

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**PREPARING PRE-SERVICE MUSIC EDUCATORS TO MORE EFFECTIVELY
TEACH STUDENTS WITH SPECIAL NEEDS**

A Thesis Submitted to
The Faculty of the School of Music
In Candidacy for the Degree of
Doctor of Music Education

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James Tully

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Abstract

This qualitative study analyzed the current required coursework of pre-service music educators to prepare for teaching students with special needs at Pennsylvania degree-granting institutions. It surveyed graduates of Pennsylvania degree-granting institutions on their experience in preparing teaching students with special needs and the challenges and barriers faced as in-service teachers. An additional survey targeted the perceptions of current Pennsylvania music education professors and their thoughts on preparing pre-service music educators for teaching students with special needs. The surveys explore the answers to whether coursework designed for pre-service music educators to teach students with special needs successfully are adequate. The current literature on in-service teachers teaching music to students with special needs targets in-service teacher professional development on the topic. While there is research on the perceptions of music teachers teaching students with special needs and inclusion, very little research exists on examining the undergraduate level coursework required to successfully teach music to special needs students. Data collected identifies deficiencies in specific music courses on teaching students with special needs in the undergraduate curriculum, as well as the need for field experience. Findings include the quality of the current coursework in the undergraduate curriculum, in-service teachers' perceptions and attitudes toward their individual preparedness for teaching special needs students, intersection with music therapy, and calls for future research. Future research includes revising curricula at higher education institutions, targeted professional development for in-service music educators, and collaboration with music therapists and special educators.

Contents:

CHAPTER I: INTRODUCTION 1

BACKGROUND OF TOPIC 1

STATEMENT OF THE PROBLEM 3

STATEMENT OF THE PURPOSE 4

SIGNIFICANCE OF THE STUDY 4

RESEARCH QUESTIONS 6

HYPOTHESES 7

CHAPTER SUMMARY 9

DEFINITION OF TERMS 10

CHAPTER II: LITERATURE REVIEW 13

INTRODUCTION 13

MAINSTREAMING AND INCLUSION PERCEPTIONS 13

PRE-SERVICE TEACHING 19

POLICY 22

IN-SERVICE TEACHING AND PROFESSIONAL DEVELOPMENT 27

HIGHER EDUCATION CURRICULUM 35

INTERSECTIONS WITH MUSIC THERAPY 39

CHAPTER III: METHODS 43

INTRODUCTION 43

RESEARCH QUESTIONS AND DESIGN 43

PARTICIPANTS 44

SETTING AND INSTRUMENTATION 45

PROCEDURES 46

DATA ANALYSIS 46

CHAPTER IV: FINDINGS	48
INTRODUCTION	48
COURSEWORK.....	48
MUSIC FACULTY SURVEY	53
MUSIC EDUCATOR SURVEY	59
SUMMARY	68
CHAPTER V: CONCLUSIONS	70
SUMMARY OF STUDY.....	70
SUMMARY OF FINDINGS.....	70
LIMITATIONS.....	73
RECOMMENDATIONS FOR FUTURE STUDY	74
IMPLICATIONS FOR PRACTICE	75
SUMMARY	76
BIBLIOGRAPHY.....	78
APPENDICES.....	86
APPENDIX A: INSTITUTIONAL REVIEW BOARD APPROVAL	86
APPENDIX B: MUSIC FACULTY SURVEY	87
APPENDIX C MUSIC EDUCATOR SURVEY	90
APPENDIX D: MUSIC PROFESSOR SURVEY EMAIL TEXT	93
APPENDIX E: TEXT SENT BY NAFME AND PMEA TO POTENTIAL PARTICIPANTS.....	94
APPENDIX F: TEXT SHARED ON FACEBOOK GROUPS TO POTENTIAL PARTICIPANTS.....	95
APPENDIX G: COURSEWORK ANALYZED	96
APPENDIX H: MUSIC FACULTY SURVEY RESPONSES	114
APPENDIX I: MUSIC EDUCATOR SURVEY RESPONSES.....	118

List of Tables and Figures

Table 4.1 Pennsylvania Music Education Certification Colleges and Universities

Table 4.2 Institution Representation

Figure 4.1 Courses offered for teaching students with special needs

Figure 4.2 Percentage of Courses Offered to Pre-Service Music Educators

Figure 4.3 Certification Year Data

Figure 4.4: Current position of survey participants

Figure 4.5: Music subject teaching position of survey participants

Figure 4.6: Training on Teaching Students with Special Needs

Figure 4.7: Music Educator Perceptions on Preparation to Teach Students with Special Needs

Chapter I: Introduction

This study examined the ways Pennsylvania music education degree-granting institutions can better prepare pre-service music educators for teaching students with special needs and the perceptions of graduates of Pennsylvania music education degree-granting institutions on their training and experience teaching students with special needs in preparation and practice. Alice Hammel and Ryan Hourigan, both experts in the field of teaching music to students with special needs, believe there is a considerable lack of specific and adequate coursework in the undergraduate “music education programs to prepare students for teaching diverse student populations, including students with disabilities.”¹

Background of Topic

Special needs students may be underserved in the music classroom. Karen Salvador, whose research facilitates more inclusive, responsive, and sustaining music education, states, “Public school systems in the United States serve more students with identified exceptionalities every year.”² Music educators serve students “who speak English as a second language, are gifted and talented, or have physical, cognitive, emotional, and/or behavioral difficulties.”³ In a 1994 survey of Arizona music educators by James Frisque, Loretta Niebur, and Jere T. Humphreys, 94% responded that they teach special learners and, 40% of respondents replied that

¹ Alice Hammel and Ryan M. Hourigan, *Teaching Music to Students with Special Needs: A Label-Free Approach* (New York: Oxford University Press, 2020), 12.

² Karen Salvador, “Who Isn’t a Special Learner? A Survey of How Music Teacher Education Programs Prepare Future Educators to Work with Exceptional Populations,” *Journal of Music Teacher Education* 20, no. 1 (2010), <https://doi.org/10.1177/1057083710362462>, 27.

³ *Ibid.*, 31.

they did not receive any training.⁴ Respondents who did receive training believe it was and remains inadequate.⁵ Salvador identified the following barriers to preparing pre-service music educators for teaching students with special needs: (a) required coursework in special education is taught by the departments/school/college of education, (b) this topic is difficult to integrate into the already credit-heavy load of music education students, (c) our faculty lack the expertise to teach a course in this topic or to integrate this topic across our curriculum, and (d) our faculty believe that this topic should be intentionally integrated throughout music education coursework.⁶ Following the trajectory of the previous studies, the problem persists. Hourigan states “for teachers, learning to teach children with disabilities starts with pre-service experience.”⁷

Missing from the literature is the voice of the exceptional student on their perceptions of the music classroom. While some students are non-verbal or cognitively unable to voice their opinion, many students with special needs can communicate their needs and preferences. This data would help inform both pre-service and in-service training for music educators. Sara Jones calls for music educators to “conduct qualitative studies of students, teachers and parents so that consumers of research learn that while students are assigned labels, there are individual people behind those labels with compelling and important stories that can teach us all.”⁸

⁴ James Frisque, Loretta Niebur, and Jere T. Humphreys, “Music Mainstreaming: Practices in Arizona,” *Journal of Research in Music Education* 42, no. 2 (1994), <https://doi.org/10.2307/3345494>, 102.

⁵ *Ibid.*, 102.

⁶ Salvador, “Who Isn’t A Special Learner?” 31.

⁷ Ryan M. Hourigan, “Preservice Music Teachers' Perceptions of Fieldwork Experiences in a Special Needs Classroom,” *Journal of Research in Music Education* 57, no. 2 (2009), <https://doi.org/10.1177/0022429409335880>, 166.

⁸ Sara K. Jones, “Teaching Students with Disabilities,” *Update: Applications of Research in Music Education* 34, no. 1 (March 2014), <https://doi.org/10.1177/8755123314548039>, 21.

Statement of the Problem

Without adequate training at the undergraduate level, pre-service music educators may be at a disadvantage early in their careers as in-service teachers. Learning the policies and procedures of a school district, while simultaneously lesson planning and teaching can be overwhelming. There is a significant amount of literature, research, conference sessions, and webinars on the topic targeted toward in-service music educators as continuing professional development. Teachers' perceptions of teaching students with special needs vary widely based on training, classroom experience, and professional development. Kate Gfeller, Alice-Ann Darrow, and Steven K. Hedden suggest that "teachers are unsure of what educational objectives are appropriate" in teaching students with special needs.⁹ That due to inadequate training and lack of resources, teachers are partly responsible for the poor implementation of inclusionary practices.¹⁰

Music educators need to receive adequate training to teach students with special needs. John Benham, an expert in music advocacy, states that "access to a quality music education is the right of every student and the responsibility of every school district and community."¹¹ Every pre-service music educator should have this same access that adequately prepares them at their higher institution. A quality music education certification curriculum should include a quality

⁹ Kate Gfeller, Alice-Ann Darrow, and Steven K. Hedden, "Perceived Effectiveness of Mainstreaming in Iowa and Kansas Schools," *Journal of Research in Music Education* 38, no. 2 (1990), <https://doi.org/10.2307/3344929>, 100.

¹⁰ *Ibid.*, 100.

¹¹ John L. Benham, *Music Advocacy: Moving from Survival to Vision* (Chicago, IL: GIA Publications, 2016), 7.

course taught by qualified and experienced faculty and early field experience opportunities for pre-service teachers to teach students with special needs.

Statement of the Purpose

This study explored the coursework required or offered for music education students for teaching students with special needs at Pennsylvania degree or certification granting institutions. Where there is insufficient data to identify whether there is coursework or the nature of the coursework or by which department teaches the course, emails and phone calls were made to the institution music department to fill in the missing data. The data was sorted and analyzed to identify exemplary, sufficient, and insufficient coursework, based on the nature of the coursework, by which department the course was instructed, and whether the course is required. The literature review will inform whether the coursework is sufficient to be identified as exemplary, sufficient, or insufficient, based on expert foundational principles.

Significance of the Study

The significance of this research impacts students, teachers (both pre-service and in-service), higher education faculty, special education staff, and K-12 administrators. According to the Every Student Succeeds Act (ESSA), Mary Adamek and Alice-Ann Darrow state, “the opportunity now exists to broaden music opportunities for all underserved students – including those with disabilities.”¹² Understanding the need for adequate training for teaching students

¹² Mary S. Adamek and Alice-Ann Darrow, *Music in Special Education* (Silver Spring, MD: American Music Therapy Association, 2018), 409.

with special needs is a precursor to curriculum reform, early fieldwork, and positive perceptions by all stakeholders. Ultimately special needs students will be given equal access to a higher quality Free Appropriate Public Education, which includes music education, when the teacher is prepared and equipped with the skills and resources needed.¹³

Adamek and Darrow assert that in the fall of 2015, over 7 million students received special education services under the Individuals with Disabilities Education Act (IDEA), and approximately 9 percent of the total student population, ages 6-21, received special education services.¹⁴ The number of students receiving special education services grow each year. In 2010, Salvador surveyed NASM-accredited institutions across the country about their specific coursework required or offered to prepare pre-service music educators to work with exceptional or special populations.¹⁵ Data collected showed that only 29.6% required a specific course, while 59.8% offered a course.¹⁶ This data underscores a glaring need for better preparation.

An equally important aspect is music educators' perceptions of teaching students with special needs. Alice Hammel and Kevin Gerrity contend that music educators "reported a lack of competence when working with students with special needs and articulated a desire for increased coursework and field-work that might improve their ability to include students with special needs in their classroom."¹⁷ Hourigan found that fieldwork positively affected the competence of pre-

¹³ Alice Hammel and Ryan Hourigan, "The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education," *Arts Education Policy Review* 112, no. 4 (2011), <https://doi.org/10.1080/10632913.2011.592463>, 175.

¹⁴ Adamek and Darrow, *Music in Special Education*, 35.

¹⁵ Salvador, "Who Isn't a Special Learner?" 27.

¹⁶ *Ibid.*, 27.

¹⁷ Alice M. Hammel and Kevin W. Gerrity, "The Effect of Instruction on Teacher Perceptions of Competence When Including Students with Special Needs in Music Classrooms," *Update: Applications of Research in Music Education* 31, no. 1 (December 2012), <https://doi.org/10.1177/8755123312457882>, 6.

service music educators to make accommodations and modifications to teach special needs students in the music classroom successfully.¹⁸

The study aims to advocate for specific coursework or integrated coursework for pre-service educators, early field experience for pre-service educators, and support for in-service music educators who can learn from the survey results of others. Recommendations discussed in Chapter Five will inform institutions of higher education and pre-service music educators on how to better prepare for teaching students with special needs.

Research Questions

Many music education students graduate from certificate programs without the requisite knowledge, skills, and resources to teach music to students with special needs. Young music educators must understand their responsibilities when teaching students with special needs. Responsibilities include understanding and reading students' IEP's and 504's, implementing modifications and accommodations, accessing resources, and using adaptive technology where appropriate.

This study will explore the following questions:

Research Question One: What are the perceptions of graduates from Pennsylvania music education degree-granting institutions about their preparation, readiness, abilities, and current challenges to teach students with special needs?

¹⁸ Ryan Hourigan, "Preparing Music Teachers to Teach Students with Special Needs," *Update: Applications of Research in Music Education* 26, no. 1 (2007), <https://doi.org/10.1177/87551233070260010102>, 5.

Research Question Two: In what ways can Pennsylvania music education degree-granting institutions better prepare the music educator for teaching students with special needs?

Hypotheses

Research Question One may be answered with the following hypotheses:

Hypotheses One: Positive perceptions of inclusion will occur with specific training and early field-work for pre-service music educators and as continuing professional development for in-service music educators.

The perception and success of teaching students with special needs may be directly correlated to foundational training as a pre-service music educator. Darrow “found that once teachers were aware of successful strategies for mainstreaming situations, they were significantly more positive about the process of inclusion.”¹⁹ Further, Darrow asserts that pre-service music educators be prepared by practitioners with field-based data “who are working in schools on a daily basis.”²⁰ Hammel contends, “Music teachers are overcoming these perceived inadequacies by seeking competencies through workshops, graduate courses, in-service conferences, and collaboration with special education personnel.”²¹ It is commendable that music educators may acknowledge

¹⁹ Alice Ann. Darrow, “Music Educators' Perceptions Regarding the Inclusion of Students with Severe Disabilities in Music Classrooms,” *Journal of Music Therapy* 36, no. 4 (January 1999), <https://doi.org/10.1093/jmt/36.4.254>, 257.

²⁰ *Ibid.*, 257.

²¹ Alice Maxine Hammel, “Preparation for Teaching Special Learners: Twenty Years of Practice,” *Journal of Music Teacher Education* 11, no. 1 (2001), <https://doi.org/10.1177/105708370101100103>, 10.

the inadequacy in their training and seek their own personal professional development; however more fundamental training on teaching special learners needs to occur at the undergraduate level.²²

Hourigan states that working with music therapists can further prepare pre-service music educators.²³ Cynthia Colwell and L.K. Thompson further this by stating: “Music therapists can provide an excellent service to these educators as they are trained specifically to work with individuals with disabilities.”²⁴

Research Question Two may be answered with the following hypothesis:

Hypothesis Two: Special needs students would be better served if Pennsylvania degree and certification granting institutions better equipped pre-service teachers with a music subject-specific course taught by qualified music faculty or integrated into current methods courses, as well as participation in early field experiences.

The literature and studies previously mentioned span decades with scarce progress toward sufficiently preparing pre-service music educators to teach students with special needs. Each year, more students are identified by school psychologists and special education personnel with a learning disability, behavioral disability, or other health impairment that qualifies them for an Individual Education Plan (IEP) or 504 plan and Specially Designed Instruction (SDI).²⁵

²² Hammel, “Preparation for Teaching Special Learners: Twenty Years of Practice,” 5.

²³ Hourigan, *Preparing Music Teachers to Teach Students with Special Needs*, 13.

²⁴ C. M. Colwell and L. K. Thompson, “‘Inclusion’ of Information on Mainstreaming in Undergraduate Music Education Curricula,” *Journal of Music Therapy* 37, no. 3 (January 2000), <https://doi.org/10.1093/jmt/37.3.205>, 206.

²⁵ Hammel and Hourigan, *The Fundamentals of Special Education Policy*, 175.

Teachers are legally obligated to make accommodations and modifications to their lessons, classroom environment, rules, and curricula to address these legally binding documents. It is widely considered the higher education institution's responsibility to provide a framework for young music educators to understand their responsibilities and build skills and resources to implement in the classroom successfully. Upon securing a teaching position, it is equally incumbent on the teaching institution and the educator to continually grow through professional development to add skills and resources and stay current on legislative changes to special education policy.

Chapter Summary

This research may be necessary and impactful to prepare pre-service music educators to better teach students with special needs. Successful educators have their students' well-being and achievement as their primary concern. When there is a lack of knowledge, skill, availability of resources, and lack of communication, barriers and challenges prohibit the success of both the teacher and the student. Pre-service music educators need to understand, embrace, and implement the policies set for by IDEA and ESSA. Ultimately it is the teacher's obligation to set these policies into action, however it would be easier if these policies, pedagogical strategies, and resources were addressed more fully in the undergraduate curriculum. It may provide for a more positive perception and experience teaching students with special needs as they become in-service educators.

Advocating for change with the research to support changes enables all stakeholders to succeed and thrive. It is in understanding and addressing deficiencies that meaningful change

may take place. Pre-service teachers deserve training for success, just as students with disabilities morally and, even more importantly, legally have the right to a quality music education. With advocacy and change as the focus, “regardless of their abilities and disabilities, students deserve thoughtful music educators willing to make these changes in the name of what is fair, right, and just.”²⁶

Definition of Terms

Individuals with Disabilities Education Act (IDEA): Transformative legislation concerning the education of students with disabilities, signed by President Gerald Ford in 1975.²⁷

Free Appropriate Public Education (FAPE): Requirements under section 504 of The Rehabilitation Act of 1973 outlining the rights of students with disabilities in educational settings.²⁸

Every Student Succeeds Act (ESSA): Current education act passed in 2015, which lists music as a core subject as part of a well-rounded education.²⁹

Individual Education Program (IEP): Established under IDEA, an IEP requires “schools to create a document for each student with a disability that planned a course of action to meet that student’s unique educational needs.”³⁰

²⁶ Joseph Abramo, “Disability in the Classroom,” *Music Educators Journal* 99, no. 1 (2012), <https://doi.org/10.1177/0027432112448824>, 45.

²⁷ Hammel and Hourigan, “The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,” 174.

²⁸ *Ibid.*, 175.

²⁹ Abramo, “Disability in the Classroom,” 40.

³⁰ *Ibid.*, 40.

Specially Designed Instruction (SDI): Outlined in IDEA as it relates to a student’s IEP, Specially Designed Instruction is defined as “adapting, as appropriate to the needs of an eligible child under this part, the content, methodology, or delivery of instruction.”³¹

504 Service Agreement: A student who does not qualify for an Individual Education Program (IEP), may qualify for services under Section 504 of the Rehabilitation Act. Services include “Accommodations to building accessibility, classroom adjustments and curriculum modifications and may be updated or revised as the need changes.”³²

Accommodations: “Individualization of a classroom or rehearsal space to accommodate the needs of students with differences or disabilities.”³³

Modifications: “Individualization of materials, teaching style, classroom or rehearsal space, presentation of material, and assessment that meets the needs of an individual student.”³⁴

Adaptations: “Individualization to materials and teaching style that results in a more fair presentation and assessment experience for students with differences and disabilities.”³⁵

Assistive Technology: According to IDEA, as assistive technology device is “any item, piece of equipment, or product system, whether acquired commercially off the shelf, modified, or customized, that is used to increase, maintain, or improve functional capabilities of children with disabilities.”³⁶

³¹ Jennifer Askue-Collins and Sararose Lynch, “Specially Designed Instruction,” Council for Exceptional Children, accessed April 15, 2023, <https://exceptionalchildren.org/topics/specially-designed-instruction>.

³² “IEPS and 504 Service Agreements,” Department of Education (Pennsylvania Department of Education), accessed March 3, 2022, <https://www.education.pa.gov/K-12/Homebound%20Instruction/Pages/IEPs-and-504-Service-Agreements.aspx>.

³³ Alice Hammel, *Teaching Music to Students with Special Needs: A Practical Resource* (New York, NY: Oxford University Press, 2017), 2.

³⁴ *Ibid.*, 2.

³⁵ *Ibid.*

Least Restrictive Environment (LRE): Hammel and Hourigan define least restrictive environment as follows: “To the maximum extent appropriate, students with disabilities will be educated with students who are not disabled.”³⁷

Zero Reject: Hammel and Hourigan describe zero reject as a principle that “commands all public schools to accept and educate all students, aged 3-21 (ages can vary by state), as well as students who have been suspended or expelled from a public school regardless of their disabilities.”³⁸

³⁶ “Sec. 300.5 Assistive Technology Device,” Individuals with Disabilities Education Act (United States Department of Education, May 2, 2017), <https://sites.ed.gov/idea/regs/b/a/300.5>.

³⁷ Hammel and Hourigan, *The Fundamentals of Special Education Policy*, 175.

³⁸ *Ibid.*, 175.

Chapter II: Literature Review

Introduction

There is a plethora of research in preparing pre-service and in-service music educators to teach students with special needs. It has evolved over the past four decades, starting with mainstreaming and inclusion perceptions, acceptance of students with special needs, federal policy, professional development, undergraduate curricular reform, and intersections with music therapy. These events have helped music educators teach special needs students better equipped to instruct an underserved population successfully. There exists a gap in the literature aligning the journey from pre-service course and fieldwork to in-service instruction and professional development to support music educators successfully teaching and having the resources and support to teach students with special needs.

Mainstreaming and Inclusion Perceptions

Mainstreaming may be defined as special needs students being placed in a regular education classroom learning the same content as their peers while receiving modifications. Inclusion may be defined as special needs students being placed in a regular education classroom learning content appropriate for their ability while receiving accommodations and modifications. Both mainstreaming and inclusion are considered beneficial socially and academically to students with special needs. The concept of mainstreaming came to fruition following the Education for All Handicapped Children Act, or Public Law 94-142 (P.L. 94-142), signed into

law by President Gerald Ford in 1975.³⁹ P.L. 94-142 has been amended four times. The six basic principles have remained the same, (a) zero reject, (b) non-discriminatory evaluations, (c) free appropriate education, (d) least restrictive environment, (e) procedural due process, and (f) parental involvement.⁴⁰ The 2004 amendment moved away from mainstreaming toward inclusion.⁴¹

The perceptions of teachers may be directly related to the successful teaching of students with special needs. Kimberly VanWeelden and Jennifer Whipple state, “the single most important variable in the success of mainstreaming is the attitude of the teacher toward students with special needs.”⁴² While educators generally have a positive attitude toward mainstreaming, there is hesitancy when putting it into practice.⁴³ Georgios Sideridis and Judy Chandler found a variety of perceptions categorized by disability.⁴⁴ Music teachers reported positive attitudes toward students with learning disabilities and orthopedic handicaps and negative attitudes toward students with multiple handicaps, mental retardation, and emotional and behavioral disorders.⁴⁵ The negative attitudes reported were due to teachers’ perceptions of their lack of skills,

³⁹ Hammel and Hourigan, “The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,” 174.

⁴⁰ *Ibid.*, 174.

⁴¹ *Ibid.*, 175.

⁴² Kimberly VanWeelden and Jennifer Whipple, “An Exploratory Study of the Impact of Field Experiences on Music Education Majors’ Attitudes and Perceptions of Music for Secondary Students with Special Needs,” *Journal of Music Teacher Education* 16, no. 2 (2007), <https://doi.org/10.1177/10570837070160020105>, 34.

⁴³ *Ibid.*, 34.

⁴⁴ Georgios D. Sideridis and Judy P. Chandler, “Attitudes and Characteristics of General Music Teachers toward Integrating Children with Developmental Disabilities,” *Update: Applications of Research in Music Education* 14, no. 1 (1995), <https://doi.org/10.1177/875512339501400103>, 15.

⁴⁵ *Ibid.*, 15.

competencies, and preparation.⁴⁶ Further negative perceptions were reported by Betty Atterbury, finding that misinterpretation of the least restrictive environment principle of P.L. 94-142 placed all special needs students, regardless of their disability, in the general music classroom.⁴⁷ Further conclusions from the study found music educators frustrated with being left out of the Individualized Education Program (IEP) process where their voices could contribute to the process.⁴⁸

White found a distinct divide between general music teachers and performance music teachers in their attitude toward teaching students with special needs. Linda White states, “Music teachers who were primarily concerned with performance areas indicated on their questionnaire less willingness to have various types of handicapped students mainstreamed into their performance groups than did general music teachers with respect to general music class.”⁴⁹ Further, White identified secondary choral teachers as those least willing to mainstream special needs students into their performing groups.⁵⁰ However, the negativity abated if some form of aid, training, and resources were made available.⁵¹

As mainstreaming became more prevalent, researchers identified teachers’ needs to successfully teach music to students with special needs. Janet Perkins Gilbert and Edward Asmus

⁴⁶ Sideridis and Chandler, “Attitudes and Characteristics of General Music Teachers toward Integrating Children with Developmental Disabilities,” 15.

⁴⁷ B. Atterbury, “A Survey of Present Mainstreaming Practices in the Southern United States,” *Journal of Music Therapy* 23, no. 4 (January 1986), <https://doi.org/10.1093/jmt/23.4.202>, 202.

⁴⁸ *Ibid.*, 207.

⁴⁹ Linda D. White, “Study of the Attitudes of Selected Public School Music Educators Toward the Integration of Handicapped Students into Music Classes,” *Contributions to Music Education*, no. 9 (1982): pp. 36-47, 45.

⁵⁰ *Ibid.*, 45.

⁵¹ *Ibid.*, 46.

identified the need for in-service and pre-service education, and being part of the IEP process.⁵² Due to mainstreaming involving students learning the same content as their non-disabled peers, Gfeller et al. found “teachers are unsure of what educational objectives are appropriate.”⁵³ Gfeller et al. further assert, “If music educators abandon regular musical objectives to accommodate the handicapped student in the mainstream, they are, at least in part, responsible for the continued poor implementation of mainstreaming practices.”⁵⁴ Frisque et al. identified that teachers were aware of P.L. 94-142, as well as the Music Educators National Conference’s (MENC) mainstreaming recommendations, but were unable to fully comply due to lack of clear educational objectives and resources for implementation.⁵⁵

In 1990, P.L. 94-142 became the Individuals with Disabilities Act (IDEA). The 1990s saw a slow transition from mainstreaming to inclusion. Federal mandates and policy changes affect the way music teachers are obligated to teach students with special needs. Hammel and Hourigan call for music educators to stay aware of education in policy at both the state and national level, have special education training in their pre-service methods courses, as well as professional development for in-service teachers.⁵⁶ The authors state, “By being aware of national, state, district, and school policies, and by adapting these policies to the music

⁵² Janet Perkins Gilbert and Edward P. Asmus, “Mainstreaming: Music Educators' Participation and Professional Needs,” *Journal of Research in Music Education* 29, no. 1 (1981), <https://doi.org/10.2307/3344677>, 36.

⁵³ Gfeller, Darrow, and Hedden, “Perceived Effectiveness of Mainstreaming in Iowa and Kansas Schools,” 100.

⁵⁴ *Ibid.*, 100.

⁵⁵ Frisque, Niebur, and Humphreys, “Music Mainstreaming: Practices in Arizona,” *Journal of Research in Music Education* 42, no. 2 (1994), <https://doi.org/10.2307/3345494>, 103.

⁵⁶ Hammel and Hourigan, “The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,” 179.

classroom, school and district personnel may become more aware of the importance and significance of music for the lives of students with special needs.”⁵⁷

The move from mainstreaming to inclusion bore more positive perceptions by music educators. VanWeelden and Whipple researched music educators’ perceived effectiveness of inclusion. Part of their research included a previously mentioned study by Gfeller et al., and found more positive attitudes as there seemed to be “progress toward understanding what constitutes effective inclusion” in the music classroom.⁵⁸ Their findings illustrated a shift from Gfeller et al. in that music educators were satisfied with the attainment of some musical achievement while previous generations were frustrated that students with special needs could not attain the same achievement of non-disabled peers.⁵⁹

While perceptions and attitudes became more positive with inclusionary practices, challenges remain. Some of these challenges include classroom management, adaptive materials, and technology, special education teacher collaboration and support, and paraprofessional collaboration and support. Darrow identifies the need for in-service music educators and paraprofessionals involved on the following: (a) adapting curriculum, instruments, music, and other teaching materials, (b) problem-solving for specific situations, (c) useful technology/teaching materials, (d) appropriate use of peer partners, (e) classroom management strategies, and (f) adaptive teaching strategies.⁶⁰

⁵⁷ Hammel and Hourigan, “The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,” 179.

⁵⁸ Kimberly VanWeelden and Jennifer Whipple, “Music Educators’ Perceived Effectiveness of Inclusion,” *Journal of Research in Music Education* 62, no. 2 (2014), <https://doi.org/10.1177/0022429414530563>, 158.

⁵⁹ *Ibid.*, 158.

⁶⁰ Darrow, “Music Educators’ Perceptions Regarding the Inclusion of Students with Severe Disabilities in Music Classrooms,” 273.

Several education approaches, ranging from schoolwide to classroom to individual students, that lend themselves to supporting inclusion. These approaches are Universal Design for Learning (UDL) and Differentiated Instruction (DI). Adamek and Darrow state, “Educational reformers promote the idea of Universal Design for Learning (UDL) for all instruction, not just instruction for students with disabilities.”⁶¹ Elise Sobl and Alice Hammel agree stating, “Foundations of music education for teaching special learners follow best practices of universal design for learning and provide students with multiple access points for learning through their best modalities.”⁶² Judith Jellison notes UDL promotes “equity, access, barrier-free design, and technological advancements, combined with new policies and laws.”⁶³ Differentiated Instruction (DI) is individualized instruction for all students based on data. Students with IEP’s and 504 plans are more likely to receive DI, however, teachers well versed in DI may be more adept at making better accommodations and modifications for students with special needs. Adamek and Darrow promote DI contending “Differentiated Instruction promotes the use of a layered curriculum, while the overall concepts remain the same, students may learn content at various levels of difficulty and they may demonstrate their understanding at different levels of complexity.”⁶⁴ In an inclusion study by Darrow, the author noted that most educators had a positive experience teaching students with severe disabilities.⁶⁵ Opponents of inclusion cite,

⁶¹ Adamek and Darrow, *Music in Special Education*, 97.

⁶² Elise S. Sobol and Alice Hammel, *An Attitude and Approach for Teaching Music to Special Learners* (Lanham, MD: Rowman & Littlefield, 2017), 15.

⁶³ Judith A. Jellison, *Including Everyone: Creating Music Classrooms Where All Children Learn* (Oxford University Press, 2015), 101.

⁶⁴ Adamek and Darrow, *Music in Special Education*, 97.

⁶⁵ Darrow, “Music Educators' Perceptions Regarding the Inclusion of Students with Severe Disabilities in Music Classrooms,” 254.

“students with special needs demand excessive amounts of teachers’ time, impede the education and progress of other students, and often fall further behind without the services provided in the special education classroom.”⁶⁶ Hammel and Hourigan assert, “As music teachers, we have both the right and responsibility to educate all students in our schools.”⁶⁷ Darrow suggests that more exposure and experience early in a music educator’s career will help ease the challenges and barriers that accompany a negative perception of teaching students with special needs.⁶⁸

Pre-Service Teaching

Pre-service music educators are first exposed to teaching students with special needs in undergraduate and certification programs. Due to curricular restraints, exposure pre-service music educators receive in preparation to teach students with special needs varies widely. Whipple and VanWeelden contend that “Historically, undergraduate music education programs were not required to provide instruction related to teaching special learners, and for many years, music educators expressed feelings of inadequate preparation to address the needs of special learners.”⁶⁹ Salvador reports progress in her research finding, that in 2010, 29.6% required a course in teaching music to special populations, 38.9% indicated that this type of course was available, and 59.8% reported purposefully integrating the teaching of exceptional populations

⁶⁶ Darrow, “Music Educators' Perceptions Regarding the Inclusion of Students with Severe Disabilities in Music Classrooms,” 255.

⁶⁷ Hammel and Hourigan, *Teaching Music to Students with Special Needs: A Label-Free Approach*, 4.

⁶⁸ Darrow, *Music Educators' Perceptions Regarding the Inclusion of Students with Severe Disabilities in Music Classrooms*, 268.

⁶⁹ Whipple and VanWeelden, “Educational Supports for Students with Special Needs,” 32.

throughout their coursework.⁷⁰ Colwell and Thompson point out that while there may be a required course for teaching special learners, it may be a special education department course that is not content specific to music education.⁷¹

Many studies find teacher perception valuable in guiding research. VanWeelden and Whipple found that “Positive teacher attitudes, both personal and professional, are important components in the successful inclusion of special learners in music classrooms.”⁷² In a separate study, VanWeelden and Whipple state, “preservice teachers’ comfort in interacting with persons with disabilities increased after field experiences with them.”⁷³ In a study with a similar demographic, Kathryn Hahn found that as of 2010 “nearly half of music teachers still are not exposed to this topic as undergraduates.”⁷⁴

Several other researchers have found a positive correlation between positive perception and readiness for teaching students with special needs with pre-service fieldwork. Hourigan organized a long-term field experience to examine the perceptions of pre-service music teachers working with students with special needs. Hourigan found that “(a) the orientation process to fieldwork with children with disabilities, which included the case method of teaching, was valuable; (b) observation, journaling, discussion, and the relationships that emerged were

⁷⁰ Salvador, “Who Isn’t a Special Learner?” 27.

⁷¹ Colwell and Thompson, “‘Inclusion’ of Information on Mainstreaming in Undergraduate Music Education Curricula,” 218.

⁷² VanWeelden and Whipple, “An Exploratory Study of the Impact of Field Experiences on Music Education Majors’ Attitudes and Perceptions of Music for Secondary Students with Special Needs, 40.

⁷³ VanWeelden and Whipple, “The Effects of Field Experience on Music Education Majors’ Perceptions of Music Instruction for Secondary Students with Special Needs, 62.

⁷⁴ Kathryn M. Hahn, “Inclusion of Students with Disabilities: Preparation and Practices of Music Educators” (dissertation, 2010), 62.

important to the participants; and (c) reflective practice may have occurred in this study.”⁷⁵ One of the participants reflected positively on their experience stating, “I actually have thought a lot about teaching music to special learners, but I didn’t have any idea about what that really meant, because it was something I never experienced or never have been exposed to. Just talking about it in class certainly isn’t enough. You need to actually experience it or at least see what is going.”⁷⁶

In a separate study, focusing specifically on fieldwork involving students with special needs and instrumental music, Hourigan found the more exposure pre-service music educators received, the more adaptations and accommodations were provided, as well as a deeper sensitivity to the needs of the student with special needs.⁷⁷ Fieldwork is the first exposure to real students’ pre-service music educators experience. Hourigan found that placing pre-service music educators in a self-contained special needs classroom bore positive results and perceptions, but this is not always feasible. Hourigan states, “In addition, a few high-quality field experiences that include learners with special needs can drastically change a pre-service music teacher’s perspective about teaching learners with special needs.”⁷⁸ Most fieldwork experience is an included classroom where a mixture of skills, including those teaching special needs, will be needed. Hourigan asserts, “future research that examines this transfer of skills would strengthen

⁷⁵ Hourigan, “Preservice Music Teachers' Perceptions of Fieldwork Experiences in a Special Needs Classroom,” 152.

⁷⁶ Ibid., 166.

⁷⁷ Hourigan, “A Special Needs Field Experience for Preservice Instrumental Music Educators,” *Contributions to Music Education* 34 (2007), 30.

⁷⁸ Hourigan, “Preparing Music Teachers to Teach Students with Special Needs,” 12.

our understanding of attributes of preservice fieldwork and the impact on music teaching to students with special needs.”⁷⁹

Assessment is another area where music educators may have deficiencies regarding students with special needs. VanWeelden and Whipple assert that pre-service music educators “are not able to accurately predict or perceive level of mastery of specific music concepts by students with special needs without the benefit of formal assessment procedures.”⁸⁰ The researchers advocate for teacher education programs to “train pre-service teachers on how to create different presentation and response formats, provide assistance during the assessment and use several test formats to assess the same content for students with special needs so they may learn how to accurately assess special learners’ educational achievement.”⁸¹

Policy

A fundamental aspect of teaching music to students with special needs is understanding the legal frameworks and laws to which teachers are legally obligated to adhere. Federal policy has been a catalyst to ensure that those with disabilities, especially children, are granted equal access to education and services. This began with the 1975 passage of the Education for All Handicapped Children Act (EAHCA). Jones states, “Prior to this, students with disabilities were often denied services, excluded from the school system and interaction with their peers, misdiagnosed or undiagnosed, and did not receive adequate resources through the American

⁷⁹ Ryan M. Hourigan, “Teaching Music to Students with Special Needs: A Phenomenological Examination of Participants in a Fieldwork Experience” (dissertation, 2007), 177.

⁸⁰ K. VanWeelden and J. Whipple, “Preservice Music Teachers' Predictions, Perceptions, and Assessment of Students with Special Needs: The Need for Training in Student Assessment,” *Journal of Music Therapy* 44, no. 1 (January 2007), <https://doi.org/10.1093/jmt/44.1.74>, 82.

⁸¹ *Ibid.*, 82.

public school system.”⁸² EAHCA was amended several times (1986, 1990, 1997, 2004) and is now known as the Individuals with Disabilities Education Act (IDEA) through the 1990 amendment. The idea of mainstreaming and inclusion came to fruition through the 1990 amendment. Jones contends, “Researchers began to explore the ways in which mainstreaming was implemented and the implications of mainstreaming and inclusion for students with disabilities, an area previously absent in the field of music education research.”⁸³

Music researchers began to explore the federal policies and the implications for music teachers and music education as a professional field. Despite several amendments, six principles of IDEA have remained constant: (a) zero reject, (b) non-discriminatory evaluations, (c) free appropriate public education, (d) least restrictive environment, (3) procedural due process, and (f) parental involvement.⁸⁴ Hammel and Hourigan assert that music educators are not always aware of current trends and policy changes happening at the national, state, and local levels or how amendments may affect their classroom.⁸⁵ The researcher’s further state, “It is important that the basic framework of special education be included and embedded into our methods instruction (for preservice music educators) and professional development (for in-service music educators) to help arts educators understand their role in the education of children with special needs.”⁸⁶

Additional federal education policies shape what it means to teach music to students with special needs. Following the passage of EAHCA in 1975, the Department of Education was

⁸² Jones, “Teaching Students with Disabilities,” 13.

⁸³ Ibid., 16.

⁸⁴ Hammel and Hourigan, “The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,” 174.

⁸⁵ Ibid., 179.

⁸⁶ Ibid.

founded in 1976 under President Jimmy Carter.⁸⁷ Problems mired the Department of Education in subsequent years and risked decentralization by President Ronald Reagan.⁸⁸ President George H. W. Bush reversed Reagan's decentralization calling for national goals, which was further pursued by President Bill Clinton, who signed into law the Goals 2000: Educate America Act.⁸⁹ With an emphasis on standardized testing, President George W. Bush signed the No Child Left Behind Act into law in 2001.⁹⁰ In 2009, President Barack Obama unveiled the Race to the Top initiative, which was part of the American Recovery and Reinvestment Act of 2009, which gave states grants for enacting specific educational policies. The Obama administration's second term brought the Every Student Succeeds Act (ESSA) to fruition, "which reauthorizes the Elementary and Secondary Education Act of 1965, and replaces the widely criticized No Child Left Behind Act."⁹¹ ESSA is the current federal education policy.

ESSA has many implications for music education and teaching students with special needs. Music education is considered part of a well-rounded education and protected time.⁹² Mary Luehrsen identifies three strategies using ESSA to expand music learning throughout the school day.⁹³ The three Rs stand for reinforce, remind, and request – (a) "Reinforce what ESSA

⁸⁷ Chris Edwards, "Department of Education Timeline," *Downsizinggovernment.org*, accessed August 7, 2022, <https://www.downsizinggovernment.org/education/timeline-growth>.

⁸⁸ *Ibid.*

⁸⁹ Edwards, "Department of Education Timeline," *Downsizinggovernment.org*, accessed August 7, 2022, <https://www.downsizinggovernment.org/education/timeline-growth>.

⁹⁰ *Ibid.*

⁹¹ Alice-Ann Darrow, "The Every Student Succeeds Act (ESSA): What It Means for Students With Disabilities and Music Educators," *General Music Today* 30, no. 1 (2016), <https://doi.org/10.1177/1048371316658327>, 41.

⁹² *Ibid.*, 43.

⁹³ Mary Luehrsen, "The Good Fight ESSA Passage Provides Opportunities to Expand Music Learning During the School Day: A Call to Action," *School Band and Orchestra*, May 1, 2016, 38.

states about the inclusion of music and arts for students with disabilities.”, (b) “Remind state, district, and community leaders about the benefits of music education for all students. Include in your advocacy the importance of music and arts for students with disabilities.”, and (c) “Request that school and community leaders work with their school district administrators, who ultimately work with state education departments to develop and expand music education programs available to all students during the school day, to expand music education curriculum offerings to underserved students.”⁹⁴

Darrow interprets the three Rs as:

The three Rs stand for reinforce, remind, and request and involve meeting with school community leaders to expand equity and access to music and arts education. Reinforce what ESSA states about the inclusion of music and the arts in a well-rounded education. Remind state, district, and community leaders about the benefits of music education for all students. Request that school and community leaders work with their school district administrators, who ultimately work with state education programs available to all students during the school day, and to expand music education curriculum offerings to underserved students. Students with disabilities are often included in the category of “underserved students,” particularly as it relates to their inclusion in the arts.⁹⁵

Underserved students include those students with disabilities. In response to the passing of ESSA, Adamek and Darrow assert, “Research shows that music experiences in school can promote academic and social success for students with disabilities, and ESSA can be the foundation for expanding opportunities in music and the arts for students with and without disabilities.”⁹⁶ Darrow furthers ESSA is an opportunity “to seek funding for pursuing advanced training in working with students with disabilities, and for adapted instruments and technology

⁹⁴ Luehrsen, “The Good Fight ESSA Passage Provides Opportunities to Expand Music Learning During the School Day: A Call to Action, 38.

⁹⁵ Darrow, “The Every Student Succeeds Act (ESSA),” 43.

⁹⁶ Adamek and Darrow, *Music in Special Education*, 61.

that will support their music education.”⁹⁷ Failure to understand the national, state, local and, district policies that govern teaching students with special needs can lead to legal issues. Jean Crockett states, “This lack of knowledge can be a problem, especially when confusion causes teachers to unintentionally violate their students’ rights and fail to meet their own professional responsibilities.”⁹⁸

Advocacy in the name of underserved students requires conversations and developed relationships with stakeholders.⁹⁹ As ESSA clearly defines music as a core subject within a well-rounded curriculum, “let us not forget that, as the law’s name implies, its purpose is to ensure that every student succeeds.”¹⁰⁰

Crockett echoes the need for music educators to understand the legal aspects of teaching music to students with disabilities. Without proper training, “this lack of knowledge can be a problem, especially when confusion causes teachers to unintentionally violate their students’ rights and fail to meet their own professional responsibilities.”¹⁰¹ Crockett advises music educators to consider the following approaches when teaching students with disabilities: (a) Adopt a social justice perspective, (b) Focus on individuals, not on labels, (c) Use evidence-based practices, (d) Communicate with students, and (e) Collaborate with colleagues.¹⁰² Benham

⁹⁷ Darrow, “The Every Student Succeeds Act (ESSA): What It Means for Students With Disabilities and Music Educators,” 44.

⁹⁸ Jean B. Crockett, “Legal Aspects of Teaching Music Students with Disabilities,” *Music Educators Journal* 104, no. 2 (2017), <https://doi.org/10.1177/0027432117712802>, 46.

⁹⁹ Luehrsen, “The Good Fight: ESSA Passage Provides Opportunities to Expand Music Learning During the School Day: A Call to Action,” 38.

¹⁰⁰ Darrow, “The Every Student Succeeds Act (ESSA),” 44.

¹⁰¹ Jean B. Crockett, “Legal Aspects of Teaching Music Students with Disabilities,” 46.

¹⁰² *Ibid.*, 49.

states, “Music education exists because of those initial advocates who first saw to it that students were provided with the opportunities to learn and make music.”¹⁰³ Abramo suggests that “advocating for students, regardless of their abilities, so all have access to a high-quality music education can make a huge difference, both for the individuals and for the class as a whole.”¹⁰⁴

In-Service Teaching and Professional Development

Due to the diversity of knowledge graduates attain at the pre-service level, it is important to identify gaps in knowledge and training at the in-service level for teaching students with special needs. Beyond knowledge, factors such as perception, teacher competencies, and environment are methods that may contribute to a more positive experience for both teacher and student. Further, collaboration with special education faculty and paraprofessionals is critical for successfully teaching students with special needs. Professional development, when targeted and impactful, fill knowledge and strategy gaps that lead to successfully teaching music to students with special needs.

Rachel Grimsby studied the perception of music educators in preparation for teaching students with special needs. The researcher found that music educators felt unprepared, special needs students were briefly discussed in the undergraduate curriculum, and they did not possess the skills to successfully teach students with special needs.¹⁰⁵ Several themes emerged throughout the study, including (a) Teacher Perceptions of Preparation, (b) Working with Special Education

¹⁰³ Benham, *Music Advocacy: Moving from Survival to Vision*, 3.

¹⁰⁴ Abramo, “Disability in the Classroom,” 39.

¹⁰⁵ Rachel Grimsby, “‘Anything Is Better than Nothing!’ Inservice Teacher Preparation for Teaching Students with Disabilities,” *Journal of Music Teacher Education* 29, no. 3 (November 2019), <https://doi.org/10.1177/1057083719893116>, 82.

and Paraprofessional Personnel, (c) Knowledge of Students through Communication and Consistent Practice, and (d) Expressed Needs/Resources.¹⁰⁶ Recommendations include more field experience at the undergraduate level, more planning time and collaboration with special education faculty and support staff, and access to adequate resources, including assistive technologies.¹⁰⁷

In a mixed methods study by Gerrity et al., the researchers found “that repetition, student choice, and increased were considered important teaching strategies that led to student growth and learning.”¹⁰⁸ Essential conditions identified in the study were “providing clear directions and expectations, implementing a behavior plan, and fostering a positive learning environment that is mostly free of distractions had a positive impact on the music learning of students with special needs.”¹⁰⁹ The researchers noted that music educators typically teach to the middle and feel ill-prepared to teach students with special needs.¹¹⁰ The study also “revealed a strong desire among music teachers for increased professional development with regard to working with students with special needs.”¹¹¹

In a study by Hammel, specific teacher competencies were identified that may lead to successfully teaching special needs in the elementary music classroom. Those competencies include:

¹⁰⁶ Grimsby, “‘Anything Is Better than Nothing!’ Inservice Teacher Preparation for Teaching Students with Disabilities,” 82.

¹⁰⁷ Ibid., 88.

¹⁰⁸ Kevin W. Gerrity, Ryan M. Hourigan, and Patrick W. Horton, “Conditions That Facilitate Music Learning among Students with Special Needs,” *Journal of Research in Music Education* 61, no. 2 (2013), <https://doi.org/10.1177/0022429413485428>, 144.

¹⁰⁹ Ibid., 156.

¹¹⁰ Ibid., 157.

¹¹¹ Ibid.

1. Acquaintance with various handicapping conditions (general knowledge).
2. Knowledge of “Individuals with Disabilities Education Act (IDEA)” (legal aspects).
3. Knowledge of music teacher’s role on evaluation team (assessment and evaluation).
4. Ability to develop and use informal assessment procedures (assessment and evaluation).
5. Ability to monitor the learning process of all students (assessment and evaluation).
6. Ability to evaluate program effectiveness for specific learners (assessment and evaluation).
7. Ability to identify areas of particular difficulty for a student (assessment and evaluation).
8. Ability to modify, if necessary, the instructional program to accommodate special learners (curriculum planning).
9. Knowledge of how to modify the physical environment of a classroom for special learners (classroom structure).
10. Ability to encourage appropriate social interactions among all students (classroom management).
11. Knowledge of effective classroom management techniques (classroom management).
12. Knowledge of appropriate materials for diverse learning abilities and styles (methods and materials).
13. Ability to adapt material to provide for individual differences (methods and materials).
14. Ability to communicate effectively with support personnel (communication skills).¹¹²

These fourteen competencies were part of twenty-six investigated. Hammel considered knowledge and experience with the Individualized Education Program (IEP) process to be a critical competency.¹¹³ The researcher calls for in-service teachers to seek professional development for those competencies they do not possess.¹¹⁴ Karen Stafford notes that most music educators receive copies of student IEPs, but are not generally part of the IEP process in which they may receive guidance for accommodations and modifications in the music classroom.¹¹⁵ Stafford advises music educators to take “assertive measures to speak with special education

¹¹² Alice M. Hammel, “Special Learners in Elementary Music Classrooms,” *Update: Applications of Research in Music Education* 20, no. 1 (2001), <https://doi.org/10.1177/875512330102000103>, 11.

¹¹³ *Ibid.*, 13.

¹¹⁴ *Ibid.*

¹¹⁵ Karen S. Stafford, “Music Teachers' Perceptions of Their Involvement in the Implementation Processes of Individualized Education Programs” (dissertation, 2019), 54.

teachers” who may provide “opportunities to discuss IEPs for students, present cohesive efforts to address issues and improve interpretation of adaptations for the music classroom.”¹¹⁶

Abramo discusses current trends to successfully teach students with special needs in the music classroom by distinguishing between medical disability and social disability. The researcher briefly discusses the policy that protects the rights of the disabled, including ADA, IDEA, and EHA. Abramo states, “Disability-rights advocates argue that while these laws are important and necessary, alone, they are insufficient.”¹¹⁷ Labeling students by their disability or impairment is a subtle form of discrimination.¹¹⁸ This slight is corroborated by Hammel and Hourigan in their book, *Teaching Music to Students With Special Needs: A Label-Free Approach*. Focusing on teaching and learning styles and what challenges impede learning instead of seeing the disability allows for more social dignity.¹¹⁹ The authors assert, “this approach allows music teachers to focus on the whole person instead of the disability that challenges the student.”¹²⁰

A study by Kimberly McCord revealed a link between musical creativity and how it can be stifled by learned helplessness. Creativity can be hampered for the divergent learner when schools teach students to be convergent learners.¹²¹ McCord states, “In order for children to be creative they must be able to adapt to a freer learning environment, however, educators need to

¹¹⁶ Stafford, “Music Teachers’ Perceptions of Their Involvement in the Implementation Processes of Individualized Education Programs” (dissertation, 2019), 54.

¹¹⁷ Abramo, “Disability in the Classroom,” 40.

¹¹⁸ Ibid., 40.

¹¹⁹ Hammel and Hourigan, *Teaching Music to Students with Special Needs a Label-Free Approach*, 13.

¹²⁰ Ibid., 13.

¹²¹ Kimberly A. McCord, “Moving Beyond ‘That’s All I Can Do:’ Encouraging Musical Creativity in Children with Learning Disabilities,” *Bulletin of the Council for Research in Music Education*, no. 159 (2004), 24.

remember children with disabilities may need more structure than non-disabled children.”¹²²

Students with special needs often experience learned helplessness. McCord cites Stainback and Stainback, who contend “Students exhibit learned helplessness when there is not a good match between learning objectives and student attributes; therefore, one single set of standardized objectives cannot be expected to meet the unique learning abilities of individual students in inclusive classrooms.”¹²³ McCord’s research indicates that the use of assistive music technology may unlock more creativity for students with special needs and combat learned helplessness.¹²⁴

Instrumental music may be challenging for students with disabilities. However, depending on their specific disability, and with assistive technology and modifications, many students with disabilities can successfully learn to play a musical instrument. A Kimberly McCord and Margaret Fitzgerald study focused specifically on students with a specific learning disability, which “vary in type and severity.”¹²⁵ The researchers offer recommendations and cautions for specific instruments, which include: (a) strings are a good choice for children with cystic fibrosis and other physical disabilities that affect breathing, (b) clarinet and saxophone players who are deaf or hard of hearing benefit from feeling vibrations through teeth on top of the mouthpiece, (c) brass instruments are a good choice for students with cognitive impairments because players don’t have to use as many fingers as when playing other wind instruments, and (d) mallet instruments allow students with ADHD/ADD some freedom to stand and move.¹²⁶

¹²² McCord, “Moving Beyond ‘That’s All I Can Do.’ Encouraging Musical Creativity in Children with Learning Disabilities,” 24.

¹²³ *Ibid.*, 24.

¹²⁴ *Ibid.*, 30.

¹²⁵ Kimberly McCord and Margaret Fitzgerald, “Children with Disabilities Playing Musical Instruments,” *Music Educators Journal* 92, no. 4 (2006), <https://doi.org/10.2307/3401112>, 49.

¹²⁶ McCord and Margaret Fitzgerald, “Children with Disabilities Playing Musical Instruments,” 48.

McCord and Fitzgerald also offer suggestions on reading music, such as simplifying parts, highlighting in different colors, alternate staff, and music technology.¹²⁷

Professional development (PD) is defined under ESSA as, “activities that . . .are sustained (not stand-alone, 1-day, or short-term workshops), intensive, collaborative, job-embedded, data-driven, and classroom focused.”¹²⁸ It is far more flexible than its predecessor, NCLB, and does not tie federal funding to stringent PD guidelines.¹²⁹ PD is an important way to address gaps in skills, learn new initiatives, and collaborate with colleagues. PD is most effective “when it is results-based, centered on the curriculum or standards, rigorous, sustained and cumulative, and can be linked directly to what occurs in the classroom.”¹³⁰

PD received at the local level is rarely conducive to what is happening in the music classroom. William Bauer notes that music teachers “expressed reservations about non music in-service programs that were conducted within their school districts, finding they didn’t apply to their own teaching practice.”¹³¹ Little research has been done regarding the professional development needs of music teachers. Bauer calls for “Increased discernment of the professional development needs of teachers at different stages of their careers, the role of professional

¹²⁷ McCord and Margaret Fitzgerald, “Children with Disabilities Playing Musical Instruments,” 50.

¹²⁸ Tonya Bednarick, “What Does ESSA Mean for Professional Development?,” What does ESSA mean for professional development?, March 13, 2018, <https://www.solutionwhere.com/Corp/post/what-does-essa-mean-for-professional-development>.

¹²⁹ Colleen M. Conway, “Experienced Music Teacher Perceptions of Professional Development Throughout Their Careers,” *Bulletin of the Council for Research in Music Education*, no. 176 (2008), 7.

¹³⁰ Jeffrey E. Bush, “Importance of Various Professional Development Opportunities and Workshop Topics as Determined by in-Service Music Teachers,” *Journal of Music Teacher Education* 16, no. 2 (2007), <https://doi.org/10.1177/10570837070160020103>, 10.

¹³¹ William I. Bauer, “Research on Professional Development for Experienced Music Teachers,” *Journal of Music Teacher Education* 17, no. 1 (2007), <https://doi.org/10.1177/10570837070170010105>, 19.

development in the retention of teachers in the quality of their professional life, and the types of professional development appropriate for specific teaching areas and responsibilities must be sought.”¹³²

Colleen Conway studied the perception of PD over the career of music educators. The study resulted in several themes, (a) the need to be proactive in finding appropriate professional development; (b) learning from others; and (c) broadening the definition of the meaning of the word “teacher.”¹³³ According to interviewed participants, informal interactions with colleagues were deemed the most beneficial PD. A veteran choral teacher in a suburban school stated, “ I used to feel guilty about going to conferences and then spending lots of time in the lobby or at a restaurant just talking with colleagues but I now realize that those conversations are professional development.”¹³⁴ Conway asserts, “That informal interactions surface in this study as a key component of music teacher professional development should inform policy-makers and program designers to build in more informal and interactive time to professional development for music teachers – it might also mean that practitioners and program designers needed clearer guidance as to the goals and definitions of ‘professional development.’”¹³⁵

A relatively new form of professional development is professional learning communities (PLC) and similar communities of practice (COP). As stated previously, informal interactions with peers is one of the most effective ways for music educators to grow. With PLCs and COPs, music educators and other educators teaching students with special needs can share their

¹³² Bauer, “Research on Professional Development for Experienced Music Teachers,” 20.

¹³³ Colleen M. Conway, “Experienced Music Teacher Perceptions of Professional Development Throughout Their Careers,” *Bulletin of the Council for Research in Music Education* , no. 176 (2008), 12.

¹³⁴ *Ibid.*, 12.

¹³⁵ *Ibid.*, 13.

knowledge and best practices for the betterment of both the educators and students. Grimsby states that PLCs are “a way to understand instructional practices such as informal music learning, collaborative learning groups, and comprehensive musicianship.”¹³⁶ Conway suggests “music teachers need time with other music teachers in order to reflect on their practice.”¹³⁷ The same may be inferred for the entire team of educators and support professionals who are involved with the education of students with special needs, such as special education teachers, classroom teachers, related arts teachers, paraprofessionals and one-on-one aides.

VanWeelden and Meehan researched state music educator association (MEA) conferences as primary way to educate in-service on teaching students with disabilities.¹³⁸ The research “indicated the presence of workshops addressing special education in a music setting, results also indicated these sessions are often more limited unless a true advocate, such as a Special Learners Chair, is serving on the state’s MEA board.”¹³⁹ The previously study mentioned these means to address teaching with students special needs are acceptable, however as indicated by VanWeelden and Meehan’s study, accessibility is limited based on a teachers district, state, socio-economic area, and geographical location.¹⁴⁰

Sometimes a teacher is the only music educator in the building, and it is difficult to find time to discuss best practices with music colleagues on best practices for teaching students with

¹³⁶ Rachel Leigh-Mallory Grimsby, ““Because We Are Important!": Music Educators and Special Education Paraprofessionals in a Community of Practice” (dissertation, 2020), 54.

¹³⁷ Conway, “Experienced Music Teacher Perceptions of Professional Development throughout Their Careers,” 16.

¹³⁸ Kimberly VanWeelden and Laura Meehan, “Teaching Children with Disabilities,” *Update: Applications of Research in Music Education* 35, no. 1 (January 2016), <https://doi.org/10.1177/8755123315582069>, 5.

¹³⁹ Ibid., 11.

¹⁴⁰ Ibid.

special needs. Collaborations and partnerships with special education colleagues would better serve special needs students and build positive perceptions for music educators. Grimsby asserts, “Music educators should be afforded the time to plan and collaborate with each other and their special education colleagues.”¹⁴¹

Higher Education Curriculum

More time should be allotted for preparing pre-service music teachers at the undergraduate level for teaching students with special needs. However, several road blocks exist that would make it difficult to prepare pre-service music educators adequately for teaching students with special needs. Extant existing coursework, ensemble rehearsals, individual practice, qualified staff, and time are several roadblocks that can hinder a music education curriculum from offering more training on teaching music to special needs students. Timothy Groulx states “Not everything can or should be addressed in an undergraduate curriculum.”¹⁴² There is validity to this argument in that it is impossible to cover everything a pre-service music educator needs to successfully teach all students from the onset of one’s career. However, every attempt should be made for pre-service music educators to be exposed to training, ideas, and resources to adequately prepare pre-service music educators for teaching students with special needs.

¹⁴¹ Grimsby, “‘Anything Is Better than Nothing!’ Inservice Teacher Preparation for Teaching Students with Disabilities,” 87.

¹⁴² Timothy J. Groulx, “Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula,” *Journal of Music Teacher Education* 25, no. 2 (February 2015), <https://doi.org/10.1177/1057083714564874>, 22.

An issue that may arise is that higher education faculty may be too far removed from the public education classroom to be aware of the need for more special needs training. Steven Kelly and Kimberly VanWeelden found, “The lack of expected interactions with public schools may explain the reported perceptions that university/college music education programs are “out-of-touch” with school music programs.”¹⁴³ Their research found that “there was less emphasis on doctoral students interacting with public school teachers, teaching graduate music education class, and participating in school/college committees.”¹⁴⁴ This assertion may indicate that newly graduated music education higher education faculty may place understanding the current public education climate as a lower priority. More interaction and collaboration with public schools may enable higher education faculty to understand fully the need for more training for pre-service educators for teaching students with special needs. The researchers recommend the following: “(1) developing preservice teaching behaviors that are grounded in both clinical and theoretical content; (2) developing better communication and contact with public school teachers to remain more aware of public school issues and trends; and (3) becoming more capable of developing collaborations with between university music education programs and public school music programs.”¹⁴⁵ Roy Legette reported similar findings: “A majority of public school music teachers felt that more involvement in public school music classrooms would lend greater

¹⁴³ Steven N. Kelly and Kimberly VanWeelden, “Teaching Teachers: Methods and Experiences Used in Educating Doctoral Students to Prepare Preservice Music Educators,” *International Journal of Music Education* 35, no. 4 (January 2016), <https://doi.org/10.1177/0255761416667469>, 498.

¹⁴⁴ *Ibid.*, 497.

¹⁴⁵ *Ibid.*, 498.

credibility to these college music professors in their role as educators of aspiring music teachers.”¹⁴⁶

Research has supported pre-service fieldwork experiences as an integral part of becoming a music educator. Recent events have made fieldwork experiences more challenging for pre-service music educators. The COVID-19 pandemic notwithstanding, security continues to tighten in public schools throughout the country. Ryan Hourigan and John Scheib state, “providing cocurricular fieldwork experiences for students can be challenging within the trend toward heightened levels of security in K-12 schools.”¹⁴⁷ With security expanding, “increased attention to the legal (and ethical) responsibilities of universities can create a host of procedures (e.g., criminal history background checks) that must be navigated for preservice teachers to gain access to authentic teaching environments.”¹⁴⁸ The researchers contend, “early fieldwork experiences are important in helping to provide the necessary skills, abilities, and understandings for music student teachers to feel confident and prepared within the student teaching context.”¹⁴⁹

Field experiences are valuable but may be more effective if targeted to specific contexts. Groulx notes, “music education students desired more effective field experiences with quality teachers.”¹⁵⁰ Field experiences with subpar teachers may indeed have a negative effect on pre-service music educators. The author advocates for field work to be integrated into specific

¹⁴⁶ Roy M. Legette, “The Role of University Music Educators as Perceived by Public School Music Teachers,” *Journal of Music Teacher Education* 8, no. 2 (1999), <https://doi.org/10.1177/105708379900800205>, 27.

¹⁴⁷ Ryan M. Hourigan and John W. Scheib, “Inside and Outside the Undergraduate Music Education Curriculum,” *Journal of Music Teacher Education* 18, no. 2 (2009), <https://doi.org/10.1177/1057083708327871>, 60.

¹⁴⁸ *Ibid.*, 60.

¹⁴⁹ *Ibid.*

¹⁵⁰ Groulx, “Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula,” 21.

methods course work where it may “involve instructors introducing a concept, developing it through peer teaching, and then allowing students to teach the same concept to students in schools.”¹⁵¹ This framework contributes to a successful fieldwork experience teaching students with special needs.

While it may be ideal for a required specific course for pre-service music educators on teaching students with special needs, it may not be feasible. Sara Bidner acknowledges challenges such as decreasing “the number of hours in our degree programs, while at the same time meeting demands for broadening curricular content to address diversity and multiethnic needs and technological advances” may hinder the addition of specific course work.¹⁵² Groulx echoes broadness: “Even though participant responses indicated a *desire* for courses that help in a single specialization, the high percentage of employment outside an area of specialization demonstrates a *need* for broader preparation to best serve students.”¹⁵³ Jeffrey Kimpton offers a solution stating “Rather than add new courses, we looked at ways to integrate content, experiences, and competencies.”¹⁵⁴ Incorporating exposure to teaching students with special needs throughout methods courses would allow for better preparation amid a broadening of contexts.

¹⁵¹ Groulx, “Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula,” 21.

¹⁵² Sara Bidner, “Reform in Music Teacher Preparation,” *Journal of Music Teacher Education* 10, no. 2 (2001), <https://doi.org/10.1177/10570837010100020101>, 3.

¹⁵³ Groulx, “Perceptions of Course Value and Issues of Specialization in Undergraduate Music Teacher Education Curricula,” 22.

¹⁵⁴ Jeffrey Kimpton, “What to Do about Music Teacher Education: Our Profession at a Crossroads,” *Journal of Music Teacher Education* 14, no. 2 (2005), <https://doi.org/10.1177/10570837050140020103>, 18.

Intersections with Music Therapy

Concerning teaching students with special needs, music therapy and music education can complement each other and inform practices on either side. Music therapists have a role in K-12 public education, but are not widely available like other related services, such as speech and occupational therapists. Leslie Bunt believes the combination of music therapists and music educators can work “towards a common goal, namely the use of the powerful art of music to facilitate not only learning but also the development of the whole child both within and outside of school.”¹⁵⁵ Barbara Daveson and Jane Edwards argue that “the difference between music education and music therapy in the special education setting is that music educators specialize in students’ acquisition of musical knowledge, skills, and appreciation while music therapists use music primarily to achieve non-music goals.”¹⁵⁶ Music therapy can assist in special education K-12 classrooms, as well, because “Music therapy practice embodies the philosophical principles on which special education services are based as it aims to assist students’ cognitive, psychological, physical, and socio-emotional development.”¹⁵⁷

While federal policy has recently brought music education on a more even footing with core curricular subjects, local policy often lags, and even more so the definition of the rights of special learners’ access to arts education. Karen Salvador and Varvara Pasiali, a music educator and music therapist, respectively, researched a specific community and dissected the policies delivering music therapy services in the school setting. They found challenges where music

¹⁵⁵ Leslie Bunt, “Music Therapy with Children: A Complementary Service to Music Education?,” *British Journal of Music Education* 20, no. 2 (2003), <https://doi.org/10.1017/s0265051703005370>, 192.

¹⁵⁶ Barbara Daveson and Jane Edwards, “A Role for Music Therapy in Special Education,” *International Journal of Disability, Development and Education* 45, no. 4 (July 7, 2006), 450.

¹⁵⁷ *Ibid.*, 450.

educators lacked the opportunity to participate in a students' nondiscriminatory evaluation (NDE).¹⁵⁸ The researchers found instances where music educators were unaware of IEP's and their responsibility for them. Salvador and Pasiali contend, "Adding a music therapist to the district's special education team to consult with music teachers on instructional and management strategies could ameliorate the feelings of isolation and inadequacy that some music teachers feel when confronted with exceptional students whom they are not sure how to teach."¹⁵⁹ The researchers state "In addition to advocating for services and supports that would help meet the needs of individual students, music educators might also consider advocating at the state level or with their professional organization for relevant professional development and comprehensive policy dialogue regarding meeting the needs of exceptional students in school music settings."¹⁶⁰

McCord believes a new field is emerging, combining special education and music education. More specifically music educators who specialize in teaching students with special needs are being identified with help from their special education colleagues. It is important to note that McCord refers to music therapists in the context of her research as special educators. McCord states, "Music therapists tend to use music as a tool to improve learning or other life skills including regulation of mood and pain" while music educators need more help from their special education (music therapist) colleagues to facilitate the same goals in a classroom setting, rather than direct related service.¹⁶¹ Successful collaboration with special education colleagues

¹⁵⁸ Karen Salvador and Varvara Pasiali, "Intersections between Music Education and Music Therapy: Education Reform, Arts Education, Exceptionality, and Policy at the Local Level," *Arts Education Policy Review* 118, no. 2 (2016), <https://doi.org/10.1080/10632913.2015.1060553>, 96.

¹⁵⁹ *Ibid.*, 97.

¹⁶⁰ *Ibid.*, 101.

¹⁶¹ Kimberly McCord, "The Role of Special Music Educators and Music Therapists in Assisting Exceptional Learners," *Interdisciplinary Connections to Special Education: Key Related Professionals Involved*, 2015, <https://doi.org/10.1108/s0270-40132015000030b012>, 99.

includes co-teaching, access and training on assistive technology, inclusion in IEP meetings, and regular check-ins with a special educator (music therapist).¹⁶²

A study by Jacqueline Smith sought to clarify the roles of a music educator and a music therapist in one public school district. There had been little collaboration between the two disciplines in the past and Smith conducted the research to find connections between the two. Smith's research questions are, "(1) What were the goals of the music teacher and music therapist for the students in their classrooms? (2) What were the perceptions of the music teacher regarding music therapy services in the education setting? (3) What were the perceptions of the music therapist regarding student experiences in the music classroom? (4) In what ways did the music therapist and music educator collaborate, or not, to improve outcomes for students with special needs?"¹⁶³ Smith found that the collaboration yielded "distinctly different objectives that complement each other."¹⁶⁴ The music activity included a hello and goodbye song, singing, movement, playing instruments, and improvising.¹⁶⁵ The goals of the music therapist are an awareness of self/others, cognitive skills, communication skills, eliciting response, following directions, problem solving, sensory integration, social skills, and taking turns.¹⁶⁶ The goals of the music educator are aural decoding, harmony, high/low, loud/soft, maintaining steady beat, melody, rhythm, tonality, using head voice, and visual decoding notation.¹⁶⁷ While using the

¹⁶² McCord, "The Role of Special Music Educators and Music Therapists in Assisting Exceptional Learners," 99.

¹⁶³ Jacqueline C. Smith, "Hidden in Plain Sight: A Music Therapist and Music Educator in a Public School District," *International Journal of Music Education* 36, no. 2 (2017), <https://doi.org/10.1177/0255761417712319>, 182.

¹⁶⁴ *Ibid.*, 192.

¹⁶⁵ *Ibid.*, 193.

¹⁶⁶ *Ibid.*

¹⁶⁷ Smith, "Hidden in Plain Sight: A Music Therapist and Music Educator in a Public School District," 193.

same activity, the processes of the music educator and music therapist differed. The music therapist process was primarily improvisation based and “focused on any response from the child.”¹⁶⁸ The music educator process was curricular methods-based and “focused on music response from the child.”¹⁶⁹ Smith found that communication, or lack thereof, was the main obstacle in the two disciplines’ lack of collaboration, where it clearly is beneficial to students with special needs.¹⁷⁰ Smith contends. “By acknowledging and defining the disparate goals of the music educator and the music therapist or other support therapist, supervisors and mentors can highlight ways for educators to collaborate with support services.”¹⁷¹

¹⁶⁸ Smith, “Hidden in Plain Sight: A Music Therapist and Music Educator in a Public School District,” 193.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid., 192.

¹⁷¹ Ibid.

Chapter III: Methods

Introduction

This historical descriptive includes an analysis of current coursework offered to Pennsylvania pre-service teacher for teaching students with special needs. It includes identifying which department and faculty (music or education) teaches the course(s), and the quality of knowledge, skills, and resources attained. Additionally, a qualitative study involves surveys sent to Pennsylvania music faculty and music educators on teaching students with special needs. The study aims to identify current best practices and areas of need in course work for pre-service music educators and areas where in-service music educators may fill in gaps in knowledge relating to teaching students with special needs.

Research Questions and Design

The surveys were created using Google Forms. Individual emails were sent to music professors. NAFME sent a mass email to Pennsylvania music educators. The survey was posted in the following Facebook Groups: Beginning Band Engagement, Middle School Band Directors, PA/NJ/DE Band Directors, String Orchestra Teachers, Music Teachers, Band Directors, Elementary Orchestra Teachers, and Orchestra Teachers. It was distributed through PMEA District 10's monthly newsletter.

Questions asked for perceptions of teaching students with special needs, level of preparation, current/past coursework, and professional development opportunities. The data collected was completed by Google Forms which generated a secure link that kept the participants identities anonymous. This data provided areas where pre-service music educators could benefit from additional or modified coursework and field experience, perspectives of

current music educators, and ideas on targeted professional development for teaching students with special needs. Data gleaned from music professors identified best practices for preparing students with special needs, as well as areas for growth.

The surveys were designed to gather data correlating current perceptions of in-service music educators and music professors who teach pre-service music educators to better understand the gap in knowledge and practical application skills for teaching students with special needs. The survey questions sent to current music educators music faculty are found in the appendices.

Participants

The participation requirements for the survey include: must be 18 years of age, a current music educator, a graduate of a Pennsylvania music education degree or certificate granting institution, and have experience teaching students with special needs. The participants of the music faculty survey must be 18 years of age, currently teach music education courses in the state of Pennsylvania, have knowledge working with students with special needs, and have knowledge of the breadth of the curriculum within the institution addressing students with special needs.

The targeted participants may offer insight in how to better prepare pre-service music educators for teaching students with special needs. It may also lead to a better understanding of how current and future curricular modifications can prepare pre-service music educators for teaching students with special needs. The data may also indicate what professional development opportunities can bridge the gap between the undergraduate curriculum and lack of knowledge and resources for teaching students with special needs.

The email addresses for the music faculty were cultivated from institutional websites. This was done by searching music department websites for professors of music education. Where it was not clear who taught music education courses, emails were sent to department secretaries for identification. 104 professors were identified. Music education professors were contacted individually by email. The email text may be found in Appendix D.

The music educator survey was distributed by NAFME to a targeted group of Pennsylvania music teachers. The survey was distributed via PMEA District 10's newsletter. Additional recruitment was done by posting on the following Facebook Groups: Beginning Band Engagement (Band Director Chat Room), Band Directors, Orchestra Teachers, Middle School Band Directors, Music Teachers, String Orchestra Teachers, Elementary Orchestra Teachers, I'm a General Music Teacher, Music Teachers: Middle School Choral/General, Elementary Music Teachers Sharing Ideas, Middle School General Music Teachers, and Music Teacher Group. The text sent by NAFME and PMEA may be found in Appendix E. The text shared on Facebook Groups may be found in Appendix F.

Setting and Instrumentation

The setting of the survey is a Google Form. Privacy settings were enabled to ensure participant anonymity. Responses were set to require as needed. Under the settings tab, "Collect email addresses" was unchecked. Also unchecked was "Limit to 1 response." A short link was created by clicking the save button and clicking on shorten link. A shortened link was created to share with participants that could be copied and pasted as needed.

When creating the survey on Google Forms, attention was given to each question and which format would be most beneficial to collecting the desired data. Google Forms offers the

following options: short answer, paragraph, multiple choice, checkboxes, drop-down, file upload, linear scale, multiple-choice grid, tick box grid, date, and time. Given the qualitative nature of the survey questions, short answer and paragraph were the question formats used in each survey.

In collecting the data from participants, Google Forms manages responses and collates according to the creators' preferences. Email notifications may be turned on or off when a participant responds to the survey. Other management options include: stop collecting responses, collect respondents' email addresses, copy and paste charts from Google Forms, and send response receipts. A Google Sheet is automatically created to analyze the data. Answers may be sorted according to the creators' preference to analyze the data in several capacities.

Procedures

Survey administration included procedures to validate its findings, encourage thoughtful introspection on teaching students with special needs, and provide anonymity among participants. The validity of the data is stipulated by the specific parameters of participant eligibility, specifically being a music educator or higher education professor involved in teaching or preparing pre-service educators for teaching special needs. Confidentiality was ensured by having respondent answers secured on a password protected computer only accessible to the researcher. International Review Board (IRB) requirements stipulate maintaining data for a period of seven years at which time data will be deleted without making copies to prevent misuse.

Data Analysis

A data analysis was made using Google Forms as the instrument. Data will be presented in the next chapter which will illustrate the perception, experience, and recommendations of both

music educators and music education professors on teaching students with special needs. The summation of the analysis may aid in better preparing pre-service music educators for teaching students with special needs, as well as guide in-service music educators toward professional development and resources that may be beneficial for teaching students with special needs.

Chapter IV: Findings

Introduction

The findings of this study explore coursework for pre-service music educators and the perceptions of current music education professors and in-service music educators on preparation for teaching students with special needs.

Coursework

Pennsylvania has made strides in regard to special education exposure for all pre-service educators. Current Pennsylvania Department of Education (PDE) certification requirements include at least nine credits or 270 hours regarding accommodations and adaptations for students with special needs and at least three credits or 90 hours regarding English language learner strategies for all pre-service educators. This requirement was adopted in 2011. The courses vary widely in accessibility, quality, and faculty and department in which they are taught.

In Pennsylvania, there are 27 institutions who offer certification in music education, either through a certification program, bachelor's degree, or master's degree. Those colleges and universities are:

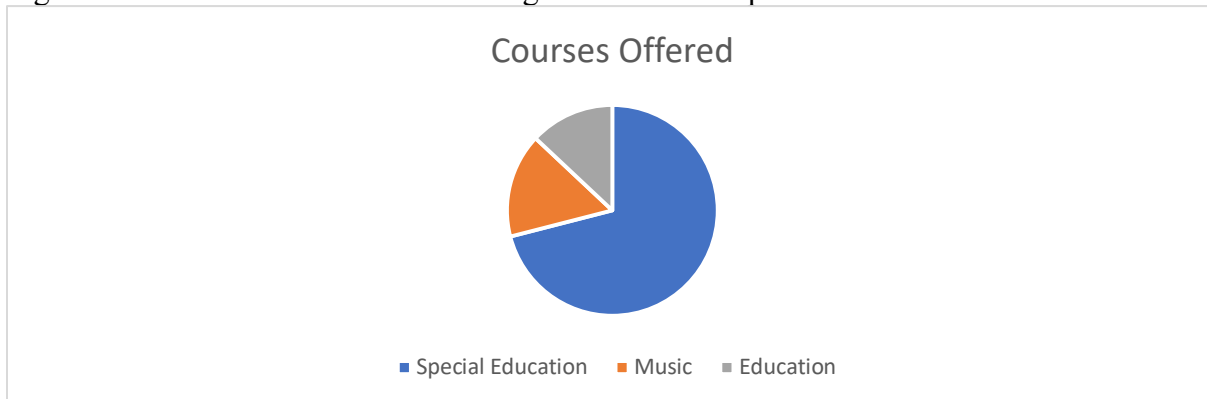
Table 4.1: Pennsylvania Music Education Certification Colleges and Universities

Pennsylvania Music Education Certification Colleges and Universities	
Bloomsburg University	Merchyhurst College
Bucknell University	Messiah University
Cairn University	Millersville University
Carnegie Mellon University	Moravian University
Duquensne University	Penn State University
Eastern University	Seton Hill College
Elizabethtown University	Slippery Rock University
Gettysburg College	Susquehanna University
Grove City College	Temple University
Kutztown University	University of the Arts
Lancaster Bible College	University of Valley Forge
Lebanon Valley College	West Chester University
Mansfield University	Westminster College
Marywood University	

Source: Created by the author after searching university websites.

An analysis of the coursework revealed special education courses offered through the education, special education, and music departments. Many of the courses are required of music education majors. The majority of the courses offered are through the special education department. Only eight institutions offer a music specific course relating to teaching special learners. There are 69 total courses: 71% special education, 16% music specific, and 13% education as seen in the following chart.

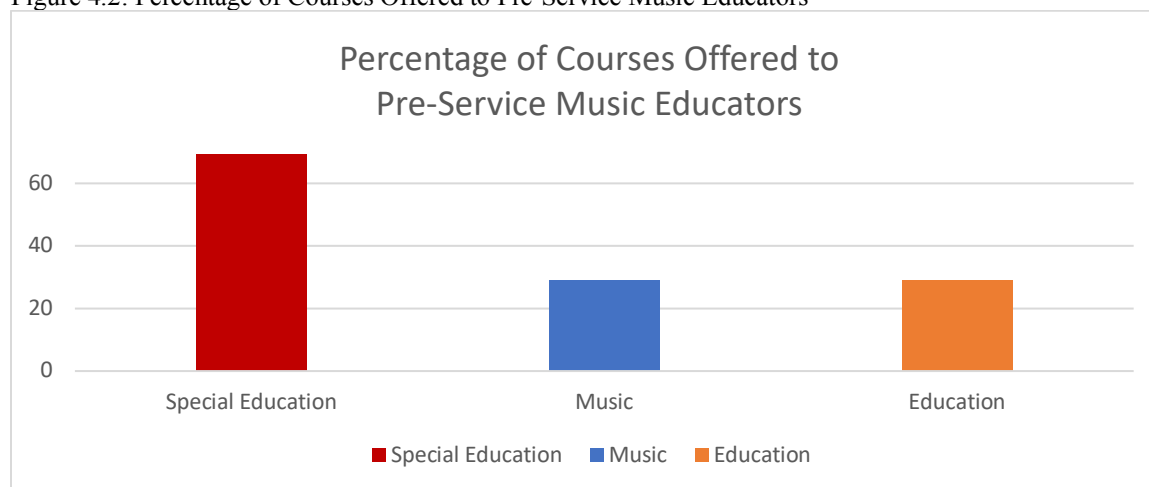
Figure 4.1: Courses Offered for Teaching Students with Special Needs



Source: Created by the author based on research data.

The courses vary in subject matter, ranging from overviews of special education, assessment and instruction, inclusionary practices, teaching culturally diverse students, elementary and secondary special education implementation, cognition development, literacy development and instruction, psychology of diverse learners, content literacy, universal design for learning, teaching the English language learner (ELL), and music for diverse learners. As stated previously, the majority of the courses are offered by the special education department, deciphered by course codes (SP, SPED, SPECED, etc.), while the English language learner courses vary by department (ED, WL, AUD).

Figure 4.2: Percentage of Courses Offered to Pre-Service Music Educators



Source: Created by the author based on research data.

74% of institutions require a special education course. Of the six institutions that do not, only one (Moravian University) does not have a music specific course addressing teaching students with special needs. According to the National Education Association, ELL’s are the fastest growing group of students in the American education system.¹⁷² The NEA further states,

¹⁷² National Education Association, “English Language Learners,” NEA, accessed March 19, 2023, <https://www.nea.org/resource-library/english-language-learners>.

“By 2025, 1 out of 4 children in classrooms across the nation will be an English language learner (ELL) student.”¹⁷³ 16 of the 27 institutions require an ELL course for pre-service music educators.

Several courses stood out that may be more helpful preparing pre-service music educators for teaching students with special needs. These courses were identified due to the breadth of knowledge, resources explored, field experiences, and music specificity. They are identified below. All course descriptions analyzed can be found in appendix G.

The following courses are taught by the special education department.

- SPECED 101 Introduction to Exceptional Individuals (Bloomsburg University).
The course was identified due to the emphasis on exploring all areas of exceptionality.¹⁷⁴
- SED 222 Foundations of Inclusive Education (Elizabethtown University). This course was identified due to an extensive field experience requirement.¹⁷⁵
- SPE 225 Special Education Processes and Procedures (Lebanon Valley College).
The course was identified due to a strong focus on assessment and field experience requirements.¹⁷⁶

¹⁷³ National Education Association, “English Language Learners,” NEA, accessed March 19, 2023, <https://www.nea.org/resource-library/english-language-learners>.

¹⁷⁴ Bloomsburg University Course Catalog,” MyHusky, accessed April 16, 2023, https://siscs.bloomu.edu/psp/csprod/EMPLOYEE/HRMS/c/COMMUNITY_ACCESS.SSS_BROWSE_CATLG.GBL.

¹⁷⁵ Elizabethtown College Course Descriptions,” accessed April 16, 2023 https://catalog.etown.edu/content.php?filter%5B27%5D=SED&filter%5B29%5D=222&filter%5Bcourse_type%5D=1&filter%5Bkeyword%5D=&filter%5B32%5D=1&filter%5Bcpage%5D=1&cur_cat_oid=12&expand=&navoid=661&search_database=Filter#acalog_template_course_filter

¹⁷⁶ “Early Childhood Special Education ECSE Program,” Lebanon Valley College, October 14, 2022, <https://www.lvc.edu/programs/education/early-childhood-special-education/>.

The following courses are taught by the music department.

- MUSC 231 English Language Learner for Music Education (Bucknell University). The course was identified by being the only music specific course targeting students whose primary language is something other than English.¹⁷⁷
- MUED 322 Inclusive Teaching Strategies for the Music Classroom (Duquesne University). The course was identified due to the breadth of instructional methods and skills described in the course description, including characteristics of diverse learning and behavior, child development, and peer teaching opportunities.¹⁷⁸
- MUED 2696 Teaching General Music to Inclusive Populations, MUED 4667 Teaching Instrumental Music to Inclusive Populations, and MUED 4669 Teaching Choral Music to Inclusive Populations (Temple University). These courses were identified due to the music subject specificity and the unique needs of each area.¹⁷⁹

The following courses are taught by the education and special education department and focus on English Language Learners.

- EDUC 412 Teaching English as a Second Language (Eastern University). This course was identified due to the comprehensiveness of techniques and applications that can be applied in the classroom.¹⁸⁰

¹⁷⁷ Bucknell University Music (MUSC) Course Descriptions,” Music (MUSC) < Bucknell University, accessed April 16, 2023, <https://coursecatalog.bucknell.edu/courses/musc/>.

¹⁷⁸ “Duquesne University Catalogs,” Home, February 6, 2023, <https://www.duq.edu/academics/university-catalogs/index.php>.

¹⁷⁹ “Temple University Music Education (Mued),” Music Education (MUED) < Temple University, accessed April 16, 2023, <https://bulletin.temple.edu/undergraduate/courses/mued/>.

¹⁸⁰ “Eastern University 2022-2023 Academic Catalog,” Education (EDUC) | Eastern University, accessed April 16, 2023, <https://catalog.eastern.edu/course-descriptions/educ/>.

- SED 227 Teaching ELL (Seton Hill University). The course was identified due to the required field experience and adherence to Pennsylvania Learning Standards.¹⁸¹
- EDUC 350 ELL: Theory and Instruction (Susquehanna University). The course was identified due to the required field experience, and acquisition of instructional design and assessment.¹⁸²

Music Faculty Survey

104 emails were sent and four were undeliverable. There were nine participants. Analysis of the data from the survey questions follows. The full list of responses may be found in Appendix H.

Question one: How long has your institution offered certification in music education?

- The answers range from 108 years to 15 years.
- The average from the data received is 43 years of music education certification offered.

Question two: What courses in your curriculum address teaching students with special needs? Is the course(s) taught by music faculty or another department?

¹⁸¹ “Seton Hill University Course Descriptions,” Course Descriptions - Seton Hill University - Acalog ACMST[™], accessed April 16, 2023, https://catalog.setonhill.edu/content.php?catoid=7&navoid=167&filter%5Bitem_type%5D=3&filter%5Bonly_active%5D=1&filter%5B3%5D=1&filter%5Bpage%5D=5.

¹⁸² “Susquehanna University Education Majors and Minors,” Susquehanna University Education, accessed April 16, 2023, <https://www.susqu.edu/academics/majors-and-minors/department-of-education/>.

- All respondents identified courses addressing teaching students with special needs.
- Most courses were taught by the education or special education department.
- Three of the nine participants identified specific music courses taught by music faculty with expertise in the area of teaching students with special needs.
- Two participants responded how pedagogy for teaching students with special needs is woven into methods courses throughout the program.
- Seven out of nine participants cited courses specifically taught by music faculty
- Course descriptions were analyzed in the previous section and can be found in the appendix.

Question three: Do you feel the course(s) adequately prepares pre-service music educators for teaching students with special needs?

- Seven of nine participants believe the coursework offered adequately prepares pre-service music educators for teaching students with special needs
- One participant believes only the specific music course is adequate preparation and not necessarily the courses offered by the education and special education departments
- While one participant responded affirmatively, they believe the education department courses offer contexts that are too broad and not applicable to music education settings
- A participant responded affirmatively but wished they had more time and preparation to offer the subject of special needs children particularly in the music education setting
- A participant was non-committal writing, “Yes and no. It is a fair attempt, but no academic presentation – let alone just two undergraduate courses – could ever really prepare students for the scope and breadth of what they will encounter in K-12 music

education. Nonetheless, music education programs must balance this against how much time is reasonable to devote in an already crowded curriculum. I think the answer lies in what has organically developed in education: ongoing mentorship/collaboration and professional development training (courses and workshops) for in-service teachers.”

Question four: Given the already high demands of the music education curriculum, how might there be more attention given to teaching students with special needs at your institution?

- Participant one: “As the Program Director, I’ve been scheduling guest speakers for things like student teaching seminar and collegiate NAFME meetings, as well as ongoing training for our music education faculty from nationally renowned experts. I’m also working on getting our students out to observe special needs classes in music.”
- Participant two: “There are two possible ways: 1) Require specific field experience (observation) hours in the public schools so music education majors can observe current methodology and approaches to teaching students with special needs. 2) Integrate topics and discussion on special needs in other music education classes through assignments (perhaps in classes such as Elementary Music Methods and Secondary Music Methods).”
- Participant three: “Incorporate more into existing classes. Have College of Education classes allowed to be moved to the music education area.”
- Participant four: “We all try to make sure it is addressed in every class.”
- Participant five: “Our course is required in the second semester of the freshman year. All premises and concepts are then embedded into all required courses specific to music education. We do a most excellent job of focusing on teaching all students and making certain that equity is a hallmark of our curriculum. “

- Participant six: “A course specific to music would be helpful (e.g. Music for Special Learners) instead of 9 education credits required by the school (and state).”
- Participant seven: “In our Introduction to Music Education (200 level), Choral, Instrumental and General Methods Courses (400 level) our instructors devote time (embedded within course/class discussion and projects) to teaching learners with disabilities in music settings. There is little room for us to include another course devoted specifically to teaching special learners without sacrificing courses elsewhere – which would impact our NASM accreditation.”
- Participant eight: “Given the course dedicated to disabilities and the efforts to address disability in many of our music education courses, we could do more to ensure the topic is addressed in every music education class. Further, other courses in the degree that are not specifically music education (theory, history, etc.) might also do more.”
- Participant nine: “Perhaps more video conferencing with in-service teachers to discuss what’s happening ‘in the trenches.’”

Question five: What recommendations would you give to your students as they enter the classroom regarding teaching students with special needs?

- Participant one: “I tell my students when they student teach, they should take time to go to the special needs classes, observe, and learn more strategies from those teachers. We also offer summer music courses so I encourage them to come back and take courses they feel would be of benefit. And we do offer courses in that area.”
- Participant two: “I do not teach the special needs courses, so I am unable to comment.”

- Participant three: “Communication with all individuals involved in the care of the student; seeking advice from physical therapists, occupational therapists, and others with similar expertise.”
- Participant four: “To use the materials they have already been provided, to not be afraid to ask questions, and to reach out for help and guidance as needed.”
- Participant five: “Learn more about mitigating conditions. Work together with other faculty and administration. Get to know parents and students. Don’t make assumptions. Ask for help. Be versed in Universal Design for Learning and apply it to everything. Ask questions. Learn all you can about IEPs and 504s and apply. Be on the side of the student. Teach to everyone’s potential.”
- Participant six: “This is such a broad question – Suggest working closely with the classroom teacher and parents to learn strategies that work for the individual student. There is no “one solution fits all” – each student with special needs has different abilities and challenges.”
- Participant seven: “Take a master’s level course on Music and Special Education, attend workshops, as often as possible on the subject, and go to IEP meetings for students with special needs who are also in music classes and ensembles.”
- Participant eight: “In no particular order: Connect with the special education teachers and counselors in your school. Meet parents and guardians, communicate openly and often. Paras are there to support the child, not teach your content. Read IEPs and 504s (or whatever documentation is provided) carefully. Always advocate for your students. Seek professional development and guidance from mentors.”

- Participant nine: “Be flexible. Be prepared. Be CREATIVE! And... perhaps most importantly, seek out strategies and suggestions from parents, paraprofessionals and colleagues (i.e. classroom teachers, other specialists, etc.).”

Question six: Do you have any other thoughts or recommendations on preparing to teach students with special needs?

- Participant one: “Continue to read articles in journals and attend conferences and take courses to build on your strategies and “tools in your personal toolkit.” Talk to other teachers you work with for ideas – both in and outside of music.”
- Participant two: “This is a great need on both the primary and secondary levels of education (both public and private schools). I agree that more attention should be given to this topic in the curriculum; however, it will require intentional and creative approaches given the already overburdened curriculum.”
- Participant four: “Yes. I was always taught that ALL students have “special needs” and as teachers we do the best to meet them all where they need to be met – this includes those diagnosed specifically with special needs but also those with needs that aren’t diagnosed or considered special.”
- Participant seven: “The music room – whether for classes or ensembles – can be a place that fosters acceptance and offers opportunities for all learners to experience the joy of making music. It will not always be easy, nor will it seem like the student has gotten what you wanted out of the experience. But the willingness to be open and offer the experience will make an important difference in the life of a child. In music, they are not a data point to be identified for remediation for standardized test taking. They are a voice of a human

trying to find their place in a much larger world. Given them that place. Give them that joy.”

- Participant nine: “One pet peeve I have with many texts and workshops I’ve been to is the lack of practical, best-practices strategies that might be tried. Too much time on the front end of these presentations/clinics is devoted to describing the problem and how hard it is to come up “one-size-fits all” solutions. Personally, I feel that most educators understand the problem, and acknowledge the diversity of students/scenarios, but would LOVE to have MORE specific strategies to try (even if they won’t work with everyone). MORE practical help, LESS philosophical/theoretical discussion.”

Music Educator Survey

The survey was distributed by the National Association for Music Education (NAfME) and the Pennsylvania Music Educators Association (PMEA). It is unknown how many surveys were sent, received, undeliverable, or opened. The survey was posted to several Facebook Groups that cater to music educators. The survey had 25 participants, however 3 were disqualified due to not graduating from a Pennsylvania institution. All responses may be found in Appendix I.

Question one: Where did you obtain your degree or certification?

Table 4.2: Institution Representation

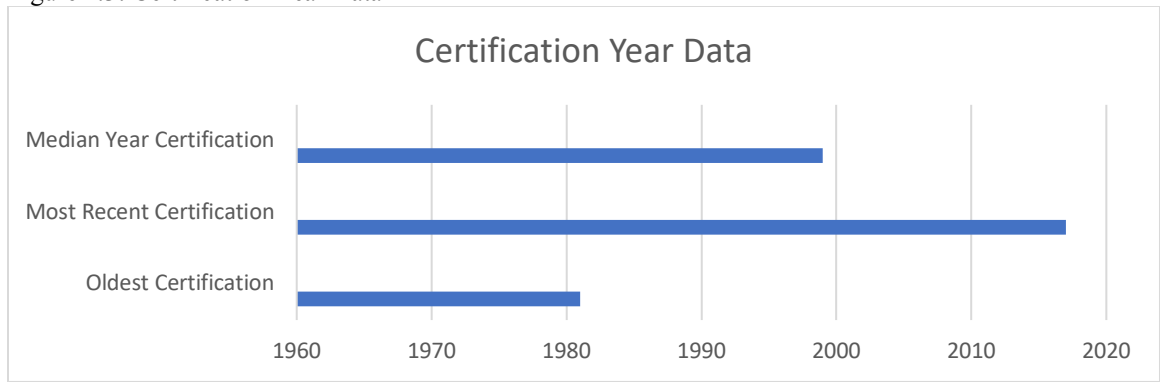
Institution Representation			
West Chester University	5	Penn State University	3
Mansfield University	2	Duquesne University	2
Millersville University	2	Susquehanna University	2
Moravian College	2	University of the Arts	1
Westminster College	1	Temple University	1

Source: Created by the author based on research data.

Question two: What year did you graduate?

- The oldest certification was received in 1981.
- The most recent certification was received in 2017.
- The median year certification was received was 1999.

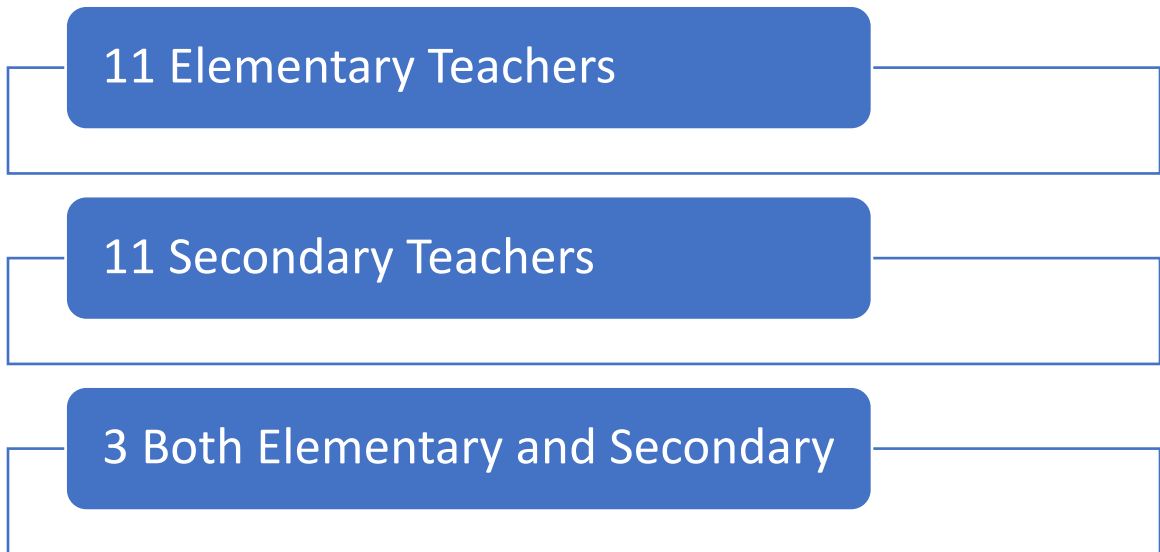
Figure 4.3: Certification Year Data



Source: Created by the author based on research data.

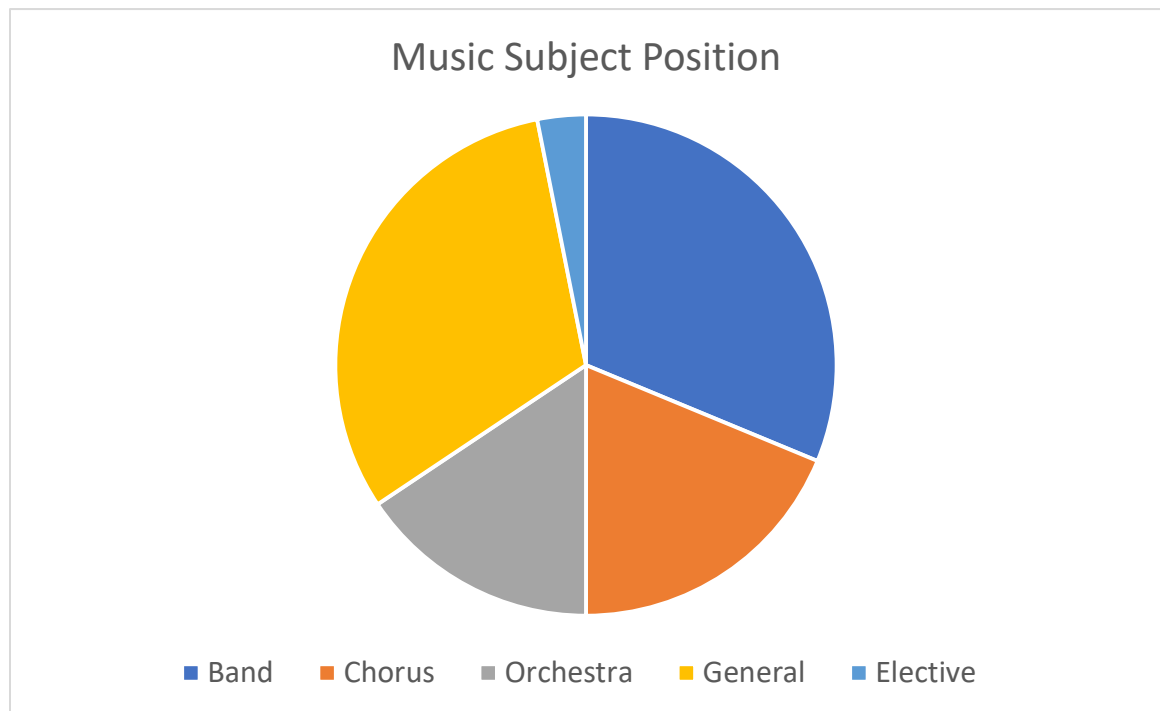
Question three: What is your current position? (ex. Elementary/middle/high school general/band/chorus/orchestra)

Figure 4.4: Current position of survey participants



Source: Created by the author based on research data.

Figure 4.5: Music subject teaching position of survey participants



Source: Created by the author based on research data.

Question four: Do you currently teach students with special needs?

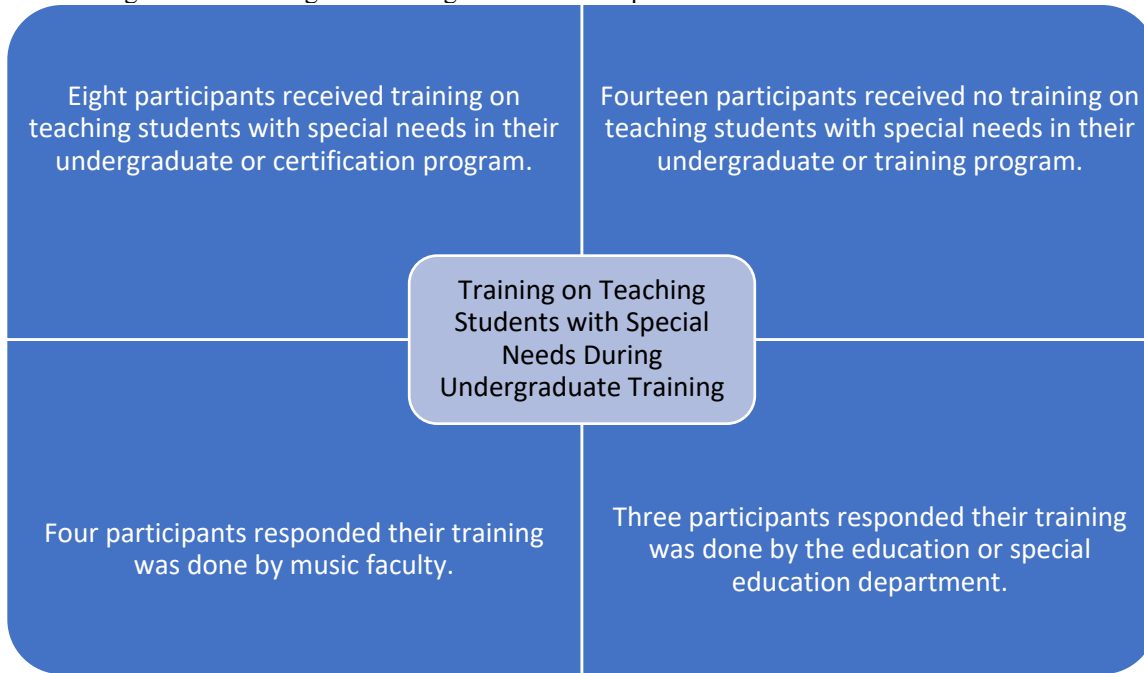
- All participants currently teach students with special needs.
- One participant teaches two sections of adapted music for special needs students.

Question five: Have you previously taught student with special needs in other positions?

- Three participants responded no, while all the other participants responded affirmatively.

Question six: Did you receive training on teaching students with special needs during your undergraduate or certification program? If so, by whom was the training give (ex. music faculty or a different department)?

Figure 4.6: Training on Teaching Students with Special Needs



Source: Created by the author based on research data.

Question seven: Do you feel you were adequately prepared to teach students with special needs?

Figure 4.7: Music Educator Perceptions on Preparation to Teach Students with Special Needs



Source: Created by the author based on research data.

Question eight: What were your perceptions about teaching students with special needs as a novice teacher? How have they changed?

As novice teachers, music educators admitted being naïve about expectations working with special needs students. They reported wanting exclusivity instead of inclusion, that it was challenging and a lot of extra work, perceptions of unrealistic expectations, and feeling intimidated. As they have worked with special needs students, music educators have found that they highly capable individuals, they are an integral part of the program, deserving of a high-quality music education (music for all), and feeling more prepared as they gained experience.

- A sample of diverse responses follows.
- Participant 12: “As a novice teacher I viewed it as a challenge and a lot of extra work. I felt that we shouldn’t have to change a lot of what we do for these students and maybe it was best in they were involved in course that would be “easier” for them. After working with them I have realized that they deserve the same education as everyone else. I have discovered that they are very capable of participating in a meaningful way. It does require extra work to meet their needs, but in the end that extra work is not overly challenging and is so worthwhile for the joy you see in them.”
- Participant 25: “IEPs are overwhelming (don’t feel that way anymore); special ed students are similar (they are not); they are all needy (they are not); they all need an IA (they do not); they will have a difficult time being successful in general music (this is not true for all of them – sometimes they succeed more in a related arts class).”

Questions nine: What are some ideas, resources, and/or strategies that you wish you had received in the undergraduate curriculum or certification program as it relates to teaching students with special needs?

Participants responded that they would have liked more knowledge of IEPs and 504s and where to access them in order to appropriately plan for accommodations and modifications. Several participants wished they had field experiences with special needs students. One participant wished the field experience was part of their methods courses and learned a lot from class discussions with peers about their experiences. Another participant noted the classroom management challenges they face with special needs students and wished for more strategies in their undergraduate training.

A participant believed their training offered generic, one-size-fits-all strategies that do not reflect what they have encountered in the classroom. Similarly, another participant spoke to the stereotyping of special needs students and it not reflecting the reality of their teaching experience. A high school instrumental teacher spoke to the challenges a special needs student would face in their ensemble and that it would not be an appropriate placement. Another instrumental teacher noted that most of the preparation received was general music related with few strategies for the instrumental classroom.

- A sample of diverse responses follows.
- Participant two: “At the HS level, the degree of difficulty and the rigor or practice and rehearsal should preclude some of the more severe cases from enrolling in my classes but it does and has happened. It is a disservice to the kid to set them up to fail like that. The skills necessary to play grade 3-5 repertoire are considerable. I wish there was a way, but there does not seem to be.”

- Participant fifteen: “Although I only had 1 course dedicated to teaching students with special needs, I felt relatively prepared to teach students with special needs. My undergraduate coursework required us to observe multiple classes of students with special needs in the field. Additionally, while student teaching, I was able to work with students with multiple disabilities and an autistic support class. It was wonderful to observe how she focused on various musical AND life goals to support the students’ needs. However, most of my preparation seemed to be focused within the general music classroom. As an instrumental teacher, I wish I had more preparation and instruction within the instrumental music field.”

Question 10: Have you sought any professional development in the area of teaching students with special needs? What professional has been particularly helpful?

Many participants have attended sessions at PMEA and responded that they did not receive ideas, strategies, and resources applicable to their teaching situation. Several participants noted the sessions they have attended are rooted more in theory and less in practice. One participant lamented that they attended a session and left because it did not offer any information on integrating special needs students into the ensemble setting. Several participants reported the most beneficial professional development for teaching students with special needs are conversations with colleagues, both fellow music educators and special education teachers and paraprofessionals.

- Eight participants responded yes and seven participants responded no. There were several unequivocal responses.
- A sample of diverse responses follows.

- Participant four: “Yes and no. Again, I feel like a lot of professional development focuses on the theory of teaching rather than the actual teaching. I have found consulting with special education colleagues and working with 1-on-1 with those students to be more enlightening than any professional development.”
- Participant sixteen: “I recall attending a PMEA session on special learners in my classroom. Sadly, that session did not deal with integrating students into ensembles, and I left.”

Question eleven: Do you have any other thoughts on preparing for teaching students with special needs?

An ongoing theme throughout the survey and supported by the current literature is the need for field experiences in the undergraduate curriculum with special needs students. A participant responded a question and answer session with a special education teacher presenting to pre-service music educators may be helpful. Additionally, a separate participant called for presentations by in-service music educators with experience teaching students with special needs. Another participant responded that standard special education courses were not applicable and a music subject specific course should be required for pre-service music educators related to teaching students with special needs.

A participant responded that most of the knowledge and skills are learned on the job through trial and error. Another participant responded their work with Social Emotional Learning has enhanced their understanding and ability to work with special needs students. An instrumental participant responded that they frequently modify parts for special needs students for them to be successful in an ensemble setting. Another participant spoke about how the

stereotype of ADHD students not being a problem in the ensemble setting due to the hands-on nature of the ensemble. Lastly, a participant called for the separation of Pennsylvania's PK-12 music education certification into elementary and secondary certifications that may be more helpful in preparing students with special needs.

- A sample of diverse responses follows.
- Participant two: "Actually yes... Certifying music and art teachers to teach PK-12 is a big issue. The needs of a 2nd grade general music student and the needs of a HS violinist about to start auditioning for conservatory are oceans apart. Splitting the cert PK-6 and 7-12 like the PDE does for many other disciplines would help address this need. It should be obvious that a HS orchestra director is not to have many, if any, super-special needs kids because sadly, they cannot operate an instrument at that level. They would not necessarily need the same kind of dedicated special needs training as an elementary teacher. ALSO, special ed training is IT'S OWN thing. Inclusion is fantastic up to a point. I am watching a colleague go through this right now with a deeply special needs kid who has been placed in a level 3 Photo class. He is a nice kid generally and mostly functional but the level of rigor and work flow of that class is on a level with an AP class. Lot's of teamwork where he just cannot do the work. It is a disservice to him and the Photo teacher to have to try to figure out how to fit that kid into that class. I realize it is a grey areas to decide whether an individual special needs kid can handle an individual art or music class. For sure some can but many cannot. Slip the certification and lay on more special ed training for the PK-6 cert students and lay on more and longer instrumental methods and appropriate repertoire classes for the 7-12 people. Lastly, if you're going to insist on putting deep need special ed kids into advanced HS art and music classes, then

give them a one-on-one assistant. This would allow the teacher/conductor to focus on the larger group and not spend ½ the period with IEP accommodation for one kid. Cynically, I am sure school districts want to pay the salaries of lots more one-on-ones just so a kid can take Photo 3 or Advanced Orchestra or play in the top Jazz band or whatever... split the cert... train and certify appropriately... cheers.”

- Participant twelve: “In the instrumental world a focus needs to be placed on the creation of music that meets the needs of each child with special needs. I understand that perhaps this is against copyright laws, but I always strive to create a meaningful experience for these students. The meaningful experience obviously comes from finding success. We can give the success by creating parts or situation where they are successful. This can be as rudimentary as rolling on a cymbal when I point at you or as advanced as playing a part which utilize a few less notes on a given instrument. I also would like to say the students with focusing issues such as ADD or ADHD are often never an issue in my classes. I believe that because band is so structured and that they have a physical object in their hands to hold their focus, it is rare that they cannot participate at exactly the same level as students without these designations. I think sometimes we come at student with special needs with fear that we will not be able to meet their needs when in actuality the innateness of music makes it an area that they can more easily excel in.”

Summary

A beginning foundation has been laid with the adoption of credit hour requirements for teaching students with special needs, including English Language Learners, for Pennsylvania education majors. Additional gains have been found in forward thinking institutions that have

instituted either required or offered coursework in music specific strategies for teaching students with special needs.

The surveys of music professors and current music educators has offered a glimpse into how the subject of teaching students with special needs is perceived. Professors and educators have offered their best practices, hopes, challenges, and paths forward to better prepare both pre-service and in-service music educators for teaching students with special needs. Chapter five will summarize findings, discuss best practices, challenges, paths forward, limitations and recommendations for further research.

Chapter V: Conclusions

Summary of Study

Preparing pre-service music educators to teach students with special needs is vital due to the influx of students with IEPs, 504's, and a quickly growing population of English language learners. To identify best practices, challenges, and limitations, this study analyzed the coursework required or offered in Pennsylvania music education degree and certification granting institutions, and surveys of Pennsylvania music professors and music educators on their experience and perceptions regarding teaching students with special needs. The collegiate courses ranged from basic overviews of special education in general to music specific courses further differentiated by music subject specific strategies for teaching students with special needs. The surveys identified mostly positive perceptions about teaching students with special needs, challenges, and some interesting ideas on how to be better prepared to teach students with special needs.

Summary of Findings

Bridging the gap between the lack of training for pre-service music educators for teaching students with special needs highlighted in the literature review, Pennsylvania evolved by requiring all education majors to take at least nine credits regarding special education and three credits regarding English language learners. The requirement was adopted in 2011. However, coursework varies widely among institutions. Many of the courses are taught by the education or special education departments with the majority of the focus on the general

education classroom. The courses that require a field experience or observation hours may be more beneficial than a lecture.

Several institutions stand out by offering or requiring a music specific class on teaching students with special needs. Those institutions are: Bucknell University, Duquesne University, Kutztown University, Susquehanna University, Temple University, University of the Arts, and West Chester University. Temple University has the most unique offerings that differentiate by music subject specific areas. They include a foundational class, Introduction to Teaching Students with Special Needs, and subject specific courses, Inclusive Vocal Development (recommended), Teaching General Music to Inclusive Populations (required and includes a field experience), Teaching Instrumental Music to Inclusive Populations (required), and Teaching Choral Music to Inclusive Populations (required).

The Music Professor Survey identified several unifying themes, as well as unique perspectives that differ by size of the institution and department. Participants responded that all music education students were exposed to coursework addressing teaching students with special needs, with the majority being taught by the education or special education department, which aligns with the coursework analysis. Two participants responded that special needs pedagogy was woven into their methods courses. Most participants concluded that they believed the current required coursework for teaching students with special needs was adequate for pre-service music teachers.

When asked how institutions might devote more time to teaching students with special needs, participants responded with scheduling guest speakers, field experience (aligned with the literature review), integrate more into methods classes, move classes from the department of education to the music department, and a music specific course. The final question asks for any

final thoughts or recommendations for teaching students with special needs. Participants responded with professional development, embracing diversity and inclusion, communication with special education colleagues, and searching for specific strategies that work for teaching students with special needs.

The Music Educator Survey provided data on perceptions of teaching students with special needs, preparation in their undergraduate or certification program, and professional development. Graduates of West Chester University were the most represented with five participants. The median year of certification was 1999. There were eleven elementary teachers and eleven secondary teachers represented. All valid participants currently teach students with special needs. Eight participants received training on teaching special needs as pre-service music educators. Fourteen participants received no training in teaching students with special needs in their undergraduate or certification program. Only four participants received this training by music faculty.

Four participants felt adequately prepared to teach students with special needs, while 14 did not feel prepared. A wide range of views were represented in the responses to the question about perceptions of teaching special needs students as a novice teacher and how they have changed. Many participants were naïve about how much would be involved in successfully teaching students with special needs. Most participants have grown comfortable, and some embracing their role in successfully teaching students with special needs.

When asked what ideas, resources, and/or strategies participants wished they had received in the undergraduate curriculum or certification program as it relates to teaching students with special needs, several gave responses that did not match the question. One participant viewed participation at the high school level as a disservice to the student due to the

rigor. Several responded field experiences would have been beneficial. When asked if the participants had sought any professional development in the area of teaching students with special needs, eight participants responded yes and seven responded no. Professional development sought mainly consisted of sessions at PMEA which did not turn out to be helpful due to no specific teaching strategies being presented. Other participants lamented the professional development offered by their school district being mainly targeted toward classroom teachers.

The final questions asked if the participants had any other thoughts on preparing for teaching students with special needs and there was a wide array of responses. An underlying theme, reaffirmed by other aspects of this study, is the need for field work, as well as observing and speaking with teachers in the field who currently teach students with special needs who may offer specific strategies and best practices. One participant called for reform in how Pennsylvania certifies its music educators. The participant detailed how it may be beneficial to split the certification PK-6 and 7-12, as elementary and secondary have drastically different needs in and of themselves and as it relates to teaching students with special needs.

Limitations

This study was limited by the level of survey response by both music educators and music professors. Just under 10% of music professors participated in the study. It is not possible to gauge the percentage of would be participants in the music educator survey. NAFME did not release how many emails were sent to members. Additionally, the study was posted to several Facebook Groups. It is not possible to ascertain how many eligible participants saw the post to participate in the study.

Recommendations for Future Study

Since the 2011 adoption of required credits toward teaching students with special needs for all education majors, Pennsylvania has improved the readiness of pre-service music educators for teaching students with special needs. The study has identified several areas that could further improve the readiness of pre-service music educators. Those are field experience and music subject specific special needs courses taught by qualified music faculty. A great amount can be learned through a lecture about the theory of teaching, however seeing, experiencing, and implementing strategies in a classroom, either as a pre-service or in-service educator, is invaluable. As several survey participants have stated there is no “one-size-fits-all” model, which is true of all students regardless of needs, building a tool box of strategies, resources, and ideas seen in action in the classroom may build the confidence of pre-service music educators for teaching students with special needs. Additionally, a music therapy course may enhance the skills and resources of pre-service educators in addition to a music subject specific course on teaching students with special needs.

Pre-service educators need foundational knowledge of special education, such as policies (past and present), IEPs, 504s, accommodations, and modifications. Only seven of the 27 institutions offering music education certification offer a music subject specific course for teaching students with special needs. It would greatly benefit both students and educators to have at least one music subject specific course required and taught by qualified music faculty. Temple Universities courses previously analyzed could serve as a model, as they address teaching music to special needs students in general music, band, and chorus. It may take advocating the Pennsylvania Department of Education to revise their requirements by education certification.

For instance, a qualified math professor may teach a course on teaching math to special needs students including the foundational information and specific strategies.

Another area that might be explored would be the splitting of the music education certification which occurs in other states. A PK-6 and 7-12 certification may benefit both students and educators by specializing and having more specific knowledge about that group of students. Further specialization could be studied with a certification in instrumental or vocal music as seen in other states. A limitation of this idea is the dwindling number of education certificates being awarded in the state of Pennsylvania. This is a nationwide problem and further limiting an area where an educator may be qualified may put them at a disadvantage.

Separated from each other, yet sharing so many foundational tenets are music education and music therapy. Other related services, such as occupational therapy and physical therapy, are well enmeshed in public schools. It may serve students with special needs better to have a district music therapist that can offer services and professional development to music educators. If one cannot be hired by the district, an intermediate unit contractor may provide the same benefits. A limitation to the fruition of this idea is the money it would cost to hire the music therapist. Further research on the feasibility and cost effectiveness of such services could be warranted.

Implications for Practice

The implications of this study call for a music specific course or courses that teach strategies to better instruct students with special needs taught by qualified music faculty. These courses should include both observations and field work experience. This will give pre-service music educators the hands-on experience to feel more prepared when they begin their careers.

Professional development for in-service music educators would also benefit from more targeted strategy driven content that is more accessible. Beyond sessions at PMEA, it would serve students and educators better to have better access at the district level, which varies greatly for music teachers. Workshop and course expenses should not be a barrier for in-service music educators to better serve their students with special needs. Advocacy efforts by NAFME and PMEA to address these areas with the Pennsylvania Department of Education would greatly benefit special needs students and music educators.

Summary

In public school education, music is for all. Music is for the musically gifted, the musically curious, the musically unenthusiastic. Every student has a musical identity. It is the job of the music educator to ignite the passion for the kind of music each student identifies with and this includes underserved populations, in particular students with special needs. This study has identified through the literature review and surveys how students with special needs can be successful if music educators have the knowledge, skills, and resources to bring it out of them.

The study focused on Pennsylvania, but it could be any state that may benefit from the data analyzed. Pre-service music educators having access to music specific course work, as well as field experiences may equip them to be successful as in-service teachers with special needs students. In-service teachers would be better served with targeted professional development that includes specific strategies, not just theoretical knowledge, to better teach students with special needs.

Every child deserves a well-rounded music education. It is incumbent on music educators, both pre-service and in-service, to advocate for the skills, resources, and knowledge to

be able to serve all students regardless of ability. A participant gave a profound endorsement on this sentiment, stating “The music room - whether for classes or ensembles – can be a place that fosters acceptance and offers opportunities for all learners to experience the joy of making music. It will not always be easy, nor will it seem like the student has gotten what you wanted out of the experience. But the willingness to be open and offer the experience will make an important difference in the life of a child. In music, they are not a data point to be identified for remediation for standardized test taking. They are voice of a human trying to find their place in a much larger world. Give them that place. Give them that joy.”

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Appendices

Appendix A: Institutional Review Board Approval

Date: 3-31-2023

IRB #: IRB-FY22-23-35

Title: PRE-SERVICE MUSIC EDUCATORS PREPARING FOR TEACHING STUDENTS WITH SPECIAL NEEDS

Creation Date: 7-10-2022

End Date:

Status: **Approved**

Principal Investigator: James Tully

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
Submission Type	Modification	Review Type	Exempt	Decision	Exempt

Key Study Contacts

Member	James Tully	Role	Principal Investigator	Contact	jtully8@liberty.edu
Member	James Tully	Role	Primary Contact	Contact	jtully8@liberty.edu
Member	Rebecca Watson	Role	Co-Principal Investigator	Contact	rwatson10@liberty.edu

Appendix B: Music Faculty Survey

3/31/23, 9:27 PM

Preparing for Teaching Students with Special Needs (Music Professors)

Preparing for Teaching Students with Special Needs (Music Professors)

This survey is designed to help future music educators for teaching students with special needs. **Your responses are ANONYMOUS and will only take 5-10 minutes of your time.** Eligible participants must be current higher education music education faculty at a Pennsylvania degree or certification granting institution. Consent for using your responses as part of a dissertation is assumed by submission of the survey. Thank you in advance for your input.

Jim Tully
Doctoral Student
Liberty University

* Required

1. How long has your institution offered certification in music education? *

2. What courses in your curriculum address teaching students with special needs? Is the course(s) taught by music faculty or another department? *

- 3. Do you feel the course(s) adequately prepares pre-service music educators for teaching students with special needs? *

- 4. Given the already high demands of the music education curriculum, how might there be more attention given to teaching students with special needs at your institution? *

- 5. What recommendations would you give to your students as they enter the classroom regarding teaching students with special needs? *

6. Do you have any other thoughts or recommendations on preparing to teach students with special needs?

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Appendix C Music Educator Survey

3/31/23, 9:28 PM

Preparing for Teaching Students With Special Needs (Music Educators)

Preparing for Teaching Students With Special Needs (Music Educators)

This survey is designed to help future music educators for teaching students with special needs. **Your responses are ANONYMOUS and will only take 5-10 minutes of your time.** Eligible participants must be 18 years of age, a current music educators, have obtained their degree or certification from a Pennsylvania higher education institution, and have experience teaching students with special needs. Please click on the link below to view consent details. Consent for using your responses as part of a dissertation is assumed by submission of the survey. Thank you in advance for your input.

Consent form: https://docs.google.com/document/d/1a0y7MDTSKmkKaMk-Op_88aWCtO7yEoZdz_kRojxJ36o/edit?usp=sharing

Jim Tully
Doctoral Student
Liberty University

* Required

1. Where did you obtain your degree or certification? *

2. What year did you graduate? *

3. What is your current position? (ex. elementary/middle/high school general/band/chorus/orchestra) *

4. Do you currently teach students with special needs? *

5. Have you previously taught students with special needs in other positions? *

6. Did you receive training on teaching students with special needs during your undergraduate or certification program? If so, by whom was the training given (ex. music faculty or a different department)? *

7. Do you feel you were adequately prepared to teach students with special needs? *

8. What were your perceptions about teaching students with special needs as a novice teacher? How have they changed? *

9. What are some ideas, resources, and/or strategies that you wish you had received *
in the undergraduate curriculum or certification program as it relates to teaching
students with special needs?

10. Have you sought out any professional development in the area of teaching *
students with special needs? What professional development has been
particularly helpful?

11. Do you have any other thoughts on preparing for teaching students with special
needs?

This content is neither created nor endorsed by Google.

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Appendix D: Music Professor Survey Email Text

Professor [Insert Name],

As a student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree in Music Education. The purpose of my research is to understand how to better prepare pre-service music educators for teaching students with special needs and I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older, currently teach music education courses in the state of Pennsylvania, have knowledge of working with students with special needs, and have knowledge of the breadth of the curriculum addressing students with special needs. Participants, if willing, will be asked to complete an online survey linked below. It should take approximately 5-10 minutes to complete the survey. Participation will be completely anonymous, and no personal, identifying information will be collected.

A consent document is attached to this email. The consent document contains additional information about my research. After you have read the consent form, please click the link below to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

To participate, please click [here](#) for the online survey.

Thank you in advance for your consideration.

Jim Tully
Doctoral Candidate

Appendix E: Text Sent by NAFME and PMEA to Potential Participants

Colleague,

As a student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree in Music Education. The purpose of my research is to understand how to better prepare pre-service music educators for teaching students with special needs and I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older, a current music educator, a graduate of a Pennsylvania music education degree or certificate granting institution, and have experience teaching students with special needs. Participants, if willing, will be asked to complete an online survey linked below. It should take approximately 5-10 minutes to complete the survey. Participation will be completely anonymous, and no personal, identifying information will be collected.

A consent document is attached to this email. The consent document contains additional information about my research. After you have read the consent form, please click the link below to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

To participate, please click [here](#) for the online survey.

Thank you in advance for your consideration.

Jim Tully
Doctoral Candidate

Appendix F: Text Shared on Facebook Groups to Potential Participants

Attention Colleagues: I am conducting research as part of the requirements for a Doctorate in Music Education at Liberty University. The purpose of my research is to understand how to better prepare pre-service music educators for teaching students with special needs and I am writing to invite eligible participants to join my study.

Participants must be 18 years of age or older, a graduate of a Pennsylvania music education degree or certificate granting institution, a current music educator, and have experience teaching students with special needs. Participants, if willing, will be asked to complete an online survey. It should take approximately 5-10 minutes to complete the survey. Participation will be completely anonymous, and no personal, identifying information will be collected.

If you would like to participate and meet the study criteria, please click the link below for the online survey. A consent document is linked in the header of the survey.

Thank you in advance for your consideration.

Appendix G: Coursework Analyzed

Bloomsburg University:

SPECED 101 Intro to Exceptional Individuals

Reviews all major areas of exceptionality (visually impairments, intellectual disability, hearing impairments, communication disorders, behavior disorders, learning disabilities, etc.) and acquaints the student with social, sociological, psychological, medical, historical, legal, economic and professional aspects of these conditions. Reviews current research and the latest techniques for facilitating meaningful interactions with individuals with disabilities. This course earns two GEPs towards Goal 4 Cultures and Diversity and one GEP towards Goal 10 Responsible Citizenship in general education. May be offered in traditional and distance education formats. Three hours lecture per week. Prerequisites: None.¹⁸³

SPECED 275 Linking Assessment/Instruction for Students with Disabilities

Provides teacher candidates with a comprehensive overview of the skills, processes, and research-based interventions for linking assessment and instruction in inclusive settings for students with disabilities. The academic core areas to be addressed in this course will include literacy, math, and writing in P-12 setting. This course earns one GEP toward Goal 2 Information Literacy, one GEP toward Goal 3 Quantitative Reasoning and one GEP toward Goal 6 Social Sciences in general education. May be offered in traditional and distance education formats. Three hours lecture per week. Prerequisite: SPECED.101. Enrollment Requirements: SPECED.101 (HONORS 131) - INTRO INDIV W/EXCEPT.¹⁸⁴

SPECED 358 Methods Ind. Exceptionalities

This course deals with the development of evidenced based skills in effective instructional strategies for students with exceptionalities, creating positive classroom learning environments, and teacher-candidate development of effective collaboration and communication skills. Three hours lecture per week. Prerequisite: SPECED.101. Enrollment Requirements: Intro Indiv w/Except - SPECED 101 (HONORS 131).¹⁸⁵

AUDSLP 415/432 English Language Learner

This course is intended for pre-service/practicing professional educators including speech-language pathologists who support English Language Learners (ELLs) in educational settings. Content focuses on knowledge of English usage and developing linguistic awareness. Students acquire knowledge of the components of English language, including semantics, morphology, syntax, phonology and pragmatics. The process of first and second language acquisition is presented. Prerequisites: Teacher education or Audiology/Speech Pathology major or consent of audiology and speech pathology department chairperson. Enrollment Requirements: Teacher

¹⁸³ “Bloomsburg University Course Catalog,” MyHusky, accessed April 16, 2023, https://siscs.bloomu.edu/psp/csp/EMPLOYEE/HRMS/c/COMMUNITY_ACCESS.SSS_BROWSE_CATLG.GBL.

¹⁸⁴ Ibid.

¹⁸⁵ Ibid.

Education or Audiology or Speech Pathology Major or consent of Audiology and Speech Pathology Department Chairperson.¹⁸⁶

Bucknell University:

MUSC 230 Music for Exceptional Children

This course prepares prospective teachers for teaching students with diverse needs through the exploration of the ways in which curriculum, instruction, and assessment may be adapted.¹⁸⁷

MUSC 231 ELL for ME

This course prepares prospective teachers to effectively engage English Language Learners through the exploration of various concepts, tools, and methods for modifying content for successful student learning.¹⁸⁸

OR

EDUC 375 Teaching and Learning in Linguistically Diverse Context

This course focuses on preparing students to teach students for whom English is their second language (ESL). It focuses on three primary areas: instructional materials development for ESL; assessment and support of ESL students; and cultural awareness and sensitivity. Fieldwork and clearances required for certification students. Cross-listed as EDUC 675.¹⁸⁹

Cairn University:

MUSC 382 Music for Special Needs Child

A course designed to prepare music educators to work with children who have special learning needs. Various disabilities are discussed along with implications/interventions for music educators. Methods and materials for use with exceptional children are also presented. Includes a field experience practicum in a music classroom setting to observe and develop competency in working with exceptional children. First semester.¹⁹⁰

¹⁸⁶ “Bloomsburg University Course Catalog,” MyHusky, accessed April 16, 2023, https://siscs.bloomu.edu/psp/csprod/EMPLOYEE/HRMS/c/COMMUNITY_ACCESS.SSS_BROWSE_CATLG.GBL.

¹⁸⁷ “Bucknell University Music (MUSC) Course Descriptions,” Music (MUSC) < Bucknell University, accessed April 16, 2023, <https://coursecatalog.bucknell.edu/courses/musc/>.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ “Cairn University Music Education (Bmus),” Program: Music Education (BMus) - Cairn University - Acalog ACMS™, accessed April 22, 2023, https://catalog.cairn.edu/preview_program.php?catoid=41&poid=2566&returnto=1671.

Carnegie Mellon University:

Graduate program only

57-643 Diverse Populations in Inclusive Settings: No course description available online.¹⁹¹

Duquesne University:

LTSP 201 Foundations of Inclusive Education Practice

This course chronicles the historical and legal foundations of the field of special education with a focus on inclusive educational practice as it relates to the principle of least restrictive environment. The types and nature of disabilities from the perspective of normal growth and development and the impact on designing instruction for students with diverse learning needs will be examined. Topics include the referral and identification process, collaborative skills for decision-making and building partnerships, and developing instructional supports for students with diverse learning and behavior needs based on individualized assessments. Lecture.¹⁹²

LTEL 201 Meeting Needs of English Language Learners

English as a Second Language (ESL) instruction aims to provide English Language Learner (ELLs) with social, cultural and basic and academic language skills to improve their academic achievement. Granted that the developmental goals of ELL's language and academic skills are inseparably interdependent, ESL instruction cannot be perceived as the sole responsibility of ESL specialists. This course aims to support pre-service content area teachers in developing adequate level of competency in addressing the special needs of linguistically and culturally diverse learners in their classes. It also prepares pre-service content area teachers to work with ESL professionals on various levels. The course provides them with basic knowledge and skills appropriate and effective instructional experience for the ELL population. It also focuses on how content area teachers can make accommodations, adaptations and modifications in their instructional planning and implementation to create an inclusive instructional environment for all learners. In light of PDE requirements, the course covers content related to the five TESOL standards, including language, culture, instruction, assessment, and professionalism.¹⁹³

MUED 322 Inclusive Teaching Strategies for the Music Classroom

This course gives opportunities to explore instructional methods and supports for students with high incidence disabilities. Topics include characteristics of diverse learning and behavior needs, the influence of psycho-social, cognitive and motor development on acquiring communication and literacy skills, and how music learning contributes to the developing child. Teacher candidates will use prior knowledge of assessment, music curricula, instructional methods and inclusive educational practices as a foundation from which to design and implement effective

¹⁹¹ "Carnegie Mellon University - School of Music," accessed April 23, 2023, <http://coursecatalog.web.cmu.edu/schools-colleges/collegeofflinearts/schoolofmusic/schoolofmusic.pdf>.

¹⁹² "Duquesne University 2022-2023 Undergraduate Course Descriptions," Duquesne University, accessed April 22, 2023, <http://applications.duq.edu/catalogs/archive/www.duq.edu/academics/university-catalogs/2022-2023-undergraduate/course-descriptions.html>.

¹⁹³ Ibid.

instructional adaptations that will make the critical attributes of music accessible to all learners. Lecture/Lab.¹⁹⁴

Eastern University:

EDUC 201 Intro to SPED

This course is designed to enable students to understand and intervene with special needs students. The course will provide a historical overview of Special Education, including legislation and litigation issues. Students will examine current practices in the field, including classifications/definitions, patterns of behavior, assessment and intervention strategies. Ten hours of classroom observations required.¹⁹⁵

EDUC 384W Inclusive Education

This course examines the concept of inclusion and what it means to both the special and general educator. Students will learn to use effective inclusion strategies in the general education classroom and examine the various ways special and regular educators can work effectively together, including co-teaching models. This course requires ten classroom observation hours.¹⁹⁶

EDUC 412 Teaching English as a Second Language

This course provides an overview of the methodology for teaching English as a second language (ESL) appropriate for the K-12 classroom teacher who has non-English speaking students in the classroom. It examines the basics of teaching ESL history, theories, models, techniques, and applications. It aims to enable students to incorporate the appropriate ESL strategies in their teaching and adapt their materials and instructional methods to meet English language learners' needs and accommodate their learning styles. Course topics include techniques and strategies for improving language learners' listening, speaking, reading, writing, and communication skills, language testing and assessment, and the development of lesson plans.¹⁹⁷

Elizabethtown University:

ED 341 ELL Linguistic and Cultural Diversity in the Classroom

This course introduces future teachers to the special linguistic and cultural educational needs of English language learners (ELL). Aspects of cross-linguistic and cross-cultural knowledge will be studied as well as methods of instruction that focus on the language needs and background

¹⁹⁴ Duquesne University 2022-2023 Undergraduate Course Descriptions,” Duquesne University, accessed April 22, 2023, <http://applications.duq.edu/catalogs/archive/www.duq.edu/academics/university-catalogs/2022-2023-undergraduate/course-descriptions.html>.

¹⁹⁵ “Eastern University 2022-2023 Academic Catalog,” Education (EDUC) | Eastern University, accessed April 16, 2023, <https://catalog.eastern.edu/course-descriptions/educ/>.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

knowledge of the ELL. Theory and practices of current ELL programs will also be examined. Twenty hours of field experience required (i.e., 2 hours per week for 10 weeks).¹⁹⁸

SED 212 Learning Environment and Social Interaction in Inclusive Settings

A study of the scientific principles and best practices for creating and sustaining an optimal learning environment and positive social interaction for diverse learners in an inclusive classroom setting. Emphasis is on analyzing factors that influence academic and social behavior, adapting the physical environment, implementing an equitable classroom management system, maintaining a respectful climate, teaching social skills, and implementing positive behavioral supports.¹⁹⁹

SED 222 Foundations of Inclusive Education

This course is an introduction to philosophical, historical and legal foundations of Special Education and inclusive education principles and practices. The history, etiology, characteristics and accommodations for students with special needs in the classroom setting will be examined. Thirty hours of field experience required (i.e., 3 hours per week for 10 weeks) which will require FBI Clearance, Criminal Record Clearance, and Pennsylvania Child Abuse Clearance (fees).²⁰⁰

Gettysburg College:

EDUC 320 Teaching Culturally and Linguistically Diverse Students

Principles of second language learning and teaching in a multicultural society. Students develop understandings of the impact of culture, cultural diversity, immigration, migration, colonialism, and power on language policy and on students currently learning English as a Second Language. They learn the difference between social and academic language, and develop and teach lesson plans to English Language Learners, with an emphasis on assessment that drives critical literacy. Prerequisite: MUS_CLAS 149 or EDUC 199, and EDUC 201(must have passed EDUC 201 with C or higher grade); or permission of the instructor.²⁰¹

EDUC 340 Teaching Students with Diverse Needs

This course enables the prospective teacher to learn how to coordinate the classroom learning environment to effectively address the diverse needs of students in general classroom settings. The course considers characteristics of students with special needs and the modifications in teaching methods necessary to meet their needs. Classroom management techniques for

¹⁹⁸ “Elizabethtown College Course Descriptions,” Course Descriptions - Elizabethtown College - Acalog ACMST[™], accessed April 16, 2023, https://catalog.etown.edu/content.php?filter%5B27%5D=SED&filter%5B29%5D=222&filter%5Bcourse_type%5D=&filter%5Bkeyword%5D=&filter%5B32%5D=1&filter%5Bcpage%5D=1&cur_cat_oid=12&expand=&navoid=619&search_database=Filter#acalog_template_course_filter.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ “Gettysburg College Academic Catalog,” Academic Catalog - Gettysburg.edu, accessed April 22, 2023, <https://www.gettysburg.edu/academic-programs/curriculum/catalog/>.

academic, social, emotional, and cognitive differences are addressed. Students will design activities and respective accommodations for both general education students and students with special needs. Various assessment techniques will be discussed and developed to evaluate the activities. Specific topics to be addressed include: federal legislation, teaching strategies, team collaboration, special support services, and individual education plans (IEP). Prerequisite: EDUC 201; or permission of the instructor.²⁰²

Grove City College:

SEDU 101. EXCEPTIONAL LEARNERS

This course is a foundational study of the characteristics, etiology, and psychological and educational needs of individuals eligible for special education services, focusing on the implication of such needs on the educator and meeting of individual needs in a standards-aligned system. The course also introduces students to the processes, professionals, and strategies for identifying individual needs and the establishment and delivery of required special education services. An embedded special education field experience is part of this course. Prerequisites: Psychology 102 and appropriate clearances. Semester course, three hours.²⁰³

SEDU 103. METHODS OF SECONDARY SPECIAL EDUCATION IMPLEMENTATION

The course is an expansion and implementation of previous coursework for K-12, 7-12 and Special Education Majors that will focus on co-teaching, full inclusion, assessment writing & modification, and co-curricular experiences. Prerequisite: Education 215. It is acceptable to take Special Education 102 and 103 concurrently. Semester course, one hour.²⁰⁴

Kutztown University:

EDU 150 English Language Learners

This course will provide teacher candidates with information about English Language Learners (ELLs) in American classrooms. The course will address principles of second language learning and teaching, English language acquisition, Cultural Diversity and lesson planning and delivery, PA English Language Proficiency Standards (ELPS), Research-Based teaching methods, and varied assessments. Additionally, current federal, state, and local regulations relative to ELLs will be presented. Enrollment Requirements: Open to students in the College of Education or in the majors of Art Education or Music Education. Credits 3.²⁰⁵

²⁰² “Gettysburg College Academic Catalog,” Academic Catalog - Gettysburg.edu, accessed April 22, 2023, <https://www.gettysburg.edu/academic-programs/curriculum/catalog/>.

²⁰³ “Grove City Course Catalog,” College catalog, accessed April 22, 2023, <https://www.gcc.edu/home/academics/majors-departments/college-catalog>.

²⁰⁴ Ibid.

²⁰⁵ “Kutztown University of Pennsylvania,” accessed April 23, 2023, <https://www.kutztown.edu/Departments-Offices/A-F/Catalog/Documents/KU-Undergraduate-Catalog-2021-2022.pdf>.

SPU 201 Cognitive Dev of Diverse Learners

This course provides the knowledge base to the terminology, identification, and issues commonly encountered when addressing the needs of diverse students with disabilities. Emphasis will be placed on diversity issues, federal and state legislative mandates pertinent to nondiscriminatory assessments, parental involvement and individualized educational plans; and professional practice and foundations in special education. Credits 3.²⁰⁶

MUU 335 Music for the Exceptional Learner

In this course students will become familiar with general educational issues and music education trends affecting exceptional learners in the United States. Developmental music experiences for the exceptional learner in mainstreamed music classes will be addressed with an emphasis on the identification, methods of instruction, and arranging of music for exceptional learners. Questions about music education teaching and learning will be covered, and students will be introduced to variations in language ability, assessment, inclusion, and music education in a diverse world. The class will develop a sense of community online through reading and posting to discussion forums and communicating regarding case study and video presentations. Students will become knowledgeable in the areas of language, motor, visual, and social development, connecting current research and theory about exceptional learners in music education to classroom practice. To synthesize thinking and learning experiences, students will also critically assess inclusive school settings.²⁰⁷

SPU 316 Literacy Dev and Instruction in Core and Intervention Areas

This course is an in-depth study in the teaching of literacy for struggling readers and special education students. The course will present characteristics and factors contributing to struggling readers. Pre-referral guidelines of federal and state laws will be discussed, including RTI, scientifically research-based and evidence-based instruction, and on-going progress monitor of student performance. The sequence of language, reading, and writing skills will be described as these areas pose challenges for students with disabilities. An emphasis on instructional tools, guidelines for instruction, organizational and teaching strategies, remedial methods and techniques for the child with a disability in preschool through secondary education will be introduced in this course.²⁰⁸

Lancaster Bible College:

EDU 333 The Exceptional Child

This course will provide a general introduction to the diverse student population present in preK-12 classrooms. These students include those who are at risk, those who are culturally diverse, and those with any academic, emotional, mental, physical, or communicative differences.

²⁰⁶ “Kutztown University of Pennsylvania,” accessed April 23, 2023, <https://www.kutztown.edu/Departments-Offices/A-F/Catalog/Documents/KU-Undergraduate-Catalog-2021-2022.pdf>.

²⁰⁷ Ibid.

²⁰⁸ Ibid.

Discussions will include the assessment process, identification for eligibility, IEP development, and general pedagogical implications for each group. 3 credits.²⁰⁹

EDU 410 Teaching the English Learner

This course prepares teacher candidates to distinguish between the various theories of acquiring a new language. Teacher candidates will identify and apply research-based strategies for providing English language learners (ELLs) optimal learning environments that provide meaningful access to standards-based instruction. This course places a special emphasis on instructional planning and methods that facilitates student success with academic language and academic texts. Candidates will demonstrate the ability to use assessment data to differentiate and modify instruction. Candidates will also demonstrate an understanding of schools' legal responsibilities toward ELLs and their families, and current trends in the area of giving instruction to ELLs. Candidates will review the strategies for developing effective techniques for communication between home and school, eliminating cultural prejudices, stereotyping, and integrating a multicultural perspective in schools within the context of a biblical worldview. Prerequisites: EDU 204 and EDU 333. 3 credits.²¹⁰

Lebanon Valley College:

SPE 250 Cognitive Development of Diverse Learners

This course is designed to introduce all categories of disability. Specific attention will be given to the potential cognitive, physical, social, behavioral, and language differences in children with disabilities. Delivery approach will include, but not be limited to lecture, case study discussions, and writing instruction. Students will be expected to write two papers (totaling 3,000 words) researching various aspects of disability. Writing instruction will be provided throughout this course. The instructor will provide substantive written and/or oral feedback through individual writing conferences, which will be held throughout the semester. In addition, this course has a two hour per week required field experience. Fulfills requirement: Critical Thinking through Writing. Course restricted to Education majors. 3 credits.²¹¹

SPE 255 Special Education Processes and Procedures

This course will begin with a historical overview of the field of special education, including key legislation and litigation that drives current practice. Assessment tools for diagnosing disability will be introduced, as well as assessment tools for documenting student progress. In addition, collaboration and communication skills essential for working as a part of the special education team will be practiced and further developed. Delivery approach will include, but not be limited to lecture, field experiences, and hands-on experience with various assessments. Two hours per week of fieldwork is required. 3 credits.²¹²

²⁰⁹ "Lancaster Bible College Courses," Lancaster Bible College - Courses, accessed April 22, 2023, <https://iq3.smartcatalogiq.com/en/Catalogs/Lancaster-Bible-College/2020-2021/Undergraduate-Catalog/Courses>.

²¹⁰ Ibid.

²¹¹ "Lebanon Valley College Catalog 2022-23," Issue, August 18, 2022, https://issuu.com/lebanonvalleycollege/docs/registrar-collegecatalog_22-23.

²¹² Ibid.

SPE 258 Effective Instructional and Behavioral Strategies for Students with Disabilities (either EDU 240 or 245)

The focus of this course content will be on (a) behavioral principles and their application in the classroom, (b) literacy development and literacy interventions for students with disabilities, and (c) evidence-based instructional strategies in other content areas, such as creative arts, mathematics, social, studies, and science. Delivery approach will include, but not be limited to: lecture, case study applications, field experiences, hands-on experience with various literacy programs, and student presentations. Prerequisite: Restricted to Music majors and transfer students. 3 credits.²¹³

Mansfield University:

SPE 2290 Cultural and Linguistic Diversity

Designed to introduce multicultural and global education as a concept. Students will examine personal awareness and attitudes, cultural knowledge, instructional strategies, and curricular resources impacting PreK-12. Consideration will be given to the instructional needs of English Language Learners (ELL) and effective teaching/learning theories, approaches, research results, and public policies that pertain to diverse learners.²¹⁴

SPE 2350 Supporting Students with Disabilities in Inclusive Settings

This course will introduce the learning and behavioral characteristics of students who have been diagnosed with high or low-incidence disabilities. This will examine the etiology of different disabilities and how they can be supported in the general education setting. An overview of instructional strategies, learning styles, and organizations that serve both of these populations.²¹⁵

SPE 3351 Behavior Management in Special Education

This course content will rely heavily on evidence-based practices from the field of applied behavior analysis. The strategies for addressing behavior concerns in the classroom will emphasize research documented positive behavioral supports, including antecedent control techniques and discrimination training. A tiered intervention approach will be presented to respond to the intensity of the behavioral concern.²¹⁶

SPE 3380 Assessment in Special Education

This course will examine the requirements for the assessment of students with special needs who may require special education services. This will review information related to standardized

²¹³ “Lebanon Valley College Catalog 2022-23,” Issue, August 18, 2022, https://issuu.com/lebanonvalleycollege/docs/registrar-collegecatalog_22-23.

²¹⁴ “Mansfield University Course Catalog,” Courses - Mansfield University - Acalog ACMST[™], accessed April 22, 2023, http://catalog.mansfield.edu/content.php?catoid=30&navoid=629&filter%5Bitem_type%5D=3&filter%5Bonly_active%5D=1&filter%5B3%5D=1&filter%5Bpage%5D=9.

²¹⁵ Ibid.

²¹⁶ Ibid.

testing requirements as well as the types of scores used to make eligibility determinations for eligibility. Students will be exposed to the assessment-instruction cycle. This will include practice in utilizing and interpreting assessments.²¹⁷

Marywood University:

SPED 100 Characteristics of Students with Disabilities

Examination of etiology, characteristics, and educational interventions for those with mild disabilities. Required for the major and minor in Special Education.²¹⁸

SPED 367 Behavior and Classroom Management

Designed to train students in the functional use of terminology and techniques in the field of behavior and classroom management.²¹⁹

SPED 520 Universal Design for Learning (while student teaching)

This course will examine the concept of Universal Design for Learning (UDL) and address the practical application of UDL in the classroom to teach and reach all students. This course will provide an overview of learner differences, brain research on learning, and the use of multimedia technologies to include all students. It will also provide participants with strategies to integrate the application of UDL into the curriculum as well as hands-on practice with multimedia technologies. Mentoring techniques will also be discussed and action plans for mentoring colleagues, utilization of technology resources, and integration of UDL in the classroom will be developed. Recommended only for candidates with senior standing. Prerequisite: Upper level screening approval.²²⁰

Mercyhurst College:

WL 101 Culturally and Linguistically Diverse Learner

This course, which satisfies the Humanities core requirement for Education majors, provides the knowledge, skills and dispositions that enable K-12 teachers to facilitate learning among students from various linguistic and cultural backgrounds. Specifically, the course will (1) explore variations in personality, educational background, social class, ethnicity, national origin, language, and culture; (2) analyze the issues of race, racism, and culture in historical and contemporary perspectives, (3) explore strategies for teaching multicultural and multilingual English language learners in K-12 settings, and (4) identify obstacles to participation in the

²¹⁷ “Mansfield University Course Catalog,” Courses - Mansfield University - Acalog ACMST™, accessed April 22, 2023, http://catalog.mansfield.edu/content.php?catoid=30&navoid=629&filter%5Bitem_type%5D=3&filter%5Bonly_active%5D=1&filter%5B3%5D=1&filter%5Bpage%5D=9.

²¹⁸ “Marywood University Course Catalog,” Course Catalog - Marywood University, accessed April 22, 2023, <https://sswebext.marywood.edu/Student/Courses/Search?subjects=MUSC>.

²¹⁹ Ibid.

²²⁰ Ibid.

educational process by diverse cultural and ethnic groups. Students will be required to complete field.²²¹

ESPE 201 Inclusive Practices Pre-K-8

This course addresses issues related to the inclusion of students with disabilities into general education classrooms and programs through policy, research, and practice. Participants will be given an opportunity to explore and develop their personal philosophy toward inclusion and collaboration in schools and communities. Participants will learn tools for collaboration, instructional strategies, assessment, and curriculum design, which will allow them to educate students with disabilities in the general education classroom grades Pre-K through 8. Completion of embedded clinical experience required.²²²

ESPE 301 Supporting Literacy Pre-K-8

This course prepares teacher candidates to explore the integration of literacy across all disciplines and to develop the idea that all teachers teach literacy. It prepares teacher candidates to support, accommodate, and coach students with disabilities in particular literacy strategies, including the use of assistive technologies relevant to content area subjects in grades Pre-K through 8.²²³

ESPE 101 Psychology of Diverse Learners

This course provides an overview of the psychology of learning, motivation, growth and development, personality dynamics, and social adjustment with emphasis on the diversity of learners in today's classrooms. 3 credits.²²⁴

Messiah University:

No course descriptions available online.²²⁵

EDSP 207 Introduction to SPED

EDSP 307 inclusion practices

Teaching ELL in k-12 schools

²²¹ "Mercyhurst University Catalog," eCatalog System 2022-2023, accessed April 23, 2023, <https://www.course-catalog.com/mercyhurst/C/2022-2023>.

²²² Ibid.

²²³ Ibid.

²²⁴ Ibid.

²²⁵ "Messiah University Music Education," Music Education Major - Christian University in Pennsylvania (Messiah University), accessed April 23, 2023, <https://www.messiah.edu/undergraduate/music-education-major>.

Millersville University:

EDSE 340 Content Literacy Area

Students are offered opportunities to explore research-based strategies for effectively teaching in inclusive multilingual settings. Instructional best practices will be presented as they relate to differentiating instruction for the plethora of diverse needs in modern-day classrooms. There will be a strong focus on exploring and reflecting on methods that are aimed at helping students gain proficiency in reading and writing as a means of accessing and interacting with the curriculum. Assessment will be explored, as it offers critical insights for informed and targeted decision-making. Admission to advanced professional studies. Taken with professional bloc. Professional bloc field experience includes approximately 150 hours in schools.²²⁶

SPED 346 Sec. Students w/ Disabilities in Inclusive Settings

This course is designated to prepare secondary education majors to effectively teach students with disabilities in inclusive classrooms. Participants will learn legal mandates, secondary general educators' role in the special education process, and the academic and social implications of inclusion. Participants also will learn to facilitate academic achievement for students with mild and moderate disabilities in inclusive secondary education by planning, adapting and implementing effective instruction. Offered in fall, spring. Prereq: required submission of satisfactory FBI, Act 34/151 clearances; EDFN 211, 241. Cross-listed with SPED 546, credit may not be received for both.²²⁷

Moravian University:

EDUC 100.2 Intro to the Education of English Language Learners

Introduces students to children with cultural and linguistic backgrounds and their families. This course is an introduction to teaching a variety of children who are English language learners and offers a comprehensive overview of learning theories and teaching strategies. Students will learn historical foundations and current research in the field and apply that information to basic principles, issues, and strategies for teaching children who are English language learners. Attention will be given to such controversial topics as the influence of culture on schooling, the cultural practices of schooling, and the sociopolitical context of education. Student will learn clear models of strategic teaching leading to student success.²²⁸

EDUC 244 Including Students with Disabilities

The purpose of the course is to familiarize students with special education laws, state and federal definitions, best teaching practices, inclusionary practices, ethical issues, and current topics

²²⁶ “Millersville University Academic Catalog,” Music, B.S.Ed. | Millersville University, accessed April 23, 2023, <https://catalog.millersville.edu/undergraduate/college-arts-humanities-social-sciences/music/music-education-bsed/>.

²²⁷ Ibid.

²²⁸ “Moravian University Music,” Music | Moravian University, accessed April 23, 2023, <https://www.moravian.edu/catalog/courses/music>.

regarding special education services as they relate to students with disabilities, their families, and general education.²²⁹

Penn State University:

SPLED 400 Inclusive Special Ed Foundations

Legal issues, learner characteristics, collaboration skills, assessment, and behavior management related to educating students with disability in inclusive settings. SPLED 400 Teaching Exceptional Students in General Education Settings (4) This course is delivered via a model of blended instruction and addresses foundational skills (assessment and management) and knowledge (laws, etiologies, collaboration) for those working with students with special education needs in general education classrooms. Almost 30% of the content includes student understanding of the history and current relevance of special education law; roles and responsibilities of general education teachers in providing services to students with special education needs; characteristics and etiologies relevant to providing effective instruction to students with mild and severe disabilities; and developing and maintaining effective education teams. Roughly 35% of content is relevant to assessment in inclusive settings and is centered on sound instructional decision making as well as linking instruction to standards based curricula. Coverage includes understanding formative and summative assessment; creating and administering curriculum-based assessments in reading, mathematics, and writing; designing systems to collect behavioral data; interpreting a variety of norm-referenced test scores; using brief experimental analyses is adequate for a given purpose. Roughly 35% of content is relevant to applying principles of Applied Behavior Analysis (ABA) to managing and motivating learners with special needs placed in inclusive settings. Broad objectives include student acquisition of knowledge and skills related to ABA principles and interventions such as: identifying the nature (positive and negative) of consequences maintaining or decreasing specific behaviors; operationally defining behavior; establishing a classroom and school environment conducive to learning for all students; creating class-wide, school-wide; and individual motivation systems; intervening to decrease specific behavior; and using functional behavioral assessments (FBAs) and positive behavior supports.²³⁰

403A Evidence-Based Instruction for Elementary Student with Disabilities in Reading, Math and Writing

Evidence-based methods for design, delivery, and adaption of instruction for elementary students with disabilities in reading, mathematics, and writing. SPLED 403A Evidence-Based Instruction for Elementary Students with Disabilities in Reading, Math, and Writing (3) This course is delivered via a model of blended instruction and addresses aspects of designing, delivering, and adapting instruction for students across the range of disability (i.e., mild, moderate, and severe) in elementary, inclusive settings. Content on relevant learner characteristics of special needs students is found throughout the course. About half the course covers content on: designing

²²⁹ “Moravian University Music,” Music | Moravian University, accessed April 23, 2023, <https://www.moravian.edu/catalog/courses/music>.

²³⁰ “Penn State University Music,” University Bulletins, accessed April 23, 2023, <https://bulletins.psu.edu/university-course-descriptions/undergraduate/music/>.

direct and explicit instruction; self-regulated learning; assistive technology; adaptations and accommodation for learners with several disabilities; and the hierarchy of taxonomical units relative to instructional design. The remaining half of the course covers content relevant to a wide range of literacy concerns and includes: evidence based practices for instruction in early reading (e.g. decoding, phonemic awareness, phonic and structural analysis; and vocabulary); reading comprehension at primary and intermediate levels (e.g. test structure, content specific vocabulary, and narrative and expository reading in content domains); writing (e.g. handwriting, spelling grammar, and written expression); and mathematics (e.g. number sense and early numeracy, basic facts and operations, applied skills, problem solving, fractions, decimals, and percents).²³¹

OR

403B Evidence-Based methods for Teaching Secondary Students with Disabilities in Inclusive Settings

Evidence-based methods for designing, delivering, and adapting instruction for students with disabilities in inclusive secondary education settings. SPLED 403B Evidence-Based Methods for Teaching Secondary Students with Disabilities in Inclusive Settings (3) This course is delivered via a model of blended instruction and addresses aspects of designing, delivering, and adapting instruction for students across the range of disability (i.e., mild, moderate, and severe) in secondary inclusive settings. Content on relevant learner characteristics of special needs students is found throughout the course. About half the course covers content on: designing direct and explicit instruction; self-regulated learning; assistive technology; adaptations and accommodation for learners with several disabilities; and the hierarchy of taxonomical units relative to instructional design. The remaining half of the course covers content relevant to a variety of procedures and approaches to help students with special education needs gain meaningful access to secondary curriculum content without watering it down or ignoring the instructional needs of students without disabilities. Broadly this content includes ways of planning and delivering instruction to help all students, including those with learning problems, understand and retain critical course content. Topics include using graphic organizers, options for presenting content, mnemonics; task specific learning strategies; cooperative groups and peer focused interventions; study guides and guided notes; advance organizers; text structures for narrative and expository text; single and multiple-approaches for reading comprehension; writing mechanics, prompts, and rubrics; narrative, informative, and persuasive writing; problem solving (including Polya's model); analogies; elaborative interrogation; and practice for problem solving.²³²

Seton Hill University:

SED 205 Intro to Special Education

Educational philosophies and instructional strategies for children with special needs. Topics focus on specific characteristics of various disabilities, cultural and language barriers, gifted and

²³¹ "Penn State University Music," University Bulletins, accessed April 23, 2023, <https://bulletins.psu.edu/university-course-descriptions/undergraduate/music/>.

²³² Ibid.

talented, current legislation, inclusion strategies, and current issues in the field. Fall and spring semesters. Field experience is a required component of this course. Tubercular check, Act 33 Child Abuse, Act 34 Criminal Record check, Act 114 FBI Federal Criminal History Record, and PDE-6004 (Arrest or Conviction Report and Certification Form) required.²³³

SED 227 Teaching ELL

Whether they are native speakers or learning to speak it as an additional language, all students are learning English. Even those who are fluent never completely master the language, as there is always a new word to learn or a new genre to explore. The purpose of this course, which focuses on the affective, psychological, and sociolinguistic aspects of language acquisition in the context of the Pennsylvania Learning Standards, is to prepare preservice teachers for working with students who know English to some extent but not well enough to be in a class that is taught exclusively in English. Topics include strategies for teaching listening, speaking, reading, and writing skills. Fieldwork experience. Tubercular check, Act 33 Child Abuse, Act 34 Criminal Record check, Act 114 FBI Federal Criminal History Record, and PDE-6004 (Arrest or Conviction Report and Certification Form) required. ²³⁴

SED 305 Practicum Multiculturalism

This course is a field experience for all teaching certification areas. Students work in diverse classrooms. Formal admission into the Education Program required or permission of the instructor.²³⁵

Slippery Rock University:

SPED 121 Overview of Special Education

The purpose of this course is to provide a broad overview of the terminology, strategies, and issues commonly encountered when addressing the needs of exceptional individuals. This course takes a multidisciplinary approach that begins with an introduction to the history of special education and important legislation, followed by discussion of individual areas of exceptionalities. Emphasis will be placed on etiology, identification, assessment treatment and social issues and concerns.

SEFE 326 ELL Strategies and Practice

A course designed to acquaint the prospective teacher at any level with the methodology used to teach English Language Learners. Topics include linguistic and cultural diversity, standard-based instruction, assessment, and professionalism.

SEFE 342 Educational Psychology for Diverse Learners

This course provides the knowledge-base of (behavior, social learning, cognitive, constructivist and humanistic) learning theories, as applied in the context of diverse teaching and learning

²³³ “Seton Hill University Course Descriptions,” Course Descriptions - Seton Hill University - Acalog ACMS™, accessed April 23, 2023, <https://catalog.setonhill.edu/content.php?catoid=8&navoid=184>.

²³⁴ Ibid.

²³⁵ Ibid.

environments. The content also includes the topics of assessment, evidence-based research methods, motivational theories, and classroom management skills to enable the pre-service teacher to create effective learning environments for diverse learning contexts.

Susquehanna University:

EDUC 350 ELL: Theory and Instruction

Using knowledge of language systems, language acquisition and sociocultural influences on learning and communication to design instruction and assessment for students whose home language is not English. Includes field experiences. Prerequisites: Either MUED-200 or EDUC-101. 4 SH. CC: Diversity.²³⁶

MUED 355 Music for Exceptional Children and Practicum

Study of the instructional methods and materials, including legal, ethical and pedagogical competencies, needed for teaching music to exceptional children. Includes practicum. Prerequisites: Junior standing, MUED-200. 4 SH. CC: Ethics Intensive, Interdisciplinary.²³⁷

Temple University:

MUED 3661 Introduction to Teaching Students with Special Needs

A foundation for understanding the characteristics of exceptional children and the implications of these characteristics to music education. A variety of music materials especially designed or adaptable for teaching music to handicapped children discussed in terms of their practical use for classroom instruction.²³⁸

MUED 2675 Inclusive Vocal Development (recommended)

In this course, preservice music teachers learn to guide their future students through stages of vocal development. Emphases include presentation of an exemplary vocal model for one's students, voice care for choral musicians and teachers, and considerations for selecting repertoire appropriate for Pre-Kindergarten, elementary, and secondary school choral musicians. NOTE: Special authorization only. In-class performances and peer evaluations, and observations (in-class) required. This course is for majors only.

MUED 2696 Teaching General Music to Inclusive Populations

The principles, practices, and materials central to the general music program in elementary and secondary education. NOTE: Special authorization only. Required for all music education majors. Includes Field Experience.

MUED 4667 Teaching Instrumental Music to Inclusive Populations

²³⁶ “Susquehanna University Education Majors and Minors,” Susquehanna University Education, accessed April 16, 2023, <https://www.susqu.edu/academics/majors-and-minors/department-of-education/>.

²³⁷ Ibid.

²³⁸ “Temple University Music Education (Mued),” Music Education (MUED) < Temple University, accessed April 16, 2023, <https://bulletin.temple.edu/undergraduate/courses/mued/>.

For the prospective teacher of instrumental music in the elementary and secondary schools. A synthesis of all previous work in instrumental music courses. Emphasis on efficient rehearsal and teaching techniques for small and large group settings; developing musical and technical skills of instrumental music students; recruiting; repertoire; programming; performance issues; evaluation; administration. NOTE: Required of music education majors.

MUED 4669 Teaching Choral Music to Inclusive Populations

For the prospective teacher of vocal music; practical solutions to problems of audition procedures, development of musical skills within the choral rehearsal, repertoire and programming, voice classes, performance planning and execution, the changing voice, and needs of special learners. NOTE: Required for all music education majors.²³⁹

University of the Arts

MUED 519 Music and Children with Special Needs 1

This course consists of readings, discussions, guest speakers, classroom observations, and simulated teaching to help students define and examine various types of disabilities; develop a background on special education practices and laws in America; develop an appreciation of the needs of handicapped persons in general society, in education, and in music education; and guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom. Participation in class discussion based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide the basis for evaluating student achievement.²⁴⁰

MUED 592 Music and Children with Special Needs II

Music and Children with Special Needs II is a required co-requisite for all Music Education minor and/or MAT in MUED students. This course will focus on quality pedagogical design in making adaptations and accommodations for special learners in the music education classroom. These will include cognitive, behavioral, physical, linguistic and social means of differentiation. Effective instructional strategies, interventions, and literacy development to meet the needs of all learners in the music education classroom are major themes addressed through study and research in this course.²⁴¹

University of Valley Forge:

SPE 403 Inclusion and Collaboration

This course explores the theoretical basis and practice of inclusion of students who are eligible to receive special education services under IDEA guidelines into the general education classroom. Students will examine best practices for inclusion and collaboration within the educational

²³⁹ “Temple University Music Education (Mued),” Music Education (MUED) < Temple University, accessed April 16, 2023, <https://bulletin.temple.edu/undergraduate/courses/mued/>.

²⁴⁰ “University of the Arts Courses,” Courses - The University of the Arts - Acalog ACMS™, accessed April 23, 2023, <https://catalogue.uarts.edu/content.php?catoid=25&navoid=5810>.

²⁴¹ Ibid.

setting, and will apply this knowledge during a classroom field experience. Students will identify interventions, accommodations, and modifications needed for students eligible for special education.²⁴²

West Chester University:

MUE 220 Music for Diverse Learners

This course provides undergraduate music education and music therapy candidates with the skills, knowledge, understandings, and attitudes necessary to meet the needs of students with diverse needs in an inclusive music education classroom, including an emphasis on ethical decision-making.

Gen Ed Attribute: Ethics Requirement.²⁴³

Westminster College:

SED 201 Foundations of Special Education

This course is designed as an introduction to the field of special education for students seeking careers in education. It includes such topics as: identification, placement, programming, inclusive practices, advocacy, and other topics relating to persons who have disabilities from historical, medical, educational, societal, and individual points of view. Includes practicum to be completed outside of class. Meets Social Thought and Tradition Intellectual Perspective requirement (ST). PDE Stage 1 - Observation: 05-10 hours.²⁴⁴

ELL 206 English Language Learners

The exploration of language, culture, standards-based instruction, assessment, and professionalism to understand and teach linguistically diverse learners effectively. Careful attention is given to the design of learning environments and curriculum to meet the teacher competencies related to fulfilling the instructional needs of English language learners. Teacher certification students ECE PreK-4/SED PreK-8, 7-12, and PreK-12 are required to take this course. PDE Stage 1 - Observation required: 05-10 hours.²⁴⁵

²⁴² “University of Valley Forge Course Catalog,” accessed April 23, 2023, https://valleyforge.edu/wp-content/uploads/2022/12/2022-2023-Catalog-Final_Updated.pdf.

²⁴³ “West Chester University Music Education (MUE),” Music Education (MUE) < West Chester University, accessed April 23, 2023, <https://catalog.wcupa.edu/general-information/index-course-prefix-guide/course-index/undergraduate/mue/>.

²⁴⁴ “Westminster College Music Education, B.M.,” Program: Music Education, B.M. - Westminster College - Acalog ACMS™, accessed April 23, 2023, https://catalog.westminster.edu/preview_program.php?catoid=6&poid=733&returnto=239.

²⁴⁵ Ibid.

Appendix H: Music Faculty Survey Responses

How long has your institution offered certification in music education?
Approximately 15 years
Since 2005
40 years
18 years
Over 80 years
Since 1915
50+ years
I do not know. But at least 25 years.
37 years (since 1985)

What courses in your curriculum address teaching students with special needs? Is the course(s) taught by music faculty or another department?
2 specific teaching students w/ special needs courses and it is also woven into many of the pedagogy and instrumental methods courses. Taught by music ed faculty. The 2 specific courses are faculty w/ expertise in that area.
SPE 223 Introduction to Exceptionalities (3 cr.) and SPE 403 Inclusion and Collaboration (3 cr.)
Optional special needs class in music education; two required courses through the College of Education
We have three, two offered by the college of education and state-mandated, and one offered by our own department, taught by a music faculty member with specialized training in this area.
Introduction to Teaching Students with Special Needs - taught by fulltime, tenured music education faculty member
2 methods courses taught by music faculty: Music in the Elementary School; Music in the Secondary School. 3 courses taught by Education department faculty: Characteristics of Students with Disabilities; Universal Design for Learning; Methods, Materials, and Assessment/ESL.
Introduction to Special Education (200 level - 3 credits), Inclusion Practices (300 level - 3 credits) - taught by Special Education division of Teacher Education Program
We teach about disabilities throughout the curriculum (Intro, various methods, etc.), but we also have an entire class dedicated to teaching music to students with disabilities.
SPECIFICALLY -- MUS382, Music for Special Needs Children, and MUS383, Technology in Music Education for Diverse Learners -- but also concepts taught in these two courses applied in other methods/pedagogy courses.

Do you feel the course(s) adequately prepares pre-service music educators for teaching students with special needs?
Yes, I think we do. But I think it's also important to stay on top of new findings and continue to review and revise the curriculum.
Yes. Our state's Department of Education mandates specific competencies in teaching students with special needs. These are the two courses that meet those competencies.
No
The music one does, yes.
Absolutely
Yes, music courses prepare preservice music educators. General Education classes not so much (contexts too broad and not applicable to music education school settings)
yes
I think it is adequate. Of course, I wish we had more time and preparation could always be better.
Yes, and No. It is a fair attempt, but no academic presentation - let alone just two undergrad courses - could ever really prepare students for the scope and breadth of what they will encounter in K-12 music education. Nonetheless, music ed programs must balance this against how much time is reasonable to devote in an already-crowded curriculum. I think the answer lies in what has organically developed in education: ongoing mentorship/collaboration and professional development training (courses and workshops) for in-service teachers.

Given the already high demands of the music education curriculum, how might there be more attention given to teaching students with special needs at your institution?
As the Program Dir, I've been scheduling guest speakers for things like student teaching seminar and collegiate NAFME mtgs, as well as ongoing training for our music ed faculty from nationally renowned experts. I'm also working on getting our students out to observe special needs classes in music.
There are two possible ways: 1) Require specific field experience (observation) hours in the public schools so music education majors can observe current methodology and approaches to teaching students with special needs 2) Integrate topics and discussion on special needs in other music education classes through assignments (perhaps in classes such as Elementary Music Methods and Secondary Music Methods).
Incorporate more into existing classes; Have College of Education classes allowed to be moved to music education area
We all try to make sure it is addressed in every class.
Our course is required in the second semester of the freshman year. All premises and concepts are then embedded into all required courses specific to music education. We do a most excellent job of focusing on teaching all students and making certain that equity is a hallmark of our curriculum.
A course specific to music would be helpful (e.g., Music for Special Learners) instead of 9 education credits required by the school (and state).

In our Introduction to Music Education (200 level), Choral, Instrumental and General Methods Courses (400 level) our instructors devote time (embedded within course/class discussion and projects) to teaching learners with disabilities in music settings. There is little room for us to include another course devoted specifically to teaching special learners without sacrificing courses elsewhere - which would impact our NASM accreditation.

Given the course dedicated to disabilities and the efforts to address disability in many of our music ed courses, we could do more to ensure the topic is addressed in every music ed class. Further, other courses in the degree that are not specifically music ed (theory, history, etc.) might also do more.

Perhaps more video conferencing with in-service teachers to discuss what's happening "in the trenches."

What recommendations would you give to your students as they enter the classroom regarding teaching students with special needs?

I tell my students that when they student teach, they should take time to go to the special needs classes, observe, and learn more strategies from those teachers. We also offer summer music courses so I encourage them to come back and take courses they feel would be of benefit. And we do offer courses in that area.

I do not teach the special needs courses, so I am unable to comment.

Communication with all individuals involved in the care of the student; seeking advice from physical therapists, occupational therapists, and others with similar expertise.

To use the materials they have already been provided, to not be afraid to ask questions, and to reach out for help and guidance as needed.

Learn more about mitigating conditions. Work together with other faculty and administration. Get to know parents and students. Don't make assumptions. Ask for help. Be versed in Universal Design for Learning and apply it to everything. Ask questions. Learn all you can about IEPs and 504s and apply. Be on the side of the student. Teach to everyone's potential.

This is such a broad question -- Suggest working closely with the classroom teacher and parents to learn strategies that work for the individual student. There is no "one solution fits all" -- each student with special needs has different abilities and challenges.

Take a master's level course on Music and Special Education, attend workshops, as often as possible on the subject, and go to IEP meetings for students with special needs who are also in music classes and ensembles.

In no particular order: Connect with the special education teachers and counselors in your school. Meet parents and guardians, communicate openly and often. Paras are there to support the child, not teach your content. Read IEPs and 504s (or whatever documentation is provided) carefully. Always advocate for your students. Seek professional development and guidance from mentors.

Be flexible. Be prepared. Be CREATIVE! And...perhaps most importantly, seek out strategies and suggestions from parents, paraprofessionals and colleagues (i.e. classroom teachers, other specialists, etc.).

Do you have any other thoughts or recommendations on preparing to teach students with special needs?

Continue to read articles in journals and attend conferences and take courses to build on your strategies and “tools in your personal toolkit.” Talk to other teachers you work with for ideas - both in and outside of music.

This is a great need on both the primary and secondary levels of education (both public and private schools). I agree that more attention should be given to this topic in the curriculum; however, it will require intentional and creative approaches given the already overburdened curriculum.

Yes. I was always taught that ALL students have "special needs" and as teachers we do the best to meet them all where they need to be met- this includes those diagnosed specifically with special needs but also those with needs that aren't diagnosed or considered special.

The music room - whether for classes or ensembles - can be a place that fosters acceptance and offers opportunities for all learners to experience the joy of making music. It will not always be easy, nor will it seem like the student has gotten what you wanted out of the experience. But the willingness to be open and offer the experience will make an important difference in the life of a child. In music, they are not a data point to be identified for remediation for standardized test taking. They are a voice of a human trying to find their place in a much larger world. Give them that place. Give them that joy.

One pet peeve I have with many texts and workshops I've been to is the lack of practical, best-practices strategies that might be tried. Too much time on the front end of these presentations/clinics is devoted to describing the problem and how hard it is to come up "one-size-fits all" solutions. Personally, I feel that most educators understand the problem, and acknowledge the diversity of students/scenarios, but would LOVE to have MORE specific strategies to try (even if they won't work with everyone). MORE practical help, LESS philosophical/theoretical discussion.

Appendix I: Music Educator Survey Responses

Where did you obtain your degree or certification?
west chester university
University of the Arts
Westminster College, PA
Mansfield University
West Chester University
Duquesne University
Millersville University, Kutztown University, Liberty University
Penn State University
Penn State
Penn State University
Susquehanna University (BM); Ithaca College (MM)
Moravian College and Boston University
West Chester University
West Chester University
B. M. in Music Education - Temple University, M. M. in Wind Conducting - Messiah University
Mansfield University
Duquesne University
University of Toledo, Ohio
West Chester University of PA
Penn State
University of Illinois at Urbana-Champaign
Elmhurdt college
Susquehanna university, PA
Millersville University
B: Moravian University M: Kutztown University

What year did you graduate?
1999
1996

	1981
	2007
	2001
	2006
2010, 2019, 2023	
	1989
	2014
	2017
	2007
2010 and 2018	
	2002
	2012
Temple University (2013), Messiah University (2019)	
	1991
	1986
	1999
	2002
	2015
	1998
	2004
	2001
	2008
B: 1997. M: 2019	

What is your current position? (ex. elementary/middle/high school general/band/chorus/orchestra)
elementary band and strings
HS Band, Orchestra, Guitar, Music History
retired/substitute
High School Music (band, choir, general)
Elementary General Music
Middle School Chorus
4-12 Instrumental (Band)

MS general music and choir AND Music K-12 coordinator
HS Chorus
elementary strings
Elementary General
Middle School Band
Elementary General Music k-5
Middle School Orchestra
Middle School (6-8) Instrumental Music (Band & Orchestra)
elementary band
Elementary General Music
Elementary and middle school band
Elementary band and chorus
Middle school band and general
Elementary/junior high orchestra
K-6 music and band teacher
Elementary general music
Elementary General and Choral Music
middle school general music and band

Do you currently teach students with special needs?
yes
Yes
yes, when substituting
Yes
Yes
Yes, I teach 2 sections of Adapted Music
Yes
yes
Yes
Yes
Yes
Yes
Yes
Yes

Yes
Yes, but not as a separate stand-alone course for students with special needs. Students with special needs are integrated with regular education students.
yes
Yes
Yes
Yes
Yes
Yes
No
Yed
Yes
Yes
yes

Have you previously taught students with special needs in other positions?
no
Yes
yes
Yes
Yes
No, just this position, but I've taught the adapted class for 10 years
Yes
yes
Yes
Yes
Yes
Yes
Yes
Yes
Yes, but not as a separate stand-alone course for students with special needs. Students with special needs are integrated with regular education students.
yes
Yes
Yes

Yes
Yes
Yes
Yes
Yes
Yes
Yes
this is the only position I have ever had

Did you receive training on teaching students with special needs during your undergraduate or certification program? If so, by whom was the training given (ex. music faculty or a different department)?
I do not believe so. I do not remember specifics, but I would be willing to bet there was a short chapter on the subject in one of the two education foundation courses during undergraduate.
Yes. From the music ed department
no
Very little. "Inclusion of Diverse Learners" was the class, but we focused more on students from different cultural backgrounds.
No
NO!
Yes, I have a Graduate Certificate in Special Education. No training was received prior to the graduate certificate.
no
No
Yes - music ed PhD student specializing in this area
Yes, music faculty
Yes - Music Faculty
No
My training was very limited. Music faculty touched upon it in Teaching Music Methods courses. Education faculty taught an inclusion course but it covered more of the legalities rather than the human aspect. I don't feel like I left with an understanding of special needs students, what the term "special needs" covers and what it looks like in the music classroom, how to communicate with these students, and/or tools I could put into practice.
Yes, I received training on teaching students with special needs while at Temple University. It was a separate course called Teaching Students with Special Needs and was taught by a former music therapist if I'm not mistaken.
no
No

One special Ed class that taught me terms, no actual teaching strategies
No
Yes, two special ed classes in a different department.
No
Different department
Not really. It was touched upon briefly in ed psych, but no real training at all.
No
Yes by education department (not music education department)

Do you feel you were adequately prepared to teach students with special needs?
no
No
no
No.
Yes
NO!
Not until recently.
moderately
No
Yes - I was given resources to use and consult for helping students with special needs
Yes
Yes
No
No
I think so. The combination of coursework and student teaching helped me prepare to teach students with special needs. However, there's always more to learn and skills can be improved.
no
Yes
No
No
No
No
Absolutely not

No
No
no - but that was also a long time ago and we have so many more special ed kids now with different needs

What were your perceptions about teaching students with special needs as a novice teacher? How have they changed?
As a novice, I believed that especially for performance based classes special ed students should ALL be separated into their own group(s) so they can progress at a pace reasonable to their abilities. My views have changed working with more and more of these students. Each one (as with regular ed students) are individuals and many can excel right along their regular ed peers with little to no supports. Music is for all and accessible for all if we widen our views of what is a 'performance.'
I felt unprepared and did not want to mess up but had to go for it anyway. The special ed teachers in my school were a great help while the counselors were not.
give all students equal opportunity to participate; perception has not changed
That it wasn't something I'd encounter often, and that working with special needs students was based on a simple accommodation plan at the bottom of my lesson plan. I now know that couldn't be further from the truth, that learning has to be more individualized, and I know they have made me a better teacher for all of my students. I can explain things more thoroughly and in more varied ways because I've had to be creative in helping them to understand.
I did not know much about teaching special needs at all, now I know some really good techniques for teaching them.
I was about 7 years into my teaching when I developed and started this class. It was challenging at first, but through trial and error (as well as some baptism by fire!) things started to go well. This particular year we've had an increase of students needing emotional support in the adapted, which has made teaching the classes extremely challenging at times. I've been in touch with the Curriculum Director to help find a class/workshop to help me with this situation.
I tried my best. My feelings have changed significantly in the past two years.
I am open to providing adaptations and modifications to students who are mainstreamed into general music as long as it is not too restrictive for them or the rest of the class.
I knew I wanted to be inclusive with my students with special needs and give them a positive experience with music. That has not changed, though as a veteran teacher I've now seen that inclusion also comes with challenges in large ensemble setting classrooms.
Prior to taking my special needs music class as a college student, I had the perception that students with special needs wouldn't be able to achieve as much in a musical sense because of certain needs that a student might have - physical or otherwise. After participating in that class and experiencing these scenarios first-hand in the classroom, I know that it's up to me to make my subject area accessible to all students while recognizing that "achievement" will look and sound differently for every student who comes through my door.
I think my perceptions were naive. I did not know what would actually be encountered in a building and really had minimal pre-service experience working with students with special

needs. I feel like strategies for redirection, behaviors to expect, how to manage outbursts in the classroom, etc. are all things that I had to learn post graduation in my classroom. In general I feel that teacher training rarely delves into what is truly encountered day to day and student teaching is a small window to find out.

As a novice teacher I viewed it as being a challenge and a lot of extra work. I felt that we shouldn't have to change a lot of what we do for these students and maybe it was best in they were involved in course that would be "easier" for them. After working with them I have realized that they deserve the same education as everyone else. I have discovered that they are very capable of participating in a meaningful way. It does require extra work to meet their needs, but in the end that extra work is not overallly challenging and is so worthwhile for the joy you see in them.

I thought that I would have to made adaptations to have special needs students be successful.

My perception was that we were different and I couldn't understand them so that scared me. However, after getting to know my special needs students over the years, I've learned how to connect with them individually and how to adjust my teaching using different learning tools to help them be successful.

As novice teacher, teaching students with special needs can be a daunting task. You already feel somewhat overwhelmed as a new teacher and you want to fulfill all students' needs. As a more experienced teacher, I've developed routines and procedures that help me be successful so that I can devote the necessary time and attention to students with special needs. I also have focused more on student growth as a measure of success for students with special needs.

As a novice teacher, I did my best with students who I believed would not achieve at the same level as others. Through the years, I have come to understand that these students are an integral part of my class who deserve to participate in ensembles as much as any other student.

They can achieve if given the environment, materials, and adaptations

I had never thought of them before I became a teacher. Currently, I'm well versed on all my students IEPs and 504s. I have a huge repository of tips, tricks, accommodations and modifications.

I was highly intimidated. I am less intimidated these days, but I don't feel any more prepared to teach them.

I found I was more prepared to teach students with more severe special needs and less prepared for students with emotional support needs.

My perceptions were that I believed everyone should be able to learn to play an instrument, but I wasn't sure I would be able to accommodate it. They have changed because I learned to adapt my teaching to individual needs, or realized that some students needed to utilize music in different ways.

These kids are scary, and I don't know what to do.
Music is for everyone, meet your students where they are.

I did have any special needs students as a novice teacher. It was so long ago, I don't remember any of my general perceptions either.

That students with specials needs were easily included in music or that I would receive support developing systems for success for these students.

IEPs are very overwhelming (don't feel that way anymore); special ed students are all similar (they are not); they are all needy (they are not); they all need an IA (they do not); they will have a difficult time being successful in general music (this is not true for all of them - sometimes they succeed more in a related arts class)

What are some ideas, resources, and/or strategies that you wish you had received in the undergraduate curriculum or certification program as it relates to teaching students with special needs?

If a student has a plan, gain access to it, often special teachers are not notified. If a student has an aide, speak with the aide, the aide knows the student well and can offer help and suggestions for any number of supports or strategies. You're not alone, there are people in the school who can help.

At the HS level, the degree of difficulty and the rigor or practice and rehearsal should preclude some of the more severe cases from enrolling in my classes but it does and has happened. It is a disservice to the kid to set them up to fail like that. The skills necessary to play grade 3-5 repertoire are considerable. I wish there was a way but there does not seem to be.

how to maintain control with the seriously disruptive student

I think it's most important to get undergraduates in the classroom working with these students so they're not seen as something to be feared. We do too much "theory of education" in teacher training programs and not enough hands-on. I would have been less intimidated had I had the opportunity to practice working with special needs students before I officially began my career.

differentiated instruction, adaptive instruments

They need to teach a class specifically dedicated to this topic and make it as real as possible. It also needs to be for kids in K-12, not just elementary.

Strategies, methods, and techniques related possible accommodations and modifications applicable in the music classroom.

I did not learn the strategies in college classes.

Any type of training or guidance would have been appreciated; I have taught special needs music classes in the past (with the population of the class being entirely students with special needs) and was able to formulate curriculum and daily activities without formal training, but I find that inclusion can sometimes be a more challenging classroom to teach in (especially with large groups of students who cannot match pitch and participate in concert performances).

I do wish I had gotten hands-on experience in this setting prior to entering the field. It was great to be able to share ideas and resources each week in the class that I took, but I would have loved getting to observe and actually teach my content area to a special needs student.

What an IEP looks like, how goals would look like in the classroom, strategies to use in instruction so differentiation is easier and more streamlined

I wish information would have been presented with a "no one size fits all" lense. In an undergraduate program we often receive a few ideas of what we can do to help a few generic issues. I can remember writing lesson plans for a specific "type" of special need. All though I understand the necessity to have something in mind, the way students are perceived now feels

like more of a stereotype than how they act and you interact with them in actuality. I believe an emphasis needs to be placed on adaptation based on each students specific needs.
I came up with my own adaptations to lessons for special needs students, but a course in this area would have been useful.
I wish I received a hands-on opportunity, like student teaching, but focused on students with special needs.
Although I only had 1 course dedicated to teaching students with special needs, I felt relatively prepared to teach students with special needs. My undergraduate coursework required us to observe multiple classes of students with special needs in the field. Additionally, while student teaching, I was able to work with students with multiple disabilities and an autistic support class. It was wonderful to observe how she focused on various musical AND life goals to support the students' needs. However, most of my preparation seemed to be focused within the general music classroom. As an instrumental music teacher, I wish I had more preparation and instruction within the instrumental music field.
No idea... It is impossible to be prepared for every special needs student in my classroom.
That special needs children are all around us, and recognize and prepare them for success
Modified music reading: letters, colors, finger pictures, larger size, colored paper, etc. modified instruments: stands, neck straps, etc... how to do instrument fittings for students with special needs.
I wish I would've received ANY training at all! Something is definitely better than nothing.
I wish I had more music-specific training on teaching students with special needs.
I wish they would have introduced various scenarios we could have encountered in the modern world and how to accommodate those students.
Anything relating music to special needs
To have the opportunity to observe a special needs teacher would have been great. I also was never taught about IEP/504/any of the acronyms, so the vocabulary with concrete examples (obviously names removed for privacy) would be helpful to know about prior to teaching.
Anything! But a specific course outlining the most common special needs and how to teach music specifically for them
"what's good for one is good for all"; accommodations versus modifications; how to read/understand an IEP; observations of special ed students in real music classrooms prior to student teaching

Have you sought out any professional development in the area of teaching students with special needs? What professional development has been particularly helpful?
Yes, often at PMEA sessions. the most helpful ones have been from teachers 'in the trenches' giving real world advice and strategies that have worked for them.
PD in my district is a giant waste of time unless you teach a core course or are an elementary school teacher, Upper level music and art sleep with their eyes open.

yes; various workshops. Continue to do this and have recently participated in three this past month.
Yes and no. Again, I feel like a lot of the professional development focuses on the theory of teaching rather than the actual teaching. I have found consulting with special education colleagues and working 1-on-1 with those students to be more enlightening than any professional development.
No
Currently working on it....haven't been able to find anything yet.
Yes. Graduate certificate in special education.
It is helpful to discuss adaptations and modifications with special education teachers and other general music teachers. Then, work with them to apply these adaptations and modifications.
I have attended interest sessions at conferences; to be honest, the most recent session was presented well but the situations weren't really applicable to me.
I have not.
No
No for me the best help has come from discussing the student with their previous teachers.
I have taken professional development workshops that address students with special needs, but they address adaptations in general and not specifically for music class.
I find myself at many conferences. I seek out PMEA, Midwest, the Carnegie Hall Music Educators workshops, and other PD workshops. Often I find there are very few clinics that focus on students with special needs. I don't think I've had any particular experience that stands out as being especially helpful, despite being rather active in my attendance of professional development opportunities.
Not yet, but I think it's important to remain current with best practices when teaching students with special needs. I would like to explore professional development as it relates to teaching students with special needs within instrumental music.
I recall attending a PMEA session on special learners in my classroom. Sadly, that session did not deal with integrating students into ensembles, and I left.
working with the special education department, reading journals and observing classrooms
Talking with my special Ed colleagues and kids parents.
Yes. I have attended several workshops taught my music therapists that have helped me learn some new techniques to utilize with children of different abilities.
No
No
I have never found PD for music and special ed
I looked into a course at Vandercook that focused on teaching music to students with special needs, but I have not yet taken the class.
Yes, a course on students with ADD/ADHD was most helpful in understanding students with those needs

My district provides required PD on this topic from time to time.

Do you have any other thoughts on preparing for teaching students with special needs?

We talk a lot about SEL and relationship building in education and music. Pre-service teachers need to observe and see the relationships students, teachers and staff have with special needs students and where possible build their own.

Actually yes....Certifying music and art teachers to teach PK-12 is a big issue. The needs of a 2nd grade general music student and the needs of a HS violinist about to start auditioning for conservatory are oceans apart. Splitting the cert PK-6 and 7-12 like the PDE does for many other disciplines would help address this need. It should be obvious that a HS orchestra director is not going to have many, if any, super-special needs kids because sadly, they cannot operate an instrument at that level. They would not necessarily need the same kind of dedicated special needs training as an elementary teacher. ALSO, special ed training is IT'S OWN thing.

Inclusion is fantastic up to a point. I am watching a colleague go through this right now with a deeply special needs kid who has been placed in a level 3 Photo class. He is a nice kid generally and mostly functional but the level or rigor and work flow of that class is on a level with an AP class. Lot's of teamwork where he just cannot do the work. It is a disservice to him and the Photo teacher to have two try to figure out how to fit that kid into that class. I realize it is a grey area to decide whether an individual special needs kid can handle an individual art or music class. For sure some can but many cannot.

Split the certification and lay on more special ed training for the PK-6 cert students and lay on more and longer instrumental methods and appropriate repertoire classes for the 7-12 people. Lastly, if you're going to insist on putting deep need special ed kids into advanced HS art and music classes, then give them a on-on-one assistant. This would allow the teacher/conductor to focus on the larger group and not spend 1/2 the period with IEP accommodations for one kid. Cynically, I am sure school districts want to pay the salaries of lots more one-on-ones just so a kid can take Photo 3 or Advanced Orchestra or play in the top Jazz band or whatever...split the cert....train and certify appropriately....cheers....

I think the most important thing we can teach our young teachers is that no lesson plan can be "one-size-fits-all." The more ways we can explain something, the more we can use the multiple intelligences, the more students we can reach.

Along those same lines, I think it's also important to teach our young teachers that it's okay to have different levels of expectations for individual students - again, moving away from "one-size-fits-all." We need to assess our learners, find out what they are capable of, and then hold them to achieving their personal best, not some arbitrary gold standard ideal.

Teachers should be provided with information about some common disabilities

It is extremely rewarding...but can be very challenging at times. It is something that needs to be added into the college curriculums as well as certification requirements. We are doing a disservice to the students if we are not better prepared to give them a positive experience in music.

Yes. Let's talk. **EMAIL REDACTED** (Also a music teacher in PA.)

Undergraduate students in music education should have opportunities to observe adaptive music classes and mainstreamed classes. They should also have time with special education teachers to ask questions and receive real-life answers.

This should be a mandatory part of undergraduate music ed curricula. I do not believe that standard special education courses are particularly helpful in teaching our content area - they need to be tailored to our subject area. Special needs students and IEPs are becoming more common in our classrooms as the understanding and diagnosing of these students' needs is improving.

Just like many aspects of teaching, the depth of what is given in undergrad is textbook at best and does not really prepare you for what you will encounter in the classroom, the resources that will be provided, how overwhelmed and overworked your Sp Ed teachers will likely be and how much they can provide to you....etc.

In the instrumental world a focus needs to be placed on the creation of music that meets the needs of each child with special needs. I understand that perhaps this is against copyright laws, but I always strive to create a meaningful experience for these students. The meaningful experience obviously comes from finding successes. We can give the success by creating parts or situations where they are successful. This can be as rudimentary as rolling on a cymbal when I point at you or as advanced as playing a part which utilizes a few less notes on a given instrument. I also would like to say the students with focusing issues such as ADD or ADHD are often never an issue in my classes. I believe that because band is so structured and that they have a physical object in their hands to hold their focus, it is rare that they cannot participate at exactly the same level as students without this designation. I think sometimes we come at students with special needs with fear that we will not be able to meet their needs when in actuality the innateness of music makes it an area that can more easily excel in.

Undergraduate, graduate and professional development workshops that specifically highlight adaptations for music class to address students with special needs would be very helpful and useful for music educators.

No other additional thoughts at the moment

building administrators, school boards, un

Instrumental music is good for all children and it's our job to accommodate them all.

Undergraduate students should be given numerous hours of intense, practical training regarding the teaching of students of different abilities. It's not a matter of IF music teachers will have to teach students with special needs.

Have them take a semester actually teaching in a school with students with a variety of needs: 504/IEP/physical challenges/mental challenges/social and emotional challenges.

No

Each situation is very specific, so a lot of what I have learned (general, music Ed and special needs related) has come on the job. It can be hard to theorize in a college classroom, so observing amazing teachers and/or having current teachers present tips and tricks to preservice teachers as much as possible.

communication with case managers is very important