http://www.soundbeam.co.uk/>
- <http://www.menc.org/resources/view/menc-journals>
- <http://www.menc.org/resources/view/menc-online-publications>

MENC provides several resources for music teachers seeking information that will enhance best practice in teaching. There are various resources for developing a greater understanding of inclusion and accommodations for students with disabilities. MENC publications are available on-line and numerous past articles are available because they have been archived by the following website:

- <http://jrm.sagepub.com/>

SAGE publishes more than 520 journals. Incorporated in this list is access to music and special education journals and articles. These journals are available online through MENC. This resource is valuable for obtaining access to specific research. Go to the MENC website, sign in, click on Journals, and you will have the opportunity to access SAGE. SAGE is free to MENC members. Without signing in to MENC, the SAGE website requires a subscription.

- The Journal of Music Therapy <http://www.musictherapy.org>

A forum for authoritative articles of current music therapy research and theory, including book reviews and guest editorials. An index appears in issue four of each volume (<http://www.musictherapy.org>).

Online Resources

Online resources play a large part in the access of music educators to resources. The following are online resources for music educators that were found to be helpful references.

Special Connections: <http://www.specialconnections.ku.edu/>

“An important theme across all areas of this website is one of ‘great expectations’ for all students” (*Special Connections* n.d.). This quote is one of the opening statements of the special connections website. Accommodations and instructional tools related to Universal Design for Learning are provided throughout the many pages, articles, and portals to other websites.

Special Connections emphasizes that goals for students cannot be met in any “one strategy or way of support alone” (*Special Connections* n.d.). Ideas and research are offered in four areas of focus as well as links to other articles and other sites which are valuable to the any educator exploring possible accommodations. This site does not provide music adaptations however the information and material give insight into accommodations across the special education spectrum and the methods used are for best practice in any classroom.

This is an example of one of the case studies.

Mrs. Mavis Monroe is a seasoned 4th grade teacher, but this year seemed pretty tough so far. With four students on Individualized Education Plans (IEPs), Mavis felt overwhelmed with the amount of time she spent collaborating with the other fourth grade teachers and the special education

staff and the individual students. Mavis discussed her feeling with a colleague, Kyra Jensen, after school one day. “Our fourth grade splits up for science class. This means that I have to make sure the other fourth grade teachers that have my students for science know all about the testing and teaching modifications and accommodations that each of my students with an IEP requires. Not to mention that I need the same information for the students I’ll be teaching! It all seems like so!” “I know what you mean,” Kyra replied, “but there have been some great instructional practices that are very effective in that type of situation.” “Really?” Mavis asked. “Tell me more!” (*Special Connections* n.d.).

This case study relates to collaboration and help from other teachers.

There are four areas of focus on this site that provide resources and plans for accommodations:

- Behavior plans
- Collaboration
- Assessment
- Glossary and standards (*Special Connections* n.d.).

Each of the four areas contain teacher tools, an annotated bibliography of research articles related to the focus, case studies, and online help with technicalities.

The Case Studies relate typical situations and problems a teacher might experience and how the teachers “apply the different instructional strategies” (*Special Connections* n.d.).

The research resource material contains an annotated bibliography of many related literature and journal article topics. One click brings the teacher to the links of research articles.

An example of the information provided on *Special Connection* is the lists of accommodations that are available “to everyone and not questioned” (*Special Connections* n.d.).

Positive behavior support interventions.

- Antecedent Interventions

Antecedents are events, people, or things that immediately precede problem behavior. Once the antecedent is identified, interventions can be used that reduce the future occurrence of the problem behavior by eliminating the antecedent event, modifying the content, or by changing how the content is presented.

- Consequence Interventions

Consequence Interventions are used to minimize reinforcement for problem behavior and increase reinforcement for desirable behavior. They also include redirecting a student toward alternative responses and providing crisis prevention strategies to ensure the safety of the students and others.

- Person-Centered and Quality of Life Interventions

Interventions developed using person-centered planning (PCP) helps increase the quality of the students' life with respect to learning, working, recreation, spirituality and social and community affiliations.

They can focus on increasing a sense of belonging and inclusion, building friendship and relationship networks, enhancing a sense of dignity and respect, and designing strategies for encouraging self determination and empowerment.

- **Setting Event Interventions**

A “setting event” is an event that momentarily changes the value of reinforcers and punishers in a student’s life. They can be physical, social, or biological. Interventions include minimizing or eliminating the setting event, neutralizing the setting event, adding more prompts for positive behavior, increasing the power of reinforcers temporarily and prompting positive interactions.

- **Teaching Communication Skills**

Teaching communication skills in a structured and meaningful manner can provide a strategy for replacing a problem behavior.

- **Teaching Self Management Skills**

Self-management plans are used to teach students to independently complete tasks and take an active role in monitoring and reinforcing their own behavior.

Classroom and group support.

- **Preventative Approaches**

Preventative approaches include anything teachers implement to prevent undesirable behaviors and promote positive behavioral choices.

- **Point and Level Systems**

Point and level systems provide an organizational framework for managing student behavior. Students learn appropriate behavior through clearly defined behavioral expectations; rewards, privileges, and consequences are linked to those expectations. There are specific criteria for advancement to the next level where students enjoy more desirable contingencies.

- Positive Reinforcement

Positive reinforcement is anything that occurs after a behavior that increases the likelihood that the behavior will be repeated.

- Natural and Logical Consequences

Natural consequences are outcomes that are not planned or controlled and happen as a result of specific behavior. Teachers and/or administrators intentionally plan logical consequences.

- Self-Management

Self-management encompasses a range of internal and/or external activities in which a student may engage that increase or decrease the probability of appropriate behaviors occurring based on cognitive-behavioral theory.

Peer-assisted interventions.

In peer-mediated interventions, the teacher designs a program and trains a peer or peers to deliver needed social cues and the reinforcement that may follow targeted behavioral outcomes.

IDEA website: idea.ed.gov

The Individuals with Disabilities Education Act (IDEA) is a law ensuring services to children with disabilities throughout the nation. IDEA governs how states and public agencies provide early intervention, special education and related services to more than 6.5 million eligible infants, toddlers, children and youth with disabilities. (idea.ed.gov)

This website is the site to find information about laws regulating inclusion. In addition to laws and definitions of disabilities, the site has free teaching modules for administration and teachers that will enable better understanding of IDEA and modules which give information on subjects like discipline in the classroom and ways of communicating during collaboration.

Communication is a very important aspect of inclusion. There usually is dialogue with parents, special educators, administration, and, most importantly, the students.

Learning Disabilities: <http://ldonline.org>

This website on learning disabilities and ADHD is helpful and organized in an approach that allows easy access to materials and information. The material is presented in a concise manner as well as articles that offer greater insight. The lists below were found by clicking on Learning Disabilities.

Facts about learning disabilities.

- Fifteen percent of the U.S. population, or one in seven Americans, has some type of learning disability, according to the National Institutes of Health.

- Difficulty with basic reading and language skills are the most common learning disabilities. As many as 80% of students with learning disabilities have reading problems.
- Learning disabilities often run in families.
- Learning disabilities should not be confused with other disabilities such as mental retardation, autism, deafness, blindness, and behavioral disorders. None of these conditions are learning disabilities. In addition, they should not be confused with lack of educational opportunities like frequent changes of schools or attendance problems. Also, children who are learning English do not necessarily have a learning disability.
- Attention disorders, such as Attention Deficit/Hyperactivity Disorder (ADHD) and learning disabilities often occur at the same time, but the two disorders are not the same.

Common learning disabilities.

- Dyslexia – a language-based disability in which a person has trouble understanding written words. It may also be referred to as reading disability or reading disorder.
- Dyscalculia – a mathematical disability in which a person has a difficult time solving arithmetic problems and grasping math concepts.
- Dysgraphia – a writing disability in which a person finds it hard to form letters or write within a defined space.

- Auditory and Visual Processing Disorders – sensory disabilities in which a person has difficulty understanding language despite normal hearing and vision.
- Nonverbal Learning Disabilities – a neurological disorder which originates in the right hemisphere of the brain, causing problems with visual-spatial, intuitive, organizational, evaluative and holistic processing.

These suggestions were found by clicking on Checklists for Teachers. The website has 76 more articles on ways of adapting methods to include all learners.

Getting students' attention.

- Ask an interesting, speculative question, show a picture, tell a little story, or read a related poem to generate discussion and interest in the upcoming lesson.
- Try "playfulness," silliness, a bit of theatrics (props and storytelling) to get attention and peak interest.
- Use storytelling. Students of all ages love to hear stories, especially personal stories. It is very effective in getting attention.
- Add a bit of mystery. Bring in an object relevant to the upcoming lesson in a box, bag, or pillowcase. This is a wonderful way to generate predictions and can lead to excellent discussions or writing activities.
- Signal students auditorily: ring a bell, use a beeper or timer, play a bar of music on the piano or guitar, etc.

- Vary your tone of voice: loud, soft, whispering. Try making a louder command "Listen! Freeze! Ready!" followed by a few seconds of silence before proceeding in a normal voice to give directions.
- Use visual signals: flash the lights or raise your hand which signals the students to raise their hands and close their mouths until everyone is silent.
- Frame the visual material you want students to be focused on with your hands or with a colored box around it.
- If using an overhead, place an object (e.g., little toy car or plastic figure) to be projected on the screen to get attention.
- Clearly signal: "Everybody . . . Ready . . ."
- Color is very effective in getting attention. Make use of colored dry-erase pens on white boards, colored overhead pens for transparencies and overhead projectors, and colored paper to highlight key words, phrases, steps to computation problems, spelling patterns, etc.
- Model excitement and enthusiasm about the upcoming lesson.
- Use eye contact. Students should be facing you when you are speaking, especially while instructions are being given. If students are seated in clusters, have those students not directly facing you turn their chairs and bodies around to face you when signaled to do so. (*ldonline*, n.d.))

Focusing students' attention

- Employ multisensory strategies when directions are given and a lesson is presented.
- Maintain your visibility.

- Project your voice and make sure you can be heard clearly by all students.
- Be aware of competing sounds in your room environment (such as noisy heaters or air conditioning unit.)
- Call students up front and close to you for direct instruction (e.g., seated on the carpet by the board).
- Position all students so that they can see the board and/or overhead screen. Always allow students to readjust their seating and signal you if their visibility is blocked.
- Explain the purpose and relevance to hook students in to your lesson.
- Incorporate demonstrations and hands-on presentations into your teaching whenever possible.
- Use a flashlight or laser pointer. Turn off the lights and get students to focus by illuminating objects or individuals with the light.
- Use study guides/sheets that are partial outlines. While you are presenting a lesson or giving a lecture, students fill in the missing words based on what you are saying and/or writing on the board or overhead.
- Use visuals. Write key words or pictures on the board or overhead projector while presenting. Use pictures, diagrams, gestures, manipulatives, and high-interest material.
- Illustrate, illustrate, illustrate: It doesn't matter if you don't draw well to illustrate throughout your presentation. Give yourself and students' permission and encouragement to draw even if you lack the skill or talent. Drawings don't have to be sophisticated or accurate. In fact, often the sillier,

the better. Have fun with it. These silly illustrations get and maintain attention and help students understand and remember the material (sequence of events, key points, abstract information, etc.).

- Point with a dowel, a stick/pointer, or laser pointer to written material you want students to focus on. If you can find a pointer /dowel with a little hand/finger on it, even better.

** Note: Overhead projectors are the best tools for focusing students' attention in the classroom. You are able to write down information in color without having to turn your back on the students, thus improving classroom management and reducing behavioral problems. On the overhead, you can model easily and frame important information. Transparencies can be made in advance, saving you time. Then it can be partially covered up, blocking out any distracting, visual stimuli.*

- Block out material by covering or removing from the visual field that which you visually don't want students to focus on. Remove the distracting clutter from the board or screen.
 - Have students write down brief notes or illustrate key points during instruction. (*ldonline, n.d.*)
- Maintaining students' attention.*
- Move around in the classroom to maintain your visibility.
 - Teach thematically whenever possible, allowing for integration of ideas/concepts and connections to be made.
 - Present at a lively, brisk pace.

- Be prepared and avoid lag time in instruction.
- Use pictures, diagrams, gestures, manipulatives, and high interest materials.
- Use higher-level questioning techniques. Ask questions that are open-ended, require reasoning, and stimulate critical thinking and discussion.
- Decrease the amount of time you are doing the talking. Make all efforts to greatly increase student responses (saying and doing something with the information being taught).
- Use direct instruction techniques and other methods of questioning that allow for high response opportunities (i.e., unison responses, partner/buddy responses).
- Structure the lesson so that it can be done in pairs or small groups for maximum student involvement and attention.
- Alter the way students are called on to avoid calling on students one at a time. Instead, have students respond by "telling their partner," writing down or drawing their response, or other alternative way.
- Make frequent use of group or unison responses when there is one correct and short answer. While presenting, stop frequently and have students repeat back a word or two.
- Use the proper structure of cooperative learning groups (i.e., assignment of roles, accountability). It is not just group work. ADHD students do not typically function well in groups without clearly defined structure and expectations.

- Allowing students to use individual chalkboards or dry-erase boards throughout the lesson is motivating to students and helps maintain attention. If used properly, it is also effective in checking for students' understanding and determining who needs extra help and practice.
- Use motivating computer programs for specific skill building and practice (programs that provide for frequent feedback and self correction. (*ldonline*, n.d.)

Keeping students on-task during seat work.

- Check for clarity. Make sure directions are clear and understood before sending students back to their seats to work independently.
- Make sure necessary supplies are available.
- Give a manageable amount of work that the student is capable of doing independently.
- Give other "fail proof " work that the student can do in the meantime if he or she is stumped on an assignment and needs to wait for teacher attention or assistance.
- Study buddies or partners may be assigned for any clarification purposes during seat work, especially when you are instructing another group of students while part of the class is doing seat work.
- Have students use signals to the teacher/aide for "I need help!" Some teachers use a sign or a colored signal that students may place on their desk that alerts any adult scanning the room that the student needs assistance.

- Scan classroom frequently. All students need positive reinforcement. Give positive comments with high frequency, praising students specifically whom you observe to be on-task. This serves as a reminder to students who tend to have difficulty.
 - Consider using a timer for some students who work well with a "beat the clock" system for work completion.
 - Use contracts, charts, and behavior-modification systems for on-task behavior.
 - Reward for the certain number of completed items that are done with accuracy.
 - Provide desk examples for reference.
 - Use response costs and natural consequences for off-task behavior. Students might "owe you time" at the end of the day, before school, or for part of recess time. If they are on a point system, they may be fined points if a reasonable amount of work isn't accomplished.
 - Make use of study carrels or quiet office areas for seat work.
 - Teach students to self-monitor their own on-task behavior. Some teachers use an auditory signal (e.g., audio tape with intermittent beeps) and students reward themselves with points if they are on-task when the beeps go off.
- (*ldonline*, n.d.)

Universal Design for Learning: <http://www.cast.org/research/udl/index.html>

“CAST's solution is called Universal Design for Learning (UDL). UDL provides “a blueprint for creating flexible goals, methods, materials, and assessments that

accommodate learner differences” (*Cast*, n.d.). "Universal" does not imply a single optimal solution for everyone. Instead, it is meant to underscore the need for multiple approaches to meet the needs of diverse learners. CAST explains, “In today's schools, the mix of students is more diverse than ever. Educators are challenged to teach all kinds of learners to high standards, yet a single classroom may include students who struggle to learn for any number of reasons” (*Cast*, n.d.). Learning disabilities such as dyslexia English language barriers, emotional or behavioral problems, lack of interest or engagement are some of the problems.

Sensory and physical disabilities.

“Teachers want their students to succeed, but a one-size-fits-all approach to education simply does not work. How can teachers respond to individual differences?” (*Cast*, n.d.). This question is one that CAST attempts to help teachers answer.

CAST is the website for Universal Design for Learning. UDL is an approach to learning that reaches for all styles of learning and learners. This website is a valuable website for music teachers who have a variety of learners to provide flexible lessons for the music classroom. CAST offers opportunities for “exploration of materials, technologies, and methods that challenge and engage all learners” (*Cast*, n.d.).

“UDL principles help educators customize their teaching for individual differences in each of these three brain networks. A universally-designed curriculum offers the following:

- Multiple means of representation to give learners various ways of acquiring information and knowledge:

- Multiple means of action and expression to provide learners alternatives for demonstrating what they know, and
- Multiple means of engagement to tap into learners' interests, challenge them appropriately, and motivate them to learn” (*Cast*, n.d.).

HotChalk Learning Environment: <http://www.lessonplanspage.com/Music.htm>

This web site is from HotChalk and is in partnership with McGraw – Hill. It provides quality teaching tools aimed to help teachers. The lesson plans do not specify exact adaptations but are helpful and increase resources. HotChalk describes itself as, “an online educational community designed with one purpose in mind: to make a teacher's life easier and more productive at no cost” (<http://www.lessonplanspage.com/>). The site also offers a wide variety of Professional Development Modules with Continuing Education Units (CEU).

Special Needs in Music: <http://www.specialneedsinmusic.com/index.html>

This website is a resource for both the special education community and the music education community. The site describes itself as offering, “lesson plans, work sheets, workshop lessons and suggested goals for classroom activities.” Home study units are available for teachers. There are audio recordings (mp3 files) available for download and information about vocal and piano techniques; web pages and links for music appreciation and theory lessons, multi media lessons, data sheets, and web connections to academic learning” (*Special Needs In Music*, n.d.).

One of the helpful resources on this website is the recorded stories read by an educator. The stories are accompanied by various piano segments from literature which

portrays the mood or emotion of the story. These recordings are interesting, easy to listen to, and free to download and to use in the classroom. (*Special Needs In Music*, n.d.).

The amount of resources available to the in-service music teacher is sufficient as far as providing input about laws and the descriptions of disabilities. The problems associated with inclusion, accommodations and adaptations are presented over and over. The missing link is the provision of lesson plans with options for adaptations that are individualized. Lesson plans with noted possibilities for adaptations for a wide spectrum of disorders across the curriculum would simplify the teaching dilemma of the over scheduled music teacher who faces meeting the needs of several classifications of learners.

Chapter Four

Summary

Observations and Conclusion

The purpose of this study was to search for and to provide resources and share ideas from research as a help to in-service music teachers who are experiencing the inclusion of children with special needs into music classrooms and programs. The study found there is an increase in the involvement of music teachers with children who have disabilities. Children with special needs are being taught in the general music classroom and this concept of inclusion is not an alternative. Inclusion is controlled and adjusted by laws that regulate practices, and resources for developing and implementing lessons and programs for these students.

IDEA was passed in 1997 which expressed academic expectations of students with disabilities. Congress hoped to improve the process and student performance. This statute also was to bring more predictability to intervention. It was hoped that there would be less labeling, more focus on teaching, and development of specialized teaching and staff in order to be more effective in the way students with special needs were assisted.

There are an abundance of websites and literature that are available to shed light and bring understanding about the principles and practice of laws that Congress adopted. The laws were passed by Congress in order to improve education for students with disabilities, provide funding, and to bring about effective professional development to staff in order for there to be a focus on teaching and learning. MENC also has many

articles informing music teachers of responsibilities pertaining to the law and obligations to students with special needs.

MENC provides books, journal articles, and a research program that works to acquire facts and data and to improve access to information. MENC members also have entry rights to SAGE, which has articles from many journals, including special education journals that give insight into disabilities and adaptations for students with disabilities.

In spite of all the helps and literature, there is still confusion at times about exact meanings of special education terms and process of educational services. Questions still arise as to elements of implementation for example: due process, least restrictive environment, and questions about curriculum verses IEPs. Depending on school culture, there is still the possibility of a lack of integration in the program or failure to carry out IEPs if general educators/subject specialists and special educators/learning specialists do not collaborate.

There are difficulties and problems with inclusion, accommodations, adaptations, and modifications in the music classroom. The Individual Education Plan (IEP) is just that. It is meant to address the needs of one person who might have more than one disability. In one music class, the teacher might have to meet the IEPs of five children, who all have different disabilities. Another common scene in the general music classroom is a class of children with severe disabilities across the categories included with a third grade general education class. The music teacher has one classroom period to meet the needs of all these students.

The resources found in this study, which listed helps for adaptations or accommodations in the inclusive classroom, were practical for the ongoing challenges of music teachers. Most adaptations or accommodations suggested were general practices that would apply to “best practice” for the entire room. Using best practice in the classroom may not meet each IEP; however, this study found that “best practice” works for most disabilities as a starting place. Other lists of adaptations and modifications were given for some specific learning disabilities and accommodations were listed for students with 504’s or physical disabilities.

Very few specific lesson plans with adaptations were written in the resources found in this research. *Mainstreaming Exceptional Learners in Music* by Betty Wilson Atterbury, is a resource with specific scenarios and some specific lesson plans. One website mentioned in this study also gave specific lesson plans for students with special needs; however the plans did not contain adaptations relating to particular disabilities. Writing lesson plans for specific classes is difficult without knowing the scope of the needs. Much of the information gained in this study was directed toward learning the needs of the disability and data one might use to make adaptations for certain needs.

Areas to be Addressed

There are several issues for music educators. Music educators are being expected to carry out accommodations, and make adaptations for larger numbers of students each year. This could be difficult because of class size in general music. Researchers indicate that class size can be as large as 30 or over plus the addition of students with special needs. According to a recent survey conducted in MENC’s Southern Division the

average general music educator teaches 717 students each week, but several teach over 1,000!

Constantly changing classes and enormous numbers of students certainly make it difficult to develop lesson plans which consider Individual Educational Plans for students each class period. Accommodations also come with major concerns as it relates to time needed for planning, or disruptions within the classroom (Stainback & Stainback, 1992). Most music teachers are heavily scheduled already and many music teaching jobs require knowing curriculum for several grade levels and sometimes having a working knowledge of curriculum for K-12. Some teachers of music are required to teach band, chorus and general music (Atterbury, 1990).

A second difficulty for the music teacher is learning the needs of various disabilities and knowing how to make accommodations or adaptations for students with learning disorders or disabilities. Research of teacher pre-service preparation indicates a lack of course work in special education, especially as it pertains to the music classroom. Researchers and teachers agree that one effective method of preparing music teachers for the inclusive classroom is more exposure to students with disabilities during pre-service studies.

Studies of teacher attitudes toward special education in the music classroom signal a lack of efficacy because of perceived ideas, a lack of knowledge of instructional materials and methods, and inadequacy in use. Teachers indicated that information about children with special needs and the resources available to aid them are insufficient. Alice

Hammel (2001) suggested a curriculum that is designed to “provide pre-service teachers with the ability to think of creative solutions to classroom situations” (p.5).

Darrow (2008) states, “Finally understanding the function of task analysis is the key to instruction in the inclusive classroom. Task analyzing involves breaking down a musical behavior into smaller components. Understanding where a student can succeed along the behavioral continuum is the key to adapting instruction” (p.34). This is an enormous responsibility to have the skills required to understand the function of breaking down musical behaviors, to analyze, and to have the foresight to see where a student can succeed. Even though materials are available for making adaptations, it is the music teacher which requires the skills needed to implement the lesson.

Training is necessary in order to improve the relationship between knowledge and the use of adaptations (Henry, 1999). Music teachers will better facilitate if there is an understanding of the expectations when making adaptations and a greater awareness of the laws regulating practice. Music educators are going to encounter this somewhat overwhelming task when they graduate.

Future for Music Teachers

Due to the increase in the involvement of music teachers with children who have special needs, the teacher must have access to additional training, particularly in the laws that regulate inclusion, in the understanding of disabilities, and in an awareness of how to meet the educational needs of students with disabilities. Music teachers need to obtain resources such as lesson plans that include best practice for accommodations and must

feel competent to implement lessons and programs. Constantly changing classes and enormous numbers of students certainly make it difficult to develop lesson plans which consider Individual Educational Plans for students each class period.

Additional training for in-service music teachers can be encouraged by administrators through professional development; however there are resources music teachers can explore available from MENC, other on-line sources, and journal articles. This study has reviewed books, articles and on-line sites that will help the in-service music teacher to expand their scope and diversify teaching methods to include the special learner.

Because of the workload and schedules of music teachers, this study has reviewed and recommended resources that present an expansive scope of teaching students with special needs in the music classroom. Books and online resources that cover a considerable amount of information are listed for teachers as an asset that can be acquired in one location. Other resources, such as journal articles, and online sites have been researched to make available information on specific needs and disabilities. These subjects include laws and responsibilities from IDEA (including IEP provision), descriptions and definitions of categorized disabilities, and information about accommodations, adaptations and best practice for disabilities.

In retrospect, this study has two helpful suggestions for the future of music teachers who are experiencing inclusion. One suggestion is to utilize paraprofessionals that come into the classroom with students as a one-on-one aide. The paraprofessional is familiar working with students who have special needs. Instructional and non-

instructional tasks could be performed by them. A study by Bernstorf (2001) suggests that, “With assistance during even part of the lesson students with disabilities may have a more successful experience and be able to be included in movement and instrument playing activities with everyone in the class” (p.38).

The other suggestion for helps needed in the general music classroom is for there to be more research regarding lesson plans and greater availability of specific adaptations for use in the music classroom. Nordlund (2006) suggests “. . . there is a need for systematic compilation of existing literature on instructional strategies for inclusive music classrooms” (p. 13). Plans could be more specific as to disabilities and even to some IEPs. The challenge then, facing the music teacher is to have time to make the necessary preparations and implement the accommodations and adaptations available.

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Appendix A

Books for Young Readers Used in the Special Education General Music Classroom

The books in this compilation have been used successfully by Sobol for music teaching and learning.

Adler, David A., illustrated by John Wallner and Alexandra Wallner. *A Picture of Louis Braille*. New York: Holiday House, 1998.

Music students will delight in knowing that Louis Braille, who became blind at the age of four, loved music and learned to play the organ, violin, and cello. His development of the Braille system came out of his personal study of sonography, a code of raised dots designed for night writing by soldiers.

Brown, Margaret Wise, illustrated by Leonard Weisgard. *Red Light, Green Light*. New York: Scholastic Inc., 1994.

A beautiful story and a great introduction to the concepts of red (stop) and green (go), which are used to teach foundations of music harmony in the special education classroom. Low and high musical instruments can be used to put the story to sound.

Clément, Claude, illustrated by John Howe, *Musicians from the Darkness*. New York: Little Brown, 1990.

A discovery story that goes along with the study of primitive society and the power of music delivered by a reed flute. A kickoff to many creative arts activities.

Crews, Donald. *Freight Train*. New York: Scholastic Inc., 1978.

A picture book that demonstrates slow and faster train movements. A perfect fit for a transportation music unit.

Dillon, Leo, and Diane. *Rap a Tap Tap, Here's Bojangles-Think of That!* New York: Blue Sky Press, Scholastic, 2002.

A wonderful story of a famous performer. Use to enhance listening skills by playing instruments or body percussion to rhythm of rap a tap tap. Have gifted and talented students develop other tapping and rhymes based on the text of story.

Gatti, Anne. *The Magic Flute*, with CD. San Francisco, CA: Chronicle Books, Artworks Press, 1997.

From the classical repertoire-purposeful teaching with great appeal for students. Students can make their own magic flutes! Gifted and Talented Students, University City, Missouri. *We Dream of a World*. New York: Scholastic, 2002.

Students can make up their own songs based on ideas in this book. Can be a day or a six-week curriculum unit.

Grieg, E. H. *Peer Gynt Fantasia Pictorial*. Adapted by Makoto Oishi, translated by Ann Branen, illustrated by Yoshiharu Suzuki. Tokyo, Japan: Gakken Co. LTD., 1971.

The story of Peer Gynt can trigger discussion about fact and fantasy as it applies to daily living. Music reading is enhanced by exciting melodies. Appropriate classroom performance and art activities can be developed from the story.

Introduction about Edvard Grieg and his music!

Howerton, Mari, and Karen "Maya" Sorensen. *Sing and Hum Bumblebee*. Raleigh, NC: Ivy House Publishing Group, 2005.

Lovely illustrated book for pre-K/Kindergarten based on finding acceptance in life's situations.

Hubbard, Patricia, illustrated by G. Brian Karas. *My Crayons Talk*. New York: Henry Holt and Company, 1999.

Rhythms, rhymes, and colors- a perfect book to use in developing musical literacy.

Hughes, Langston. *The Book of Rhythms*. New York: Oxford University Press, 1995.

An exciting classic that shows sources of rhythm, the nature of rhythm, the rhythm of music, mysterious rhythms of nature, rhythms in daily life, and the vast concept of rhythm, which unites us all in time and space.

Joel, Billy, illustrated by Yvonne Gilbert. *Goodnight, My Angel, A Lullabye*, book and audio CD. New York: HarperCollins Children's Books, 1999.

A contribution to literature by popular songwriter, used for special listening moments.

Judd, Naomi, illustrated by Suzanne Duranceau. *Love Can Build a Bridge*, with audiocassette. New York: HarperCollins Children's Books, 1999.

A wonderful song with illustrated book for performance, used most successfully with special chorus for Valentine's Day performances at nursing homes and rehabilitation centers.

Keats, Ezra Jack. *Whistle for Willie*. New York: Scholastic, 1999.

As a listening activity, have students play the kazoo or other preband wind instrument to develop better musculature on cue word "whistle." Book is an impetus for other story-telling activities.

Keenan, Shelia, illustrated by Ann Boyajian. *O, Say Can You See? America's Symbols, Landmarks, and Inspiring Words*. New York: Scholastic, 2004.

History of our national anthem, "The Star Spangled Banner," for greater cognitive understanding and facility in teaching the anthem. Book includes information on celebrating American holidays including Martin Luther King Jr. Day, Presidents' Day, Memorial Day, Flag Day, Independence Day, Labor Day, Columbus Day, Veterans Day, and Thanksgiving.

Lach, William, and Metropolitan Museum of Art. *Can You Hear It?* With musical CD, New York: Abrams Books for Young Readers, 2006.

Great art to teach music repertoire combined to reach every student of all capabilities.

Levine, Melvin D. *All Kinds of Minds: A Young Student's Book about Learning Abilities and Learning Disorders*. Cambridge, MA: Educators Publishing Service, 1992.

This book is dedicated to the teacher caring for every child. Through the eyes of a young student, you will understand more about attention deficits, reading disorders, memory problems, language disorders, social skills problems, and motor skills problems. This is a masterwork!

Martin, Bill Jr., and John Archambalt, illustrated by Lois Ehlert. *Chicka Chicka Boom Boom*. New York: Simon & Schuster, 1991.

Rhythm and Rhymes- great for conceptual teaching!

Martin, Bill Jr., illustrated by Eric Carle. *Polar Bear, Polar Bear, What Do You Hear?* New York: Henry Holt and Company, 1992.

Sound dramatization for class or grade, based on pages of this popular book.

Mattox, Cheryl Warren, illustrated by Varnette P. Honeywood. *Let's Get the Rhythm of the Band: A Child's Introduction to Music from African-American Culture with History and Song*. Nashville, TN: JTG, 1993.

Useful throughout music inclusion programs.

Miller, Cristi Cary, and Jennifer Bennett. *A Tapestry of Tales: 8 Musical Stories from Around the World*. Milwaukee, WI: Hal Leonard, 2004.

A lovely collection-useful to the creative music teacher. Nelson, Kadir. *He's Got the Whole World in His Hands*. New York: Dial Books, 2005.

Song literature that students can see, read, and perform!

Orgill, Roxane, illustrated by Leonard Jenkins. *If Only I Had a Horn: Young Louis Armstrong*. Boston: Houghton Mifflin, 1997.

The Ambassador of Jazz has childhood beginnings in poverty. An inspiring story to empower students with social, emotional, and behavioral issues. The biographical profile coupled with his greatest hits provides endless curriculum material.

Perry, Sarah. *If*. Venice, CA: J. Paul Getty Museum/Children's Library Press, 1995.

Illustrator shows extraordinary capabilities of the imagination, "If zebras had stars and stripes, if ugly were beautiful, . . . if music could be held.

Raffi. Songs to Read: *Baby Beluga*. New York: Crown Publishers, 1992.

Raffi. Songs to Read: *Down By the Bay*. New York: Crown Publishers, 1999.

Raffi. Songs to Read: *Five Little Ducks*. New York: Crown Publishers, 1992.

Raffi. Songs to Read: *One Light, One Sun*. New York: Crown Publishers, 1990.

Raffi. Songs to Read: *Shake My Sillies Out*. New York: Crown Publishers, 1988.

Raffi. Songs to Read: *Spider on the Floor*. New York: Crown Publishers, 1996.

Raffi. Songs to Read: *Wheels on the Bus*. New York: Crown Publishers, 1990.

Popular songs of early childhood, made even more popular with accompanying books for students.

Thompson, Mary. *Andy and His Yellow Frisbee*. Bethesda, MD: Woodbine House, 1996.

A terrific story about a boy with autism. It raises the reader's awareness of behaviors seen in the music classroom. A musical activity can be developed from the story for enjoyment of all students.

(Sobol, 2008, p. 109)

Appendix B

Dear Special Educator,

I want to let you know that I am interested in meeting the needs of students with disabilities in my music classes. I thought it might be helpful for you to know the types of skills and behaviors expected in my class so you could advise me how I can best adapt for students with disabilities. You can return this checklist for each student that you have permission to do so. Please make a separate copy with recommendations for accommodations for each student. Thank you for all your hard work for kids at our school.

Respectfully,

Music Educator

- General Music
 Band
 Strings
 Choir
 Other

Students Name _____

Particular Skills/Behaviors Needed Your suggestions for accommodations

Movement with legs, arms and hands	
Sing	
Read music notation	
Read lyrics/text	
Play instruments with one hand	

Play instruments with two hands	
Play instruments that require holes to be covered with fingers	
Play instruments that require physical support	
Play instruments softly and loud (varied physical force)	
Play instruments that require articulating with tongue	
Play instruments that require hearing exact pitch	
March in the marching band while playing an instrument	
Perform movement while singing	
Read music in very small print	
Play an instrument that requires good lung capacity	
Listen to music and hear a variety of things including volume, tempo, sounds in high, middle and low range, different types of sounds and durations of sound	
Listen to music with headphones on	
Work in collaborative pairs or small groups	
Attend after school rehearsals or concerts	
Sight-read music under pressure	
Wear uniforms or choir robes	
Remember to bring instrument home to practice and bring it back to school for	

class	
Ability to sit in one place for an hour or more	
Ability to focus for an hour or more	
Ability to take direction from the teacher and students who may lead the ensemble or sections of the ensemble	
Ability to take care of school-owned instruments and other property	
Ability to see from different locations in the room, stage or on a field	
Ability to memorize music	