

Liberty University

School of Music

**Elementary Music Teacher Preparation Gaps in Cultural Diversity: Exceptional  
Populations**

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

by

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**Doctor of Music Education**  
**Doctoral Thesis Defense Decision**

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Joshua Learn

on the Thesis

**Elementary Music Teacher Preparation Gaps in Cultural Diversity: Exceptional Populations**

as submitted on August 3, 2023

\_\_\_\_\_ **Full approval to proceed with no proposal revisions.**

The document should be prepared for submission to the Jerry Falwell Library.

\_\_\_\_\_ **Provisional approval pending cited revisions.**

The student must resubmit the project with cited revisions according to the established timeline.

\_\_\_\_\_ **Redirection of project.**

The student is being redirected to take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

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**Print Name of Advisor**

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**Date**

## **Abstract**

Despite the extensive coursework and training in teacher preparation programs focusing on diverse populations, many teachers feel underprepared to meet the needs of emerging subcultures in the elementary music classroom. Over the years, the term diversity has grown beyond ethnicity and requires continued study and attention. This qualitative study explores the perspectives of elementary music educators about diverse populations of exceptional students with Other Health Impairments (OHI), defined as asthma, ADD, ADHD, diabetes, epilepsy, heart condition, hemophilia, lead poisoning, leukemia, nephritis, rheumatic fever, sickle cell anemia, and Tourette syndrome, in their classrooms. The results of this study identify the existing and emerging subgroups within elementary music classrooms, expose training deficiencies, and suggest necessary changes and additions to teacher training and development programs. Societal changes lead to the emergence of new subcultures and new music teachers, requiring current and improved training to provide quality music instruction to every student regardless of their background. Elementary music teachers often service the entire student body, sometimes in mixed groupings, creating a unique classroom dynamic requiring comprehensive training. They must understand and train to be able to address every situation possible. This study will expand the music education profession, building highly qualified teachers, programs, and students. This study shows the gap in teacher preparation and provides useful suggestions on how to improve degree programs and continuing education opportunities, creating an inclusive environment. The implications of this study reach beyond the subject of music and music educator training, potentially revolutionizing general education concerning diversity in terms of exceptional students.

Keywords: elementary music, diversity, culture, exceptionalities, teacher preparation, Other Health Impairments (OHI).

## **Dedication**

I dedicate this research to my parents and grandparents who always supported me through every musical and educational endeavor. They taught me hard work and perseverance are crucial to achieving my goals. To my wife and children for supporting me through this long arduous process with their kind words of reassurance and understanding. To my remaining family, friends, and colleagues for their continual encouragement. To God for giving me the courage and resilience to stay the course and make my dreams a reality.

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## **Abbreviations**

ADD- Attention Deficit Disorder

ADHD- Attention Deficit Hyperactivity Disorder

AMASE- Academy of Music and Arts for Special Education

AT- Assistive Technologies

EAHCA- Education for All Handicapped Children Act

EPIC- Education Policy Innovation Collaborative

FAPE- Free Appropriate Public Education

IDEA- Individuals with Disabilities Education Act

IEP- Individualized Education Plan

LRE- Least Restrictive Environment

MEA- Music Education Association

OCD- Obsessive Compulsive Disorder

OHI- Other Health Impairments

PALS- Peer-Assisted Learning Strategies

NAfME- National Association for Music Education

NASM- National Association of Schools of Music

SLD- Specific Learning Disability

SRME- Society for Research in Music Education

## Chapter 1: Introduction

### Background

The world changes with each passing day, and due to these continual changes, music educators identify newly emerging subcultures of students. When changes occur, new sociological, political, religious, racial, ethical, and personal issues accompany them, making it necessary to revise teacher preparation and expand professional learning opportunities to meet diverse needs. Culture is a unique facet of society. Emily Aragona-Young and Brooke Sawyer, associates in the Education and Human Services Department at Lehigh University, suggest that, “Culture is a multifaceted construct that includes race, religion, gender, sexual orientation, ability, language, socioeconomic status, group or individual principles, beliefs, and customs.”<sup>1</sup> Meghan Johnson notes that preparatory programs must provide strong music content knowledge and pedagogical training to reach diverse learners.<sup>2</sup> Providing quality development opportunities for practicing teachers at various points in their careers is also pertinent, helping them adapt to their surrounding cultures. Music educator preparation programs might consider revisions to the curriculum to offer courses focusing on meeting the demands of future music educators in terms of cultural diversity due to exceptional student groups that fall within the Other Health Impairments (OHI) category in their schools and classrooms. Matthew Fiorentino, an Assistant

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<sup>1</sup> Emily Aragona-Young and Brook E. Sawyer, “Elementary teachers’ beliefs about multicultural education practices,” *Teachers and Teaching* 24 no.5, (2018): 466, DOI: 10.1080/13540602.2018.1435527.

<sup>2</sup> Meghan L. Johnson, "A Narrative Study of Three Music Teachers' Perceptions of their Undergraduate Professional Preparation," Order No. 10291237, Stephen F. Austin State University, 2016. In PROQUESTMS Education Database, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fnarrative-study-three-music-teachers-perceptions%2Fdocview%2F1834584804%2Fse-2%3Faccountid%3D12085>.

Professor of Music Learning and Teaching at Arizona State University, explains that action at every level and every aspect of the teacher preparation process is essential to assisting teachers working toward diversity and equity.<sup>3</sup> Teachers, schools, and education must evolve and confront a changing world to meet the expanding multitude of student needs.

### **Statement of the Problem**

Over the years, music education has made minor changes to accommodate worldwide growth and societal swings.<sup>4</sup> Culture is a complex subject, and diversity reaches far beyond ethnicity. Instead of concentrating on individual details the focus must remain on the broader picture. Cultural diversity is a lived experience and a continuous process containing many facets. Educators require the tools to develop valuable methods to maneuver through what may emerge in the uncertain future. A one-size-fits-all answer does not exist, but broad guidance may lead to creating a framework to help teachers flourish. Implementing curricular changes might be necessary for the future success of the music education profession. Recent literature examines and describes cultural diversity in music education, but little research pertains to smaller subcultures of students in the elementary music classroom. Most elementary music teachers instruct every student in the school, often in heterogeneous groupings, which include students with exceptionalities at both ends of the spectrum. Differentiation is essential to successfully educating all students in the music classroom.

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<sup>3</sup> Matthew C. Fiorentino, "What Preservice Music Teachers Learn about Diversity during Student Teaching," Order No. 28830030, University of Illinois at Urbana-Champaign, 2020, ii. In PROQUESTMS Education Database, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fwhat-preservice-music-teachers-learn-about%2Fdocview%2F2594546904%2Fse-2%3Faccountid%3D12085>.

<sup>4</sup> 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): 174-179, DOI: 10.1080/10632913.2011.592463.

Samuel Hope, National Association of Schools of Music (NASM) Executive Director Emeritus, notes that most music education curriculums include several common elements. Most colleges and universities offer coursework to students relating to music content knowledge, music pedagogy, general education methods, and a variety of general courses.<sup>5</sup> There are some concerns with many current curriculums requiring immediate attention to deliver adequate training for teacher success. While most curriculums contain courses critical to creating effective teachers, gaps exist. Hope continues that, "Clearly, there are dangers ahead if we fail to make good decisions about any and all of the various aspects of teacher preparation."<sup>6</sup> Many teachers feel underprepared for situations that they face throughout their careers. Even though the possibility of preparing teachers for every circumstance they encounter is unrealistic, many teacher-preparation curriculums neglect the complexities of diversity regarding special populations. Samuel Hope explains, moving into the future, diversity development is a possibility if not a certainty.<sup>7</sup> Alegre de la Rosa and Guzmán-Rosquete, Faculty of Education in the Department of Didactics and Educational Research at Universidad de La Laguna, Spain found that training gaps exist regarding inclusivity and diversity. Further research must identify the knowledge, skills, and attitudes essential to responding to diversity.<sup>8</sup> Diversity is not just about music and teaching styles; it incorporates ethics, politics, and ideologies of diversity, which

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<sup>5</sup> Samuel Hope, "Strategic Policy Issues and Music Teacher Preparation," *Arts Education Policy Review* 109, no. 1 (Sep, 2007): 7.

<sup>6</sup> *Ibid.*, 4.

<sup>7</sup> *Ibid.*, 8.

<sup>8</sup> Olga María Alegre de la Rosa and Remedios Guzmán-Rosquete, "Initial Training of Primary School Teachers: Development of Competencies for Inclusion and Attention to Diversity," *Education Sciences* 11, no. 8 (2021): 423, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Finitial-training-primary-school-teachers%2Fdocview%2F2565132167%2Fse-2>.

assists in a clearer understanding of diversity.<sup>9</sup> Chair of the Music Department and Performing Arts Professions at NYU Steinhardt, Marilyn Nonken asserts, “Complex systems include biological ecosystems, economies, and populations characterized by shared traits, such as those related to geography, genetics, income, education, gender, sexuality, and ethnicity.”<sup>10</sup> Preparing teachers to work in diverse settings reaching beyond ethnicity is crucial to sustaining superior, valuable education that aligns with the rapid societal changes.

Music teacher preparation programs provide the base for solid school music programs. Well-prepared teachers deliver quality instruction to students, developing an understanding and appreciation for the music in their lives. President and CEO of the Learning Policy Institute, Linda Darling-Hammond, explains the pitfalls of traditional educator preparation programs, including lack of time, the absence of meaningful content, imbalances between coursework and field experiences, and few resources.<sup>11</sup> The issue revolves around maintaining current training and best practices for new and practicing teachers. The answers to the following questions may assist colleges and universities with creating more effective, streamlined curriculums to train future music educators; What is essential for music educators to know before they enter the field? What changes are necessary? How can programs offer the most comprehensive and valuable education possible? Elliot and Silverman specify, “The difficulty inherent in carrying out well-balanced and ethically minded music teacher preparation programs lies in the fact that

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<sup>9</sup> Heidi Westerlund and Sidsel Karlsen, “Knowledge Production Beyond Local and National Blindspots: Remediating Professional Ocularcentrism of Diversity in Music Teacher Education,” *Action, Criticism & Theory for Music Education* 16, no. 3 (November 2017): 100, doi:10.22176/act16.3.78.

<sup>10</sup> Marilyn Nonken. *Identity and Diversity in New Music the New Complexities*. (New York, NY: Routledge, 2019), 1.

<sup>11</sup> Linda Darling-Hammond, “How teacher education matters,” *Journal of Teacher Education*, 51 no. 3, (2000): 169, doi:10.1177/0022487100051003002.

there's some degree of "fortune telling" involved in the process."<sup>12</sup> Richard Milner, Chair of Education in the Department of Teaching and Learning at Vanderbilt Peabody College of education and human development, adds his thought, suggesting that training teachers for diversity, equity, and social justice are the more difficult tasks the music education profession must face.<sup>13</sup> He closes by calling on colleges and universities to create standard courses and practices to prepare future music educators for the diversity they will face.<sup>14</sup>

### **Statement of the Purpose**

The National Association for Music Education (NAfME) and the Society for Research in Music Education (SRME) established a task force to ascertain specific needs in music education. NAfME is one of the world's most significant music education associations, advocating for music education, providing resources, providing professional development, and a variety of other opportunities since 1907. Former names for the organization include the Music Supervisors' National Conference and Music Educators National Conference (MENC).<sup>15</sup> SRME is an organization within NAfME made up of music education researchers with interests in specific areas of study. They encourage, support, and promote research to improve music education by overseeing the reporting of current research at conferences, sponsoring research journals,

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<sup>12</sup> David J. Elliott and Marissa Silverman, "Change in Music Teacher Education: A Philosophical View," in *The Oxford Handbook of Preservice Music Teacher Education in the United States*, 1st ed., ed. Colleen M. Conway, Kristen Pellegrino, Ann Marie Stanley, and Chad West (New York, NY: Oxford University Press, 2020), 81.

<sup>13</sup> Richard H. Milner, IV, "What does teacher education have to do with teaching? Implications for diversity studies," *Journal of Teacher Education* 61, no. 1-2 (2010): 119, [https://link.gale.com/apps/doc/A216896344/BIC?u=vic\\_liberty&sid=summon&xid=372a1945](https://link.gale.com/apps/doc/A216896344/BIC?u=vic_liberty&sid=summon&xid=372a1945).

<sup>14</sup> *Ibid.*, 125.

<sup>15</sup> "NAfME History and Leadership," NAfME, accessed June 10, 2022, <https://nafme.org/about/>.



advising the NAFME leadership on research and overseeing Special Research Interest Groups.<sup>16</sup>

One central study area identified is music education for new, diverse, and underserved populations. The article also mentions the importance of colleges and universities assessing preparation programs to ensure the thorough training of future teachers.<sup>17</sup> The music education profession is responsible for providing complete and thorough training to educators and students. C. Victor Fung, a Professor of Music Education and the Director of Center for Music Education Research at the University of South Florida, delivers a list of common music educator beliefs serving the greater good and future progress of music education in an article titled *The Suncoast Declaration* in the *Music Educators Journal*.<sup>18</sup> Three critical beliefs that aid in illustrating the importance of this research include the following:

(Belief 6) Regardless of one’s identity or needs, music is part of their nature. Understanding the plurality of people’s identities can focus, define, and guide the purpose of music education.

(Belief 7) Being responsive and adaptive to the needs and circumstances of all learners allows for inclusivity.

(Belief 11) We live in a world with evolving music, where traditions and innovative growth intersect.<sup>19</sup>

The Vision 2020 Symposium, also named The Housewright Symposium, attempted to plan for the future of music education during a time of change. A year before this influential meeting, the committee formed six essential questions answered by professionals in the field.

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<sup>16</sup> “Society for Research in Music Education (SRME),” NAFME, accessed June 10, 2022, <https://nafme.org/community/societies-and-councils/society-for-research-in-music-education-srme/>.

<sup>17</sup> “A Research Agenda for Music Education: Thinking Ahead,” NAFME, accessed May 23, 2022, <https://nafme.org/my-classroom/journals-magazines/nafme-online-publications/research-agenda-music-education-thinking-ahead/>.

<sup>18</sup> Victor C. Fung, David A. Williams, Jennifer Bugos, and Clint Randles. “The Suncoast Declaration,” *Music Educators Journal* 106, no. 3 (March 2020): 19, <https://doi.org/10.1177/0027432119893911>.

<sup>19</sup> *Ibid.*, 20-21.

One question of interest reads, “How will societal and technological changes affect the teaching of music?”<sup>20</sup> This question leads to an even more significant question, how will teacher preparation programs evolve to meet the changes? Two of the agreed-upon statements in the final declaration include:

(Statement 5) Music educators need to be proficient and knowledgeable concerning technological changes and advancements and be prepared to use all appropriate tools in advancing music study while recognizing the importance of people coming together to make and share music.

(Statement 9) Continuing research addressing all aspects of music activity needs to be supported including intellectual, emotional, and physical responses to music. Ancillary social results of music study also need exploration as well as specific studies to increase meaningful music listening.<sup>21</sup>

“The Yale Declaration on Equity in Music for City Students” advocates for quality music instruction and experiences for every student. The document continues, explaining the necessary teacher preparation to make this a reality.<sup>22</sup> While this document does not align with the full scope of the proposed research and study, it provides similar insight applicable to the current issue. Many of the same concepts surrounding multicultural music and urban school settings apply to other diversities.

### **Significance of the Study**

Recent literature examines and describes cultural diversity in music education, but little research pertains to smaller subcultures of students in the elementary music classroom. There is a shortage of research on students with disabilities, gifted students, school cultures, classroom

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<sup>20</sup> Michael Mark and Patricia Madura. *Contemporary Music Education*, 4<sup>th</sup> ed. (Boston: Cengage, 2014), 34-35.

<sup>21</sup> *Ibid.*, 41.

<sup>22</sup> “Declaration On Equity In Music For City Students,” Yale School of Music, accessed May 23, 2022, <https://www.declaration.yale.edu/declaration>.

cultures, and newly emerging cultures based on emerging disabilities in music education. Since most elementary music teachers service every student in the school, often in mixed groups, differentiation is essential to successfully educating all students in the music classroom. Dee Ann Gray, a thirty-year music education veteran, offers her knowledge on teaching music in a diverse classroom based on her firsthand experiences. She implements a classroom strategy based on the acronym E-M-B-R-A-C-E, reminding readers to encourage positive classroom interactions; make active listening a priority; be aware of cultural differences; respect all students; address problems, create community; and, enjoy the students.<sup>23</sup> Elementary music teachers require innovative and continued training to remain current and offer the highest quality of music education. Constant societal changes make future research in these areas a continuous cycle.

Relying on outdated curricula and practices only maintains the status quo. University of North Florida associate professor of music, Timothy Groulx, conducted a study on perspectives of undergraduate music education changes that teachers desired. Remarkably, suggestions included changed content, new pedagogy, and practice, but diversity was not a significant recommendation. Practicing in schools would provide the only diversity training, allowing students to spend more time teaching in classrooms and practicing their skills in an authentic setting.<sup>24</sup> Southeast Missouri State University music professor, Carol McDowell, explains the need to adapt music teaching, curriculum, and learning opportunities for the growing number and increased severity of diagnosed physical, mental, and learning disabilities in students. She adds

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<sup>23</sup> Dee Ann Gray, "Equity in Music Education: Cultural Diversity in the Music Classroom EMBRACE the Challenge," *Music Educators Journal* 106, no. 2 (December 2019): 66-67, <https://doi.org/10.1177/0027432119878704>.

<sup>24</sup> 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 2016): 13, <https://doi.org/10.1177/1057083714564875>.

that future music educators struggle to provide quality instruction to students with disabilities due to a lack of training and experience.<sup>25</sup> Evaluating and assessing current practices leads to advancement in the vocation. Bob Morrison, founder of the Music for All Foundation and Quadrant Research, highlights the extreme importance of serious discussions surrounding diversity and preparing teachers for what they will face in the classroom. He challenges readers that, “Out of crisis comes opportunity.”<sup>26</sup> Recent world events and societal changes brought crisis; now is the time for a change.

The category of students with disabilities covers a wide range of physical, mental, behavioral, learning, social, and emotional deficits. Often, these students participate in music instruction with their peers performing on various levels. According to Smita Shetty, an International Baccalaureate Diploma Coordinator and English teacher at Shanghai United International School, there is no simple repair for the broken educational systems of the world. The complex array of learners in a transient world makes it difficult for educators to maintain consistency.<sup>27</sup> Stephen Benham, a professor of music education at Duquesne University, describes the lack of literature addressing students with disabilities worldwide and the necessity for inclusion in the music classroom.<sup>28</sup>

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<sup>25</sup> Carol McDowell, “An Adaptation Tool Kit for Teaching Music,” *TEACHING Exceptional Children Plus* 6, no. 3 (February 2010): 3-4, <http://eschoolarship.bc.edu/education/tecplus/vol6/iss3/art3>.

<sup>26</sup> Bob Morrison, "Diversity, Music Education and Where we Go from here," *School Band & Orchestra*, (July 2016): 38, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fmagazines%2Fdiversity-music-education-where-we-go-here%2Fdocview%2F1807576368%2Fse-2%3Faccountid%3D12085>.

<sup>27</sup> Smita Shetty, "The Times they are a-Changing," *International School* (Summer 2017): 42, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fmagazines%2Ftimes-they-are-changing%2Fdocview%2F1906105342%2Fse-2%3Faccountid%3D12085>.

<sup>28</sup> Stephen J. Benham, “Celebrating All Learners, Part I: Expanding Our Vision to Reach Students with Disabilities and Special Needs,” *American String Teacher* 70, no. 3 (August 2020): 21-22, <https://doi.org/10.1177/0003131320932571>.

The Individuals with Disabilities Education Act (IDEA) states there are fourteen categories of identified disabilities.<sup>29</sup> In a report by Kyrie E. Dragoo for the Congressional Research Service, she groups the fourteen categories into three levels of incidence. High-incidence disabilities are not visible, making them difficult to observe. They include specific learning disabilities, speech and language impairments, and other health impairments.<sup>30</sup> Other health impairments are reoccurring or specific problems that limit strength, energy, and alertness to the surrounding environment. Some examples include Attention Deficit Disorder (ADD), Attention Deficit Hyperactivity Disorder (ADHD), diabetes, epilepsy, asthma, heart conditions, sickle cell anemia, and Tourette syndrome.<sup>31</sup> Other defined disabilities in this category consist of hemophilia, lead poisoning, leukemia, nephritis, and rheumatic fever.<sup>32</sup> America's diversity is becoming more detectible, and the music education profession needs to study ways to train music teachers to meet that diversity. Music education must continue evolving to benefit students and society. The Centennial Declaration of MENC (NAfME) states, "We will build on our first hundred years of success with a second century of leadership and service. Our musical culture, our students, and our society deserve no less."<sup>33</sup>

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<sup>29</sup> Kyrie E. Dragoo, "The Individuals with Disabilities Education Act: A Comparison of State Eligibility Criteria," *Congressional Research Services* (October 12, 2020): 2, <https://crsreports.congress.gov>.

<sup>30</sup> *Ibid.*, 18-20.

<sup>31</sup> *Ibid.*, 20.

<sup>32</sup> "Sec. 300.8 (c) (9)," IDEA, U. S. Department of Education, last modified on May 2, 2017, <https://sites.ed.gov/idea/regs/b/a/300.8/c/9>.

<sup>33</sup> Mark and Madura, *Contemporary Music Education*, 41-43.

### **Research Question and Sub Questions**

The following questions guide the research in this project. They aim to solve the issues in elementary music education about cultural diversity in terms of exceptional populations with OHIs. Collecting teacher perspectives and examining the existing literature allows for recommendations to improve music education training, development, quality, and inclusivity. The research questions provide opportunities to employ educational change and they are as follows:

1. What are the perceived deficiencies in elementary music teacher preparation regarding the growing list of exceptional students with other health impairments?
2. What, if any, exceptional student subcultures do current teachers identify in the elementary music classroom?
3. What curricular changes to undergraduate programs and professional development opportunities will best aid teachers in addressing the various OHI exceptionalities in the elementary music classroom?

### **Definition of Terms**

This study utilizes a multitude of terms requiring further definition. The terms are as follows:

**Qualitative research** explores the meanings individuals or groups attribute to social or human problems.<sup>34</sup>

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<sup>34</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles: SAGE, 2018), 250.

**Grounded theory** is a sociological approach where the researcher bases the study on the participant's views and the connections between the categories of information.<sup>35</sup>

**Social constructivists** believe individuals seek to understand the world where they live, and work based on firsthand experiences.<sup>36</sup>

**Elementary music teachers** are anyone instructing general music students in kindergarten through fifth grade in public or private schools.

**Diversity** is often considered an all-encompassing term that includes multiple identity groups from various social classes.<sup>37</sup>

**Exceptionalities**, society identifies exceptionalities by IQ scores at the far reaches of the spectrum, usually below 70 and above 130.

**The Individuals with Disabilities Education Act**, or IDEA, is a piece of legislation providing students with disabilities a free quality education, in the least restrictive environment, including individualized plans and fair evaluations.<sup>38</sup>

**Inclusion** is an often-misunderstood concept in education as stated by Danish researchers with the University of Southern Denmark, Ane and Lars Qvortrup. They explain that to fully address the concept of inclusion to incorporate all students, educators must consider three different dimensions, including educational and ability levels, types of interactions, and the overall degree

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<sup>35</sup> Creswell and Creswell, *Research Design*, 13.

<sup>36</sup> *Ibid.*, 251.

<sup>37</sup> Sarah K. Silverman, "What Is Diversity?: An Inquiry Into Preservice Teacher Beliefs," *American Educational Research Journal* 47, no. 2 (June 2010): 293, <https://doi.org/10.3102/0002831210365096>.

<sup>38</sup> "Exceptionalities," Iowa State University Digital Press, accessed September 22, 2022, <https://iastate.pressbooks.pub/parentingfamilydiversity/chapter/illnesses-and-exceptionalities/>.

of inclusion.<sup>39</sup> During this study references to inclusion pertain to physically and socially including students with disabilities in the mainstream educational setting. Other health impairments are chronic illnesses or specific health issues that limit students' abilities and have an adverse effect on their education.<sup>40</sup>

### Summary

This qualitative research study intends to report findings based on the perspectives of elementary music educators surrounding their training and procedures involving exceptional populations with OHIs, creating cultural diversity. Teachers in the field provide relevant feedback based on daily teaching and personal teaching experiences. Society constantly changes, and new cultural subgroups develop with each change. Elementary music teachers work with many students in mixed groupings, creating unique classroom dynamics. It is essential to continue providing relevant training, tools, and resources to ensure a well-balanced education for each student, regardless of their background. The data collected from educators in conjunction with the existing literature guides the possible recommendations for current and future training, and development of elementary music teachers. Current practicing teachers must expand their capabilities to address changing school cultures; more significant gaps may exist due to the time of initial instructional training. The results may also inform future curricular adjustments to preparatory programs to ensure the music education profession remains current and implements the most recent procedures and methods. Colleges and universities must evolve to serve their students better and prepare them for the world where they live and work. While this study

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<sup>39</sup> Ane Qvortrup and Lars Qvortrup, "Inclusion: Dimensions of inclusion in education," *International Journal of Inclusive Education* 22 no. 7 (2018): 803, DOI: 10.1080/13603116.2017.1412506.

<sup>40</sup> "13 Categories of Disability Under IDEA Law," BIG Solutions Behavioral Inspired Growth, accessed September 22, 2022, <https://behavioralinspiredgrowth.com/special-ed-resources/categories-disability-idea-law/>.



pertains to music education, the implications extend to the entire education community regardless of subject or age.

## Chapter Two: Literature Review

### Introduction

There is a broad range of literature already in existence that covers a variety of topics related to this research. The following literature review will explore research on OHI and IDEA legislation advocating for fair equal treatment and opportunities for disabled students. It also covers students with disabilities within a music education framework. The other main research category includes teacher preparation programs and what crucial components comprise the music education curriculum. It will illuminate the lack of specific detailed research pertaining to the initial and continued training of elementary music teachers regarding OHI subgroups.

### Disabilities

Northern Illinois University education professors, Gail Adams and Thomas Smith, Michigan State University Psychology professor, Sara Bolt, and Illinois public school teacher, Patrick Nolten, conducted a study to illuminate the arduous process of identifying, classifying, and teaching students with obsessive-compulsive disorder. Even though there is a disability category for Obsessive Compulsive Disorder (OCD), many students fall under a broader umbrella to receive services. In this research, seven percent of the results identified OCD as the primary diagnosis. Students with OCD suffer from obsessions, anxiety inducing thoughts and/or compulsions, and repeated rituals to relieve anxiety. Obsessions and compulsions cause students to exhibit mental and physical symptoms that fall under other IDEA categories.<sup>41</sup> OCD students often receive services for emotional, behavioral, or OHI disorders. A disconnect exists between

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<sup>41</sup> Gail B. Adams, Thomas J. Smith, Sara E. Bolt, and Patrick Nolten, "Current Educational Practices in Classifying and Serving Students with Obsessive-Compulsive Disorder," *The California School Psychologist* 12 (2007): 93, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/current-educational-practices-classifying-serving/docview/200733951/se-2>.

the clinical and educational settings, requiring separate evaluations to determine accommodations. The process requires collaboration on the part of all stakeholders and is time-consuming. The authors also question the process of labeling students because of the potential adverse outcomes, including loss of individuality, negative stigma, and reduced expectations for the student.<sup>42</sup> In relation to IDEA, many students with OCD endure other OHI disabilities, including anxiety, depression, Tourette syndrome, and ADHD.<sup>43</sup> During this study, they attempted to determine which category under IDEA schools identified students with a primary diagnosis of OCD. According to psychologist opinion and current practices, the second highest percentage for student placement is the OHI category; however, the study suggests other alternatives may better serve the students.<sup>44</sup>

Kaitlyn Anderson, an Evidence Advisor in the Office of Strategic Partnerships and former Education Policy Innovation Collaborative (EPIC) research fellow, studied students with disabilities and the correlation between discipline and absenteeism in relation to the level of inclusion.<sup>45</sup> She notes that IDEA covers a wide range of disabilities; some are more exclusionary than others. Students with the OHI designation appear at a higher risk for disciplinary issues and do not always feel like they fit in with their peers. This negative discipline may provide the wrong type of attention and turn students off from learning. The very same students are at a higher risk for chronic absenteeism.<sup>46</sup> Her results indicate that students who spend eighty percent

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<sup>42</sup> Adams et al., "Current Educational Practices," 94.

<sup>43</sup> Ibid., 95–96.

<sup>44</sup> Ibid., 101.

<sup>45</sup> K. P. Anderson, "The Relationship Between Inclusion, Absenteeism, and Disciplinary Outcomes for Students With Disabilities," *Educational Evaluation and Policy Analysis* 43, no.1 (2021): 32, <https://doi-org.ezproxy.liberty.edu/10.3102/0162373720968558>.

<sup>46</sup> Ibid., 35.

of the day in general education are at a lower risk of discipline issues and serious attendance struggles.<sup>47</sup> While the data does indicate patterns, Anderson notes that teachers and administrators play a vital role in helping students with disabilities navigate the school environment.<sup>48</sup>

Melissa Cunningham and David Wodrich, professors of education at Arizona State University, attempted to see if a more detailed disclosure of a student's health concern or disability would lead to better teaching practices and academic experience.<sup>49</sup> During this blind study, teachers received varying levels of student health information about a hypothetical student with diabetes. The variables in the study assisted participants in judging student achievement levels, suggesting accommodations, and indicating whether consultation services or a special education referral were necessary. The variables included letter grade, academic achievement compared to peers, and standard mastery. The more complex variables involved selection of a disease-sensitive accommodation, the possibility of an OHI referral, the likelihood of the teacher seeking assistance or consulting, and whether the school psychologist is the first choice when seeking assistance.<sup>50</sup> The study results show that the first three categories remained unchanged regardless of the information shared with the teacher.<sup>51</sup> Some positive results from this research show that teachers with increased information on student disabilities were more likely to make

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<sup>47</sup> Anderson, "The Relationship Between Inclusion," 42.

<sup>48</sup> *Ibid.*, 54.

<sup>49</sup> M.M. Cunningham and D.L. Wodrich, "Teachers' academic appraisals and referral decisions: The effect of sharing health information when diabetes is present," *Psychology in Schools* 49, no. 9 (2012): 852, <https://doi-org.ezproxy.liberty.edu/10.1002/pits.21644>.

<sup>50</sup> *Ibid.*, 854–855.

<sup>51</sup> *Ibid.*, 859.

an OHI referral and seek assistance from others; however, school psychologists were at the bottom of the list.<sup>52</sup> More research is necessary, but teachers may require even more information and assistance to improve practice. In contrast, school psychologists may require the same information and assistance to address the situation entirely.<sup>53</sup>

Education professors James McLeskey from the University of Florida, Eric Landers from Georgia Southern University, Pamela Williamson from University of Cincinnati, and David Hoppey from University of South Florida researched the trends associated with Least Restrictive Environment (LRE) placements for students in various disability categories. Over eighteen years, beginning in 1990, there has been a substantial increase in the number of students moving into a less restrictive general education classroom.<sup>54</sup> The authors indicate the percentage of students in general education classes, students in pull-out groups, students in self-contained classes, and students in a separate school for each year in the study.<sup>55</sup> One of the largest growing categories is OHI, mainly because of the increasing cases of ADHD. Most of the students under this designation learn in the general education setting.<sup>56</sup> While secondary schools recorded the most substantial changes, elementary schools indicated that sixty percent of students moved into a less restrictive environment.<sup>57</sup> In another article regarding similar information, the authors examine

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<sup>52</sup> Cunningham and Wodrich, "Teachers' academic appraisals," 861.

<sup>53</sup> *Ibid.*, 862.

<sup>54</sup> J. McLeskey, E. Landers, P. Williamson, and D. Hoppey. "Are We Moving Toward Educating Students With Disabilities in Less Restrictive Settings?," *The Journal of Special Education* 46, no.3 (2012): 131, <https://doi-org.ezproxy.liberty.edu/10.1177/0022466910376670>.

<sup>55</sup> *Ibid.*, 133.

<sup>56</sup> *Ibid.*, 134.

<sup>57</sup> *Ibid.*, 136.

the LRE over a twenty-five-year span.<sup>58</sup> Like the previous study, two main findings include a steady increase of students moving to general education classrooms and the OHI designation increase in placement and identification.<sup>59</sup> Another possibility for the increasing numbers might relate to the methods used to identify students belonging to each group. Future research regarding OHI is a necessity moving forward.<sup>60</sup>

According to IDEA, the school districts must have a reasonable suspicion that a child is eligible for services.<sup>61</sup> Then, the *Child Find* screening, a student evaluation to determine if they qualify for accommodations or extra services, must occur in a timely manner with parental consent. If the results further prove the suspicions, then the next step is to evaluate whether the student meets the threshold for special education and what category.<sup>62</sup> Eligibility is a two-part process; first, does the student meet the criteria for one or more of the IDEA categories, and second, does the student show a need for special education? Most often, OHI results in lower academic performance, making services available to students under the designation.<sup>63</sup> In certain circumstances, unresolved matters do not meet the standard and require legal intervention. Even in some situations, they will refuse services based on student academic success, test scores, and

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<sup>58</sup> P. Williamson, D. Hoppey, J. McLeskey, E. Bergmann, and H. Moore, "Trends in LRE Placement Rates Over the Past 25 Years," *The Journal of Special Education* 53, no.4 (2020): 236, <https://doi-org.ezproxy.liberty.edu/10.1177/0022466919855052>.

<sup>59</sup> *Ibid.*, 242.

<sup>60</sup> *Ibid.*, 243.

<sup>61</sup> P. A. Zirkel, "Special Education Law: Illustrative Basics and Nuances of Key IDEA Components," *Teacher Education and Special Education* 38, no. 4 (2015): 265, <https://doi-org.ezproxy.liberty.edu/10.1177/0888406415575377>.

<sup>62</sup> *Ibid.*

<sup>63</sup> *Ibid.*, 267.

behavioral issues outside of the disability.<sup>64</sup> Perry Zirkel, professor emeritus of education and law at Lehigh University, also examined enrollment and litigation correlations for specific disability designations under IDEA. The results show that prior to 2006, the enrollment steadily increased; however, the litigation was sporadic and high at specific points until the trends converged around the ten percent mark.<sup>65</sup> Most of the litigation centered on Free Appropriate Public Education (FAPE) and LRE complaints and issues.<sup>66</sup>

Sunny Educational Consulting manager, Festus Obiakor, and a team of researchers attempt to explain the importance of teaching students with disabilities in the least restrictive environment and provide valuable examples of how teachers can fully implement inclusionary practices.<sup>67</sup> During inclusion, it is essential that teachers, teach to meet the individual needs of their students while addressing the larger group. Some examples provided include, one teach, one assist where one teacher instructs and the other provides intervention, station teaching, parallel teaching, alternative teaching, and team teaching. In all the examples, two teachers address the instruction differently, allowing students to receive more individualized help.<sup>68</sup> While inclusion remains a debated subject, it addresses social justice, human value, and

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<sup>64</sup> Zirkel, "Special Education Law," 268–269.

<sup>65</sup> Perry A. Zirkel, "Which Disability Classifications are Not Particularly Litigious Under the IDEA?," *National Association of School Psychologists* Vol. 40. (Bethesda: 2011): 5, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/other-sources/which-disability-classifications-are-not/docview/901566952/se-2>.

<sup>66</sup> *Ibid.*, 4.

<sup>67</sup> Festus E. Obiakor, Mateba Harris, Kagendo Mutua, Anthony Rotatori, and Bob Algozzine, "Making Inclusion Work in General Education Classrooms," *Education and Treatment of Children* 35, no. 3 (2012): 477, <http://www.jstor.org/stable/42900597>.

<sup>68</sup> *Ibid.*, 482-483.

teamwork. Including students in general education, the classroom allows them to feel accepted as a group. All stakeholders must work toward an inclusive environment, school, and community.<sup>69</sup>

Alex Lubet, a music professor at the University of Minnesota, highlights the importance of music education for all humans and provides a solid case for an inclusive educational environment. Music is vital to human life; access to music and music education is a fundamental human right. Music is a learned and social activity that makes inclusion necessary.<sup>70</sup> Since education is a fundamental human right and disability rights are human rights, music education falls under this umbrella.<sup>71</sup> Research shows that music serves various purposes worldwide, including assisting with speech, communication, reading, entertainment, cultural, and social growth.<sup>72</sup> In contrast to previously mentioned human rights, Western and Westernized culture use music as an inclusive tool; it is rather exclusive in nature. Music education centers on the talented minority possessing strong musical skills.<sup>73</sup>

It is essential to truly listen and understand students' concerns, struggles, and opinions, especially those with disabilities. Children communicate through various languages, including dance, drama, music, visual arts, and stories. Often, researchers ignore or dismiss the vital insights gained from children and children with disabilities. A team of researchers from Macquarie University, Australia including Kathy Cologon, Timothy Cologon, Zinnia Mevawalla, and Amanda Niland explored how arts-based methods can help gain insights into

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<sup>69</sup> Obiakor et al., "Making Inclusion," 487-488.

<sup>70</sup> Alex Lubet "Disability rights, music and the case for inclusive education," *International Journal of Inclusive Education* 15, no. 1 (2011): 57, DOI: 10.1080/13603110903125178.

<sup>71</sup> *Ibid.*, 59.

<sup>72</sup> *Ibid.*, 61.

<sup>73</sup> *Ibid.*, 63.



children experiencing disabilities.<sup>74</sup> Their published findings in the *Journal of Early Childhood Research* explain inclusion is not a matter of including students, but it is about equity, participation, belonging, and the contribution of all. Education must use caution not to exclude students while creating accommodations through the inclusion process. Inclusion is a lived experience for students throughout their everyday lives.<sup>75</sup> The piece explains that education provides meaningful and positive outcomes for students, including those with disabilities.

Electronic musician, researcher, and educator Koichi Samuels notes active participation in music is a valuable tool for building community and self. This participation helps create an inclusive society, breaking down barriers and erasing discrimination.<sup>76</sup> In Great Britain, the term inclusion took on a negative connotation, becoming synonymous with special populations or singling out students with disabilities instead of making them feel welcomed and accepted.<sup>77</sup> In the music-making process, inclusion is not just making music accessible to all, but it also takes in social, political, and economic components. Inclusion is meaningful interactions, conversations, and participation through active musical engagement.<sup>78</sup> Including students with health concerns in music instruction and ensembles helps build self-esteem and confidence. Research shows that music is a valuable tool for building an inclusive society.<sup>79</sup>

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<sup>74</sup> K. Cologon, T. Cologon, Z. Mevawalla, and A. Niland, "Generative listening: Using arts-based inquiry to investigate young children's perspectives of inclusion, exclusion and disability," *Journal of Early Childhood Research* 17, no. 1 (2019): 55, <https://doi-org.ezproxy.liberty.edu/10.1177/1476718X18818206>.

<sup>75</sup> *Ibid.*, 56.

<sup>76</sup> Koichi Samuels, "Inclusion," *Music and arts in action*. 7, no. 3 (2020): 24, <http://www.musicandartsinaction.net/index.php/maia/article/view/218>.

<sup>77</sup> *Ibid.*, 28.

<sup>78</sup> *Ibid.*

<sup>79</sup> *Ibid.*, 30.

## Disabilities in Music

Alice Anne Darrow, a music education and music therapy professor at Florida State University, provides insight into the inclusion of students with disabilities into the music classroom. Two great struggles relating to including students with disabilities are first, the wide range of abilities making it difficult to plan lessons broad enough to include everyone. Secondly, factor is grading students based on their disabilities.<sup>80</sup> Darrow concludes by explaining that accommodations must vary as much as the diagnosed disabilities in the classroom and states that, “We cannot realize the benefits however, unless music educators are prepared to deal with the diversity they will undoubtedly find in their classrooms and investigate the use of alternative curricula and assessments.”<sup>81</sup>

Amanda Draper and Sarah Bartolome, professors of music education at Indiana University and Northwestern University respectively, completed a three-year ethnographic study based at the Academy of Music and Arts for Special Education.<sup>82</sup> Throughout the study, three main themes emerged, ability, community, and service.<sup>83</sup> The program approaches each student from a philosophy based on abilities and what students can do. They use existing strengths to help students develop new skills. Even parents were pleasantly surprised by the achievements of the students.<sup>84</sup> The larger organization is fed by smaller common interest communities made up

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<sup>80</sup> A.A. Darrow, “Dealing with diversity: The inclusion of students with disabilities in music,” *Research Studies in Music Education* 21, no.1 (2003): 45, <https://doi-org.ezproxy.liberty.edu/10.1177/1321103X030210010401>.

<sup>81</sup> *Ibid.*, 53.

<sup>82</sup> A. R. Draper and S. J. Bartolome, “Academy of Music and Arts for Special Education (AMASE): An Ethnography of an Individual Music Instruction Program for Students With Disabilities,” *Journal of Research in Music Education* 69, no.3 (2021): 258, <https://doi-org.ezproxy.liberty.edu/10.1177/0022429421990337>.

<sup>83</sup> *Ibid.*, 267.

<sup>84</sup> *Ibid.*, 268–270.

of participants, volunteers, and parents. The volunteers also gain valuable experience they might not receive otherwise.<sup>85</sup> The program provides a service to students with disabilities to fill the existing gaps. Many of the volunteers gain a better understanding of unequal circumstances that fuel society. The program also promotes a civic mindset amongst the participants and volunteers.<sup>86</sup> The authors state, “This study highlights the critical need to better prepare future music educators as both teachers of and advocates for students with disabilities.”<sup>87</sup>

Ellary Draper, a University of Alabama professor of Music Therapy explains the central components of an Individualized Education Plan (IEP) and describes what music teachers need to know to instruct students with disabilities successfully.<sup>88</sup> IEPs contain four major sections, the first stating the student's current level of academic achievement. Secondly, the document lists measurable annual goals, third, a description and a list of aids and related services available to the student. The last section is specific individual accommodations necessary to measure the student's success. Legally, all teachers who work with the student must have access to the IEP.<sup>89</sup> Music teachers need to adapt lessons, standards, goals, materials, assessments, and even the classroom's physical set-up to ensure they meet the need.<sup>90</sup> Music teachers must stay informed about specific terminology and current practices to ensure students receive the best education

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<sup>85</sup> Draper and Bartolome, “AMASE: An Ethnography,” 271–273.

<sup>86</sup> *Ibid.*, 275–277.

<sup>87</sup> *Ibid.*, 279.

<sup>88</sup> E. A. Draper, “Individual Education Programs: What Music Teachers Need to Know When Working With Students With Disabilities,” *General Music Today* 33, no.3 (2020): 42, <https://doi-org.ezproxy.liberty.edu/10.1177/1048371320902754>.

<sup>89</sup> *Ibid.*, 43.

<sup>90</sup> *Ibid.*, 44.

possible.<sup>91</sup> Research about students with disabilities in music often focuses on social, academic, and off-task goals. Even though the focus of music class should relate to music goals, many students with disabilities strengthen and achieve IEP goals unrelated to music.<sup>92</sup>

According to Ellary Draper, transition is a vital component of special education and meeting students' needs outlined in their IEP. Most of the research on this topic centers on transitioning to the postsecondary level, but recent studies consider transitions crucial to student success.<sup>93</sup> Music teachers have the unique opportunity to work with students over the years instead of a single year or semester. Teachers must consider the long-term goals they set for students, leading to longitudinal planning. During this process, teachers across the entire spectrum should meet regularly and participate in professional development to accommodate all learners. Another way to facilitate a smooth transition is sharing information with past and future teachers regarding strategies, accommodations, and modifications.<sup>94</sup>

Hellen Farrell, a music and psychology professor at the University of Melbourne, conducted a study based on curriculum policy, development, and implementation in Australia.<sup>95</sup> There is a multitude of questions concerning trends and issues in special education. One of the main

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<sup>91</sup> Draper, "Individual Education Programs," 45.

<sup>92</sup> E. A. Draper, "Observations of Children with Disabilities in Four Elementary Music Classrooms," *Update: Applications of Research in Music Education* 36, no.1 (2017): 12, <https://doi-org.ezproxy.liberty.edu/10.1177/8755123316660594>.

<sup>93</sup> E. A. Draper, "Thinking Vertically: Facilitating Transition for Students With Disabilities," *Journal of General Music Education* 35, no.1 (2021): 51, <https://doi-org.ezproxy.liberty.edu/10.1177/10483713211034432>.

<sup>94</sup> *Ibid.*, 52.

<sup>95</sup> Helen J. Farrell, "The Impact and Local Implementation of Standards-Based Music Curriculum Policy Frameworks and Music Education Programs for Students with Disabilities and Impairments in Victoria: A Qualitative Evaluation," Other Journal Article, *JOUR. Victorian Journal of Music Education*, no. 2004–2006 (2006): 27, <https://search-informit-org.ezproxy.liberty.edu/doi/10.3316/informit.666239927521364>.

focuses of the study is the importance of music for all students.<sup>96</sup> She notes a shortage of literature regarding the music education of students with disabilities. Some links between musical thinking and the thinking processes associated with the psychomotor, social, cognitive, and linguistic domains may appear with high levels of variation. Usually, the intellectual age of a student provides a better indication of development than their chronological age.<sup>97</sup> Farrell identified that students with disabilities show a similar development pattern for musical thinking as general education peers; however, at a much slower rate.<sup>98</sup>

Jenny Gonyou-Brown, a long-time music teacher and current school administrator writes about the benefits of incorporating music into the IEP process. Music educators must create appropriate, individualized goals and use a collaborative approach when developing programs to garner the most significant student success. She notes that music is therapeutic, including the physical and emotional response. Other significant goals might include student interaction, self-awareness, learning, self-expression, communication, and personal development.<sup>99</sup> Each student has specific strengths, needs, and goals. Vital components of individualized plans include appropriate expectations, routines, differentiation, and an element of choice.<sup>100</sup>

Alice Hammel, James Madison University Music Education Professor, and Florida State University professor Alice-Anne Darrow explain that the music room is a welcoming and

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<sup>96</sup> Farrell, "The Impact and Local Implementation," 28.

<sup>97</sup> *Ibid.*, 29.

<sup>98</sup> *Ibid.*, 31.

<sup>99</sup> Jenny Gonyou-Brown, "Incorporating Music into Individualized Programs for Students with Developmental Disabilities," *Canadian Music Educator* 57, no. 3 (Spring 2016): 38, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/incorporating-music-into-individualized-programs/docview/1841016469/se-2>.

<sup>100</sup> *Ibid.*, 39.

inviting place for students with disabilities, which is why music is an agent for inclusion. Music impacts students academically, socially, and emotionally, leading to success. While most teachers stay dedicated to meeting the needs of all students, many share concerns about their lack of knowledge and training. Most teachers outside the special education setting receive a single class to prepare them for students with disabilities. The number and variety of disabilities continue to increase, requiring teachers to gain more knowledge to instruct every student effectively. Another teacher concern is being accountable for student growth regarding disabled students.<sup>101</sup> Training opportunities and professional development to help teachers stay current are vital.<sup>102</sup> Based on the text, NAFME recently provides professional development which includes autism training for music educators. National and state conferences also include sessions on a variety of disabilities. Publications on the subject include books monographs, and articles available for online access. The authors leave the reader with the goal of protecting and maintaining the strong history of teaching music students with disabilities.<sup>103</sup>

Sara Jones, Music Education professor at DePaul University, explores the history of legislation regarding students with disabilities and discusses teacher preparation and perspectives on the subject. Prior to 1975, most students with disabilities often missed opportunities and did not receive necessary services. The Education for All Handicapped Children Act (EAHCA) was passed by Congress and received multiple revisions over the years.<sup>104</sup> The original legislation

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<sup>101</sup> A. M. Hammel and A. A. Darrow. "Introduction: Maintaining Our Proud History of Teaching Music to Students with Disabilities," *Music Educators Journal*, 104, no.2 (2017): 13, <https://doi-org.ezproxy.liberty.edu/10.1177/0027432117734170>.

<sup>102</sup> Ibid., 14.

<sup>103</sup> Ibid.

<sup>104</sup> S. K. Jones, "Teaching Students with Disabilities: A Review of Music Education Research as It Relates to the Individuals with Disabilities Education Act," *Update: Applications of Research in Music Education* 34, no.1 (2015): 13, <https://doi-org.ezproxy.liberty.edu/10.1177/8755123314548039>.

protected students' right to a free public education filling all necessary needs and services; it protected students and families, advocated for the least restrictive environment, and evaluated the effectiveness of teaching and learning.<sup>105</sup> In 1986, The EAHCA Amendment provided necessary services to disabled children beginning at birth. Extraordinarily little literature exists regarding music education during that time. In 1990, The IDEA Act offered transition services from high school to adult life, including autism and traumatic brain injuries, defined services and technology available, outlined the least restrictive environment, removing inappropriate language.<sup>106</sup> In 1997, another amendment required the inclusion of students with disabilities on state and district assessments, included general education teachers in creating IEPs, and increased parent participation.<sup>107</sup> In 2004, reauthorization of the IDEA included some improvements requiring that school districts provide adequate instruction and intervention and report on outcomes. It also included requirements for highly qualified special education teachers, greater accountability for students, and decreased overrepresentation of minority students in special education programs.<sup>108</sup> While research shows that preparation programs attempted to incorporate material regarding students with disabilities, they rarely focused on music instruction. Based on previous studies, teachers who participated in field training with disabled students reported greater confidence in their teaching abilities.<sup>109</sup>

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<sup>105</sup> Jones, "Teaching Students with Disabilities," 14.

<sup>106</sup> *Ibid.*, 15.

<sup>107</sup> *Ibid.*, 16.

<sup>108</sup> *Ibid.*, 18.

<sup>109</sup> *Ibid.*, 19.

Preparing teachers and providing follow-up support are essential to successfully providing an inclusive environment for students with disabilities. Many colleges and universities now offer some training regarding exceptional students, while one-quarter does not offer any insight. The training offered by schools varies from required courses, electives, or material mixed throughout a course. Sometimes the material is specific to music education, and other times it is not. The style of course also varies, with some students reading, listening to lectures, and researching, while others get field-based experiences and observations. Previous research explains that teachers with hands-on training exhibit greater confidence.<sup>110</sup> The study notes the difference in participant responses due to specialty areas, school sizes, community settings, socioeconomic status, and years of experience.<sup>111</sup> Many participants reported little to no specialized training in working with students with disabilities. Most of the same teachers did not attend professional development or in-service training on the subject.<sup>112</sup> Most of the teachers surveyed indicated little to no involvement in IEP preparation. Many also feel that communication is minimal with the special education staff.<sup>113</sup> The results of this study indicate that more extraordinary method course activities and music education course offerings in this area are necessary to prepare the next generation of teachers better.<sup>114</sup>

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<sup>110</sup> K. VanWeelden and J. Whipple, "Music Educators' Perceptions of Preparation and Supports Available for Inclusion," *Journal of Music Teacher Education* 23, no.2 (2014): 33-34, <https://doi-org.ezproxy.liberty.edu/10.1177/1057083713484585>.

<sup>111</sup> *Ibid.*, 37.

<sup>112</sup> *Ibid.*, 38.

<sup>113</sup> *Ibid.*, 39.

<sup>114</sup> *Ibid.*, 41.



Older research indicates that many music educators did not feel prepared or confident to work with students with disabilities.<sup>115</sup> Now, twenty years after the implementation of IDEA, teacher perceptions are unknown, but more preparation programs and field experiences address students with special needs. More information on the effects of these practices will help colleges and universities better prepare music teachers.<sup>116</sup> During a study by VanWeelden and Whipple, Music education professors at Florida State and Charleston Southern Universities, ninety-nine percent of elementary teachers indicated that disabled students received music instruction, with small numbers reporting that students attended class in a self-contained setting or with a music therapist. Sixty-one percent of the responses indicate that inclusion successfully accommodates disabled students, and an even lower percentage report difficulties working with the students. Between fifty and sixty-five percent of the respondents report being comfortable adapting or modifying the curriculum to meet student needs. Over forty percent of the teachers did admit that special needs students do not exhibit the same level of achievement as general education students.<sup>117</sup> Over the past twenty years, teachers have developed a better sense of inclusion due to more training and courses offered. Even though a large majority of teachers noted the comfort of adjusting the curriculum, many did not find it necessary for the students under their care. Based on this study, the profession is making progress in providing comprehensive music education to students with disabilities.<sup>118</sup>

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<sup>115</sup> K. VanWeelden and J. Whipple, "Music Educators' Perceived Effectiveness of Inclusion," *Journal of Research in Music Education* 62, no.2 (2014): 148, <https://doi-org.ezproxy.liberty.edu/10.1177/0022429414530563>.

<sup>116</sup> *Ibid.*, 149.

<sup>117</sup> *Ibid.*, 151-152.

<sup>118</sup> *Ibid.*, 157-158.

Eva Wilde and Graham Welch, professors at the University College London, studied students with ADHD to see if they could learn musical skills and participate in music ensembles. They report that five-point nine percent of students face the impacts of the disability daily, with various adverse effects.<sup>119</sup> ADHD is complex and associated with developmentally inappropriate behavior patterns. The three primary areas of concern are inattention, hyperactivity, and impulsivity. Several subcategories accompany the more significant categories. Some examples may include fidgeting, continuous talking, interrupting others, and an inability to complete tasks.<sup>120</sup> Due to a lack of research on the subject, the authors aimed to study the core attributes during and after musical activity. They wanted to see if students could successfully participate in music activity if the disability appeared different during musical activity and if context and teaching style affected the process.<sup>121</sup> The study indicates students with ADHD have the abilities necessary to engage in musical activities just as typical classmates and may show increased abilities when engaged in the process of music, under the correct circumstances with appropriate instruction. ADHD behaviors assisted students during many instances of music making instead of appearing as a hindrance. They also note that age, medication, and musical experience made little change in the results.<sup>122</sup> Other results reported no definitive presentation of ADHD behaviors during music activity. Most of the students in the case study did not present the same

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<sup>119</sup> E. M. Wild and G. F. Welch, "Attention deficit hyperactivity disorder (ADHD) and musical behaviour: The significance of context," *Psychology of Music* 50, no. 6 (2022): 1942, <https://doi-org.ezproxy.liberty.edu/10.1177/03057356221081163>.

<sup>120</sup> Ibid., 1943-1944.

<sup>121</sup> Ibid., 1944.

<sup>122</sup> Ibid., 1954

behaviors, and the instructors individualized the material and management plan to meet their needs.<sup>123</sup>

Lesley McAllister, a Baylor University piano professor, writes about creating a positive learning environment for students with ADHD in a private piano studio setting; however, many of the concepts she outlines are applicable in any educational setting. She further explains that despite having a list of identifying characteristics, teachers must modify learning to include all students. No two students learn identically. Her idea of "positive teaching" centers on holding students to lofty standards and expecting the best from each student based on their capabilities.<sup>124</sup> McAllister outlines her C.A.R.E. acronym for positive teaching. The first step is letting students know that someone cares by making personal connections with them outside of the content. Authenticity is vital for students because they notice when a teacher is truthful and sincere about their intentions. Respect is a two-way communication between student and teacher and mutual understanding. Empathy is the final aspect, which allows the teacher to demonstrate they are caring and understanding while encouraging students to put forth the best effort.<sup>125</sup> Patience Moore, a Licensed Clinical Social worker, comments further on the inclusion of ADHD students, noting it is vital to understand the frustrations and struggles of the students and be careful not to set unrealistic parameters for the students.<sup>126</sup> Several suggestions to achieve this

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<sup>123</sup> Wild and Welch, "ADHD and musical behaviour," 1955.

<sup>124</sup> Lesley Sisterhen McAllister, "POSITIVE THINKING: Strategies for Optimal Learning with ADHD and Hyperactive Students," *The American Music Teacher* 61, no. 4 (February 2012): 18, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/trade-journals/positive-thinking-strategies-optimal-learning/docview/922376788/se-2>.

<sup>125</sup> *Ibid.*, 19.

<sup>126</sup> Patience Moore, "Confronting ADHD in the Music Classroom," *Teaching Music* 17, no. 1 (August 2009): 57, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/trade-journals/confronting-adhd-music-classroom/docview/227143066/se-2>.

are making sure students are close to the teacher, surrounding them with model classmates, and focusing on the musical aspects and achievements instead of unrelated negative behaviors.

Teaching students with ADHD is frustrating, but it does not compare to the daily frustrations students face in everyday life.<sup>127</sup>

Doctors Sabine Bodeck and Claudia Lappe from the University of Münster Hospital, Institute for Biomagnetism and Biosignalanalysis and Stefan Evers of the Krankenhaus Lindenbrunn, Department of Neurology, conducted a study to measure the effects of music listening, music performance, and music imagery on tic reduction in Tourette's patients. Tourette's syndrome is a neurological disorder hallmarked by motor and vocal tics. During this study, the researchers systematically evaluated different musical components to measure the fluctuation in tic frequency.<sup>128</sup> The study subjects indicated a reduction in tics during music performance and music perception. The specific musical, personal, and environmental factors also played a crucial role in tic reduction. During listening activities, music must be calming, pleasing, familiar, and soft during rest or relaxation for the best results. Other positive results include performing fast and slow music, performing new music when tired, in an ensemble, and loud music. The results show that during a musical performance, tics almost wholly disappear and significantly decrease during mental imagery and listening. Some participants note decreased tics following musical activity, but only briefly.<sup>129</sup> This study leads researchers to believe that musical activity may affect a patient's brain, allowing them to suppress involuntary movements

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<sup>127</sup> Moore, "Confronting ADHD," 57.

<sup>128</sup> Sabine Bodeck, Claudia Lappe, and Stefan Evers, "Tic-reducing effects of music in patients with Tourette's syndrome: Self-reported and objective analysis," *Journal of the Neurological Sciences* 352, nos. 1–2 (2015): 41, <https://doi.org/10.1016/j.jns.2015.03.016>.

<sup>129</sup> Bodeck, Lappe, and Evers, "Tic-reducing effects of music in patients with Tourette's syndrome: Self-reported and objective analysis," 44.

and reduce tics; however, this concept requires further study due to other possible factors leading to similar assumptions.<sup>130</sup>

According to University of Southern Queensland researchers Robert Eley and Don Gorman, and Jane Gately a Health Services worker from Dalby, Queensland, nearly ten percent of the Australian population is affected by asthma.<sup>131</sup> The Indigenous populations have an even higher occurrence rate than other populations. Based on previous research one way to combat the adverse effects of asthma without medication is by singing and playing wind instruments. These musical activities build the diaphragm and throat muscles, resulting in increased respiratory function.<sup>132</sup> This text includes materials from two studies targeting Aboriginal or Torres Strait Islanders with chronic asthma. Males from both studies learned to play the didgeridoo from professional Aboriginal musicians. At the same time, the females took singing lessons and learned to play clapsticks with a professional non-Indigenous singer. In one of the studies, students received one hour of instruction weekly for twenty-six weeks and the other ninety minutes of instruction twice a week for seventeen weeks. Throughout both studies, participants completed a spirometry test three times and checked their peak flow twice daily. Test values combined with logs of symptoms, including coughing, wheezing, and medication, helped inform the research.<sup>133</sup> Some of the positive results from the study show showed an increase in the

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<sup>130</sup> Bodeck, Lappe, and Evers, "Tic-reducing effects of music," 45.

<sup>131</sup> Robert Eley, Don Gorman, and Jane Gately, "Didgeridoos, Songs and Boomerangs for Asthma Management," *Health Promotion Journal of Australia* 21, no. 1 (April 2010): 39, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/didgeridoos-songs-boomerangs-asthma-management/docview/207441127/se-2>.

<sup>132</sup> Ibid.

<sup>133</sup> Ibid., 40.

students' awareness of their disease and more attention to healthcare interventions. Both studies reported health benefits, including increased respiratory function, well-being, and awareness. Future studies are necessary to find the more specific benefits of music instruction, including other wind instruments as an asthma treatment.<sup>134</sup>

A team of Polish researchers completed an extensive literature review in the peer-reviewed medical journal *Complementary Therapies in Medicine*, to locate research on the effects of music therapy on asthma patients.<sup>135</sup> Over three hundred million people around the world suffer from asthma symptoms. Percentages in different countries range from one to eighteen percent of the population. For this review, the researchers chose the following criteria, children and adults with asthma, active music therapy treatments, and outcomes measuring symptom severity or lung function.<sup>136</sup> The studies selected for this paper included a variety of music therapy methods ranging from passive listening to active therapy with breathing exercises, singing, and playing instruments. The studies also differed in samples of asthmatics, environmental settings, control groups, measured endpoints, and their reporting.<sup>137</sup> This research indicates, only a remote connection exists between music therapy and asthma treatment. The authors suggest future studies using quantitative and qualitative data and focusing on symptoms and lung function.<sup>138</sup>

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<sup>134</sup> Eley, Gorman, and Gately, "Didgeridoos for Asthma Management," 43.

<sup>135</sup> Agnieszka Sliwka, Tomasz Wloch, Dariusz Tynor, and Roman Nowobilski, "Do Asthmatics Benefit from Music Therapy? A Systematic Review," *Complementary Therapies in Medicine* 22, no. 4 (August 2014): 756, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/do-asthmatics-benefit-music-therapy-systematic/docview/1554301695/se-2>.

<sup>136</sup> *Ibid.*, 757.

<sup>137</sup> *Ibid.*, 758.

<sup>138</sup> *Ibid.*, 765.

A 2019 study, completed by healthcare professionals Louise Bowden, Tony Long, and Heather Henry, examined the effectiveness of choral singing as a treatment for chronic asthma since it employs many of the same techniques as common breathing exercises. Most asthma treatments include quick-acting medications and sometimes long-lasting control medications, but breathing exercises are a non-pharmacological alternative.<sup>139</sup> The study reported qualitative results from students and parents indicating better asthmatic control from participation in the choir; however, none of the statistical results indicated a substantial change. Families also indicated improvement in the home setting and family dynamic due to fewer flare-ups.<sup>140</sup> Parents did not report any extended absences from school or hospitalizations during the study, but further research is necessary to measure that specific statement. Several unintended results occurred during the study, which included reports of positive musical and social experiences, a family-centered approach, and broader reach within the community.<sup>141</sup>

Oldham Music Service Special Projects Co-Ordinator, Wendy Andrew, reports that instrumental music participation positively impacts students with chronic asthma. Bronchial Boogie is a program where students with asthma receive asthma education, breathing exercises, and musical instruction on a wind instrument once a week for thirty minutes. The students follow the music instruction by meeting with a nurse to monitor students and address asthma-related problems. Personal student journals, program benchmark questionnaires, and the analysis of data collected during the scheduled nurse visits reveal Bronchial Boogie participants show significant

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<sup>139</sup> Louise Bowden, Tony Long, and Heather Henry, "Evaluation of a Choir as a Non-Medical Intervention for Children with Asthma: BreathStars," *Comprehensive Child & Adolescent Nursing* 43, no. 2 (June 2020): 128, doi:10.1080/24694193.2019.1607629.

<sup>140</sup> *Ibid.*, 133.

<sup>141</sup> *Ibid.*, 134-136.

signs of improvement. Symptoms reported reduced by seventy percent at night, fifty-eight percent during the day, and fifty-four percent during exercise. The programs allow students to grow musically while increasing self-esteem and improving their health.<sup>142</sup>

Alla Toropova and Tat'iana L'vova, professors of music and psychology at the Moscow State Pedagogical University, studied the impact of musical-activity therapy on children with Bronchial asthma. The outcome shows this model of music therapy reduces symptoms such as limited respiratory function, constricted upper body, uncoordinated and asymmetrical movements, and inhibited emotional responses. The therapy model aims to build coordinated movements, strengthen breath control while singing, increase motivation, and recognize student personality.<sup>143</sup> This model includes musical-plastic techniques with basic conducting. It uses a combination of speaking and singing techniques to help control exhalation. Performance improvisation combines the skills together.

Matthew Murdock, a director of Jazz studies at Trevecca University, University of Missouri Hospital and Clinics physician, James Morgan, and Thomas Laverghetta an electrical and computer engineering professor at Indiana and Purdue Universities explain the close connection between a music teacher and a student and the broad range of teaching responsibilities. Due to this relationship, over time, instructors become attuned to their students' unique abilities and individualities. Epilepsy is a neural disorder of the brain, resulting in a wide array of behavior patterns. The article notes that music engages both mind and body, allowing

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<sup>142</sup> Wendy Andrew, "Bronchial Boogie," *The Journal of the Royal Society for the Promotion of Health* 128, no. 6 (November 2008): 287, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/bronchial-boogie/docview/231073808/se-2>.

<sup>143</sup> Alla Toropova and Tat'iana L'vova, "Musical-Activity Therapy as a Supplemental Method of Rehabilitating Children with Bronchial Asthma," *Journal of Russian & East European Psychology* 55, no. 1 (2018): 80, DOI: 10.1080/10610405.2018.1491240.



music teachers to observe student behavior change better than others involved in their life.<sup>144</sup> Epilepsy only affects up to one percent of the population and usually involves seizures or sensory hallucinations depending on the portion of the brain affected. Not all seizures involve muscular spasms and loss of consciousness.<sup>145</sup> Usually, episodes occur as a response to physical, mental, or emotional stress; however, in rare cases, some patients exhibit negative responses to music or specific genres or songs.<sup>146</sup> Music teachers work with a wide range of students and must receive the latest knowledge and maintain an awareness of seizure presentation to help students promote healthy living. Music teachers observe behaviors daily and often are the first to identify slight changes leading to an early epilepsy diagnosis. Teachers may provide vital information by observing and documenting student symptoms following an episode to help parents and doctors understand the true nature of the disease. Teachers may also adapt the curriculum and performance assessments to help reduce stress and take the emphasis off the individual student.<sup>147</sup>

Temporal Lobe Epilepsy may affect cognitive processing in patients, including how they process music. Music is a subject of importance in the quality of life for many, regardless of their level of formal training.<sup>148</sup> During this research, patients in the study completed music tests to measure music ability. The areas measured in the test included meter and rhythm, melodic

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<sup>144</sup> Matthew C. Murdock, Joseph A. Morgan, and Thomas S. Laverghett, "The Music Student with Epilepsy," *Music Educators Journal* 99, no. 1 (2012): 47, <http://www.jstor.org/stable/41692696>.

<sup>145</sup> *Ibid.*, 50.

<sup>146</sup> *Ibid.*, 51.

<sup>147</sup> *Ibid.*, 52.

<sup>148</sup> Gabriela Papp, Stjepana Kovac, Achim Frese, Stefan Evers, "The impact of temporal lobe epilepsy on musical ability," *Seizure* 23, no. 7, (2014): 533, <https://doi.org/10.1016/j.seizure.2014.03.018>.

comparison, musical emotions, pitch discrimination, and melodic recognition. The study also focused on whether the patient's brain lesions occurred in the right or left-brain hemispheres.<sup>149</sup> The outcomes imply patients with lesions in the right portion of the brain scored lower in emotional identification and response to music. In contrast, patients with lesions on the left scored lower in melody recognition but, interestingly, not in melodic comparison. Patients with left brain lesions also scored lower overall on the music ability exam. Data from this study informs brain surgeons explicitly operating on the brain's right temporal lobe, which controls musical recognition and overall enjoyment, requiring no formal music training. The results do not show any specific differences between the epileptic test subjects and healthy subjects; however, the differences are statistically significant, showing a trend of lower scores with the Temporal Lobe Epilepsy patients indicating difficulty with the music processing to fully engage musical concepts.<sup>150</sup>

Leeds General Infirmary Neurologist, Melissa Maguire, contends music is integral to life and culture. Listening to and playing is often an enjoyable experience, even evoking memories and emotions. For individuals with epilepsy, it can provide a calming effect helping alleviate symptoms, but it may also initiate seizures in rare cases.<sup>151</sup> Amongst the existing research on the connections between music and epilepsy, some main topics include Musicogenic epilepsy and Musical ictal phenomena. Musicogenic seizures usually occur quickly following the auditory trigger. The trigger may occur in many forms; a genre, specific instrument, composer, song

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<sup>149</sup> Papp et al., "temporal lobe epilepsy," 534.

<sup>150</sup> Ibid., 535.

<sup>151</sup> Melissa Jane Maguire, "Music and Epilepsy: A Critical Review," *Epilepsia* (Copenhagen) 53, no. 6 (2012): 947.

content, or even a specific sound may illicit a negative response.<sup>152</sup> Musical ictal phenomena may appear in both positive and negative forms. Musical hallucinations, Musicophilia, ictal singing, humming, whistling, ictal aprosody, and amusia occur within the temporal lobe.<sup>153</sup> The therapeutic qualities of music are abundant and well-researched but using music as an anticonvulsant requires further study.<sup>154</sup>

Medical journalist, Jennifer Byrne, notes that patients who suffer from sickle cell anemia, a hereditary red blood cell disease, experience episodes of severe stabbing pain in crisis. The disease can also lead to other severe health concerns, including organ failure, stroke, and depression.<sup>155</sup> Samuel Rodgers-Melnick, a music therapist and researcher, explains that the complexities of this disease require treatments outside of pharmacologic approaches to help induce relaxation and relieve pain. He notes that first-hand experiences show decreased pain and stress levels in patients involved in active music-making. Patients showing the best results showed increased self-care practices, leading to better pain management. When patients do not have the available medical care, they can rely on music therapy training to assist with their symptoms. Early identification of patients is necessary to put a plan in place for effective treatment.<sup>156</sup>

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<sup>152</sup> Maguire, "Music and Epilepsy," 949-950.

<sup>153</sup> *Ibid.*, 951.

<sup>154</sup> *Ibid.*, 952.

<sup>155</sup> Jennifer Byrne, "Music Therapy Helps Patients with Sickle Cell Disease Cope with Pain," *HEM/ONC Today* 23, no. 5 (Apr 25, 2022): 2, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/music-therapy-helps-patients-with-sickle-cell/docview/2661588949/se-2>.

<sup>156</sup> *Ibid.*, 3.

Jean C. Solodiuk, a nurse practitioner and researcher on pediatric pain management, led a team of researchers consisting of practicing music therapists and music therapy professors from the Berkley School of Music and surrounding Boston area hospitals. The group studied whether music is helpful to sickle cell patients and, if so, what types of music and how they helped. Music medicine helps reduce levels of salivary cortisol and increase levels of oxytocin.<sup>157</sup> Music medicine is an effective alternative to sedation and anti-anxiety medications. Music therapy requires active music engagement, and reports note a decrease in pain, anxiety, emotional distress, and disrupted sleep.<sup>158</sup> This study identified nine main themes, mood regulation, focusing attention on cognitive tasks, having the energy to do more, distraction, pain relief, calming, feeling understood/connected, self-expression, and motivation. Participants in the study reported listening to music for several hours a day and some participating in music ensembles and playing musical instruments.<sup>159</sup> They describe music as an aid for mood regulation, focusing attention, offering a distraction, creating a sense of calm, enhancing energy, relieving pain, feeling understood and connected to peers, and providing a source of self-expression and motivation; however, many also reported not utilizing music while hospitalized for a variety of reasons.<sup>160</sup> Music counteracts pain by provoking positive memories, making emotional connections, generating meaning, and changing mood.<sup>161</sup>

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<sup>157</sup> Jean C. Solodiuk, Brian Jantz, Mark Fuller, Dana Osterling, Hannah Foxman, Natalie Grafft, and Suzanne Hanser, "The Use of Music by Adolescents and Young Adults With Sickle Cell Disease," *Creative Nursing* 26, no. 3 (July 2020): 189, doi:10.1891/CRNR-D-19-00069.

<sup>158</sup> *Ibid.*, 190.

<sup>159</sup> *Ibid.*, 191.

<sup>160</sup> *Ibid.*, 192.

<sup>161</sup> *Ibid.*, 194.

Health professionals Susan Mandel and Beth Davis from University of Phoenix, and Michelle Secic from Statistical Consulting Inc., studied the effects of music therapy on subjects with diabetes. They did not record significant differences in patient blood pressure, A1C, BMI, trait anxiety, or stress. The study subjects suffer from type 1, type 2, and pre-diabetes.<sup>162</sup> Throughout the study, the patients receiving music therapy interventions showed decreased systolic blood pressure, state anxiety, and stress. When comparing the results from the different control groups in the study, the music therapy group showed a more significant decrease in systolic blood pressure, suggesting that a combination of interventions, including music therapy, might give the best course of treatment.<sup>163</sup> The music therapy sessions included bi-weekly meetings in small groups, lasting one and a half hours. During the sessions, patients increased self-efficacy, designed goals incorporating music into personal health care, expressed feelings, and self-assessment, identified personally preferred music and activities, and located music resources. Each patient completed a prescription for incorporating music into their home care regimen.<sup>164</sup>

Joseph Abramo, an assistant clinical professor of music education at the University of Connecticut, Storrs, opens an article on disabilities in the classroom by indicating that disabilities may not hinder students but may enhance their abilities. Disabilities in everyday life may make a student more capable in music.<sup>165</sup> While some disabilities require more physical adjustments to

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<sup>162</sup> SE Mandel, BA Davis, and M Secic, "Effects of Music Therapy and Music-Assisted Relaxation and Imagery on Health-Related Outcomes in Diabetes Education: A Feasibility Study," *The Diabetes Educator* 9, no. 4 (2013): 568, doi:10.1177/0145721713492216.

<sup>163</sup> *Ibid.*, 569.

<sup>164</sup> *Ibid.*, 571–572.

<sup>165</sup> Joseph Abramo, "Disability in the Classroom: Current Trends and Impacts on Music Education," *Music Educators Journal* 99, no. 1 (2012): 39, <http://www.jstor.org/stable/41692695>.

the arrangement, architecture, and instruments, others modify curriculum, lessons, materials, teaching styles, and evaluations.<sup>166</sup> Another aspect of instruction to keep in mind includes the social and emotional needs of students. Teachers aiming to maintain an inclusive environment must address the diverse ways students interact and decipher the information.<sup>167</sup> Most importantly, teachers must make sure they adhere to guidelines, meet student accommodations, and, most importantly, address the needs of each student helping them navigate the world.<sup>168</sup>

Judith Jellison and Donald Taylor, music professors from University of Texas at Austin and the University of North Texas, collected research and reviewed studies from the past three decades to gather music teacher attitudes toward students with disabilities and inclusion.<sup>169</sup> During their research, they collected thirty-two studies, fourteen descriptive, and eighteen experimental or quasi-experimental, from thirty years. Some of the most significant findings report that attitudes toward students and disabilities and inclusion positively change more often with contact.<sup>170</sup> In studies that do not have access to direct contact attitudes still change when participants view students with disabilities involved in positive music contexts. Some negative opinions arose regarding music performance; many did not feel the quality of the music met their standard due to the inabilities of students with disabilities.<sup>171</sup> Future research should include

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<sup>166</sup> Abramo, "Disability in the Classroom," 41.

<sup>167</sup> *Ibid.*, 42.

<sup>168</sup> *Ibid.*, 44-45.

<sup>169</sup> Judith A. Jellison and Donald M. Taylor, "Attitudes toward Inclusion and Students with Disabilities: A Review of Three Decades of Music Research," *Bulletin of the Council for Research in Music Education* no. 172 (2007): 9, <http://www.jstor.org/stable/40319362>.

<sup>170</sup> *Ibid.*, 18.

<sup>171</sup> *Ibid.*, 19.

opinions of parents and students and more criteria such as music teaching, music learning, and music making.<sup>172</sup>

Ball State University music professors and researchers, Kevin Gerrity and Ryan Hourigan, and Patrick Horton, Shelbyville Middle School band director, studied what factors aid students with disabilities in their music learning. Students completed pre and post-tests to collect quantitative results before and after ten consecutive weekly music classes. All of the participants and anyone associated with instructing or observing the process participated in interviews to determine the influences that positively impacted student achievement.<sup>173</sup> Music instructors and music therapists led the music sessions focusing on musical concepts like high-low, fast-slow, steady beat, pitch, and tone.<sup>174</sup> Another integral part of this study was assigning each participant a mentor to help them throughout the music learning process. Having an adult aside from the music teacher to assist students in music increases their chances for success.<sup>175</sup>

Taylor Walkup-Amos, a music teacher at VOICE Charter School of New York, details the difficulties of teaching students with disabilities in the music classroom but offers some successful peer-assisted learning strategies. She explains that class periods are usually short, and a wide range of abilities enter the classroom in a mixed group. While tools exist to assist teachers in modifying content, many feel underprepared to implement them in the classroom. Peer-assisted learning (PALS) utilizes small groups and partners to help tutor students. PALS aims to

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<sup>172</sup> Jellison and Taylor, "Attitudes toward Inclusion," 21-22.

<sup>173</sup> Kevin W. Gerrity, Ryan M. Hourigan, and Patrick W. Horton, "Conditions That Facilitate," *Journal of Research in Music Education* 61, no. 2 (2013): 144, <http://www.jstor.org/stable/41999574>.

<sup>174</sup> *Ibid.*, 149.

<sup>175</sup> *Ibid.*, 157.

improve peer interactions and help students develop personal motivation.<sup>176</sup> The article explains two types of PALS; the first is peer tutoring, when two students work collaboratively toward their goal. The second is small cooperative learning groups where all members work together on a common objective.<sup>177</sup> After creating lesson plans and activities that are easily adaptable, assign pairs and groups, but teach the students what it means to be a part of a team. Ensure the students thoroughly understand their role in the process.<sup>178</sup> Many other steps in the teaching process follow the typical structure of any music classroom, instruction, assessment, and reflection. The results of PALS are visible in the music room.

### Music Teacher Preparation

Culp and Salvador, music education professors at the Eastman School of Music and Michigan State University respectively, studied preparing music teachers working with diverse populations.<sup>179</sup> Methods classes often divide instruction based on age and ensemble but should also consider the broad range of students attending music classes. Articles on current practices explain that many teachers indicate they did not receive adequate training responsively to individual students.<sup>180</sup> Previous research shows teachers have a higher level of confidence after a single course related to student diversity and an even higher level of comfort following a field

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<sup>176</sup> T. Walkup-Amos, "Creating Inclusive Music Classrooms Through Peer-Assisted Learning Strategies," *TEACHING Exceptional Children* 52, no. 3 (2020): 139, <https://doi-org.ezproxy.liberty.edu/10.1177/0040059919891185>.

<sup>177</sup> *Ibid.*, 140.

<sup>178</sup> *Ibid.*, 142.

<sup>179</sup> M. E. Culp and K. Salvador, "Music Teacher Education Program Practices: Preparing Teachers to Work With Diverse Learners," *Journal of Music Teacher Education* 30, no. 2 (2021): 51, <https://doi-org.ezproxy.liberty.edu/10.1177/1057083720984365>.

<sup>180</sup> *Ibid.*, 52.



experience. Further research notes inconsistencies in past results, citing more success from multiple courses in succession as the best method to train for diversity.<sup>181</sup> This study reports that nearly thirty-five percent of the sample of one hundred fifty-six programs offer either or both require a music course regarding broad diversity and music for students with exceptionalities at the undergraduate level. The graduate sample of eighty-eight programs reports substantially lower course offerings and only five to ten percent requiring training as a part of the degree. Many programs integrate the content throughout the curriculum in numerous ways; the four main methods include methods courses and classwork, fieldwork and guests, a single course, or a consistent framework throughout the program of study.<sup>182</sup> This study and many others illustrate the importance of music-specific instruction for diverse learners.

Northwestern University Music Education professor, Sarah Bartolome studied a variety of field experiences and how they impacted the teaching quality and opinions of newly practicing teachers. Real teaching experiences in active classrooms are critical to teacher preparation. Research suggests that a broader variety outside of specific music specialties is essential to meet the diverse needs that arise.<sup>183</sup> Bartolome explains the three different interactive experiences in the study. First service-learning, where students work with preschoolers with and without disabilities weekly for 30 minutes. The second experience occurs during the practicum teaching when they teach elementary music lessons once a week for ten weeks in a first or second-grade class. Third they student teach for an entire semester in the daily school setting.<sup>184</sup>

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<sup>181</sup> Culp and Salvador, "Music Teacher Education Program," 53.

<sup>182</sup> *Ibid.*, 57.

<sup>183</sup> Sarah J. Bartolome, "Comparing Field-Teaching Experiences: A Longitudinal Examination of Preservice and First-Year Teacher Perspectives," *Journal of Research in Music Education* 65, no. 3 (2017): 265, <https://www.jstor.org/stable/48588621>.

<sup>184</sup> *Ibid.*, 268.

Kimberly VanWeelden, a Professor of Music Education at Florida State University and Laura Meehan a music specialist at Caminiti Exceptional Center, conducted research to identify the types and frequency of special education sessions at state MEA conferences. Preparing teachers to work with disabled students is essential to successful inclusion; however, many teachers report not feeling prepared to accommodate the diversity they face. Music conferences are one of the only places teachers can obtain music-specific training on assorted topics.<sup>185</sup> Of the thirty-eight responding state MEA, twenty-three indicated one or more sessions pertaining to music and special education.<sup>186</sup> Over ten years, the results show three hundred conference sessions related to the topic. Most sessions did not specify disability or a particular music subject or ensemble.<sup>187</sup> The states that reported multiple sessions over the ten years also indicated the state MEA employing a special education chairperson. Most educators work with students with disabilities, and often it is the responsibility of the teacher to seek out the training necessary to create an inclusive learning environment; many achieve this through MEA conferences.<sup>188</sup>

King and Allen, Education professors from East Carolina University, drafted an article highlighting the importance of training all teachers to effectively use assistive technologies (AT) to benefit disabled students. Many colleges and universities provide a stand-alone course for special education majors, but further study shows benefits to integrating AT throughout the

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<sup>185</sup> Kimberly VanWeelden and Laura Meehan, "Teaching Children with Disabilities: Preparation through State Music Educators Association Conferences," *Update: Applications of Research in Music Education* 35, no. 1 (2016): 5.

<sup>186</sup> *Ibid.*, 6.

<sup>187</sup> *Ibid.*, 8–9.

<sup>188</sup> *Ibid.*, 11.

curriculum for every future educator.<sup>189</sup> Some critical details on AT include choosing the appropriate tool and understanding how to use and implement the tool. Despite the difficulty, it is important to have hands-on experience with the devices, hardware, and software.<sup>190</sup> Teaching all educators about AT increases skills, promotes inclusion, and garners success. The authors believe, "The most important focus for teacher preparation is ensuring that all education majors are prepared to work effectively in increasingly diverse classrooms, not only with students with disabilities."<sup>191</sup>

According to Marshall Welch, an Education and Psychology professor at the University of Utah, throughout history, teachers did not interact with disabled students until legislation advocated for "all" students. During the early nineties, 10% of students across the United States identified as having disabilities.<sup>192</sup> Even though society is more aware of disabilities, colleges and universities must evaluate the success of their instruction on diversity and inclusion.<sup>193</sup> Critical areas of importance include social and organizational structure, student individualities, instruction, curriculum, assessment, collaboration, legal issues, and classroom management.

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<sup>189</sup> Laura H. King, PhD. and Ayla E. Allen M.A.Ed., "Beyond Preservice Special Educators: Embedding Assistive Technology Content Throughout a Teacher Education Program of Study," *Rural Special Education Quarterly* 37, no. 4 (2018): 228, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/beyond-preservice-special-educators-embedding/docview/2190960212/se-2>.

<sup>190</sup> *Ibid.*, 229.

<sup>191</sup> *Ibid.*, 234.

<sup>192</sup> M. Welch, "Teacher Education and the Neglected Diversity: Preparing Educators to Teach Students with Disabilities," *Journal of Teacher Education*, 47, no. 5 (1996): 355, <https://doi-org.ezproxy.liberty.edu/10.1177/0022487196047005005>.

<sup>193</sup> *Ibid.*, 356–357.

Teacher education programs must realize that “all” does not mean “some.” It will take time and effort to help the profession prepare teachers to meet the diverse needs of disabled students.<sup>194</sup>

Cooper, Kurtts, Baber, and Vallecorsa, members of the Curriculum and Instruction and Specialized Education Instruction Departments at the University of North Carolina Greensboro, authored a paper outlining the necessary steps to examine the teacher preparation curriculum for inclusion.<sup>195</sup> The first step of the process included creating a survey based on requests from school districts and creating a task force to find out how many teachers included material in their classes, their level of knowledge, and what resources teachers needed.<sup>196</sup> The crucial competencies for all teachers included procedures, legal requirements, assessments, IEP procedures, modifications, accommodations, responding to behavior, instructional methods, transitions, professional roles and responsibilities, working with parents, and resources and technology.<sup>197</sup> The main themes emerging from the study included funding to assist with training, knowledge to help teachers create an inclusive environment connected to the standards, collaborative professional development, and university-wide resources to assist across the entire curriculum.<sup>198</sup> It is vital to prepare highly qualified teachers for diverse learning environments.<sup>199</sup>

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<sup>194</sup> Welch, “Neglected Diversity,” 362-363.

<sup>195</sup> Jewell E. Cooper, Stephanie Kurtts, Ceola Ross Baber, and Ada Vallecorsa, “A Model for Examining Teacher Preparation Curricula for Inclusion,” *Teacher Education Quarterly* 35, no. 4 (Fall, 2008): 156, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/model-examining-teacher-preparation-curricula/docview/222892482/se-2>.

<sup>196</sup> *Ibid.*, 159.

<sup>197</sup> *Ibid.*, 160.

<sup>198</sup> *Ibid.*, 170.

<sup>199</sup> *Ibid.*, 172.

Karen Salvador, Music Education Chairperson at Michigan State University, conducted a study to find out how colleges and universities prepare music teachers to work with students with disabilities.<sup>200</sup> The entities surveyed for this study included schools accredited by NASM that offered doctoral and master's degrees.<sup>201</sup> She received responses from one hundred nine institutions, with fifty-one percent offering doctoral degrees and just shy of fifty-four percent offering master's degrees. Central themes in the study included required courses of the nature that fell under the school of education, the topic was hard to incorporate into the existing course load, the faculty lacks the knowledge to teach the courses, and the faculty believed that the topic was a running theme necessary throughout all the coursework.<sup>202</sup> Less than thirty percent of the schools required a class for teaching music to special populations. Under forty percent of the surveys indicated they offered a course on the topic, and almost sixty percent indicated they incorporated the material throughout the curriculum. Nearly twenty-five percent of the schools specified that they did not address the topic.<sup>203</sup> Further suggestions from the study included providing specialized training to faculty and bringing in music therapists to help teach the complicated topic. Salvador also recommends providing music-specific classes instead of general education courses for special populations.<sup>204</sup> Giving teachers hands-on experiences in the

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<sup>200</sup> K. 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): 27, <https://doi-org.ezproxy.liberty.edu/10.1177/1057083710362462>.

<sup>201</sup> *Ibid.*, 29-30.

<sup>202</sup> *Ibid.*, 31.

<sup>203</sup> *Ibid.*, 33.

<sup>204</sup> *Ibid.*, 34.

classroom is another valuable suggestion.<sup>205</sup> Continued research and literature study are necessary to accommodate future music educators.<sup>206</sup>

James Madison University Music Education Professor, Alice Hammel and Ball State University Music professor, Ryan Hourigan write about special education policy and the specific impact related to music teachers and music teacher education. In accordance with the "zero reject" policy, many music teachers find themselves instructing every student despite the severity of their disabilities. Preparation programs must begin discussing this topic in methods classes and provide ongoing professional development opportunities to help teachers prepare for the reality they meet in the classroom.<sup>207</sup> Music teacher educators must also train teachers to follow protocols and seek information and assistance in the correct places. Since many music teachers are not aware of all the inner workings of the IEP process, it is vital to building a collaborative environment where they can rely on their colleagues to make sure everyone best assists their students.<sup>208</sup>

Paul Lehman, professor emeritus and former dean of the University of Michigan School of Music, Theater, and Dance, provides a brief history of education reform in America, including, adjustments to make education available to everyone and accommodate all students.<sup>209</sup> In his article, he describes five lessons he learned throughout his career and study. First, testing

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<sup>205</sup> Salvador, "Teacher Education Programs," 35.

<sup>206</sup> Ibid., 37.

<sup>207</sup>Hammel and Hourigan, "Fundamentals of Special Education Policy," 174-175.

<sup>208</sup> Ibid., 175.

<sup>209</sup> Paul R. Lehman, "A Music Educator's First-Hand Account of the Struggle to Reform American Education (1953-2018)," *Contributions to Music Education* 44 (2019): 185, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/music-educators-first-hand-account-struggle/docview/2225127879/se-2>.

will not single-handedly reform education, and neither will legislation. Second, education reform must take place from the bottom up. Teachers are crucial during this process. Third, reform requires extensive effort to improve the quality of instruction. Fourth, the way to improve instruction is by training teachers and providing continuous support and development opportunities. Fifth is that reform requires materials, funding, and resources.<sup>210</sup> He closes by explaining the importance of music in the school curriculum, requiring well-trained, highly effective teachers. Lehman states, "In the end, the single most basic function of education is to improve the quality of life, and there's no aspect of education that contributes more to that goal than music."<sup>211</sup>

Lautenbach and Heyder, professors of Sports Medicine and Psychology at TU Dortmund University, completed a literature review of previous studies to understand better the changing views of inclusion in preservice educators.<sup>212</sup> One of the main reasons for the review was to focus on teacher training at the university level. Most studies implementing information-based cognitive interventions showed positive results, with teachers changing their attitude toward inclusion. Two reported no change, and one reported a decrease in acceptance. Many studies, including field experience, also reported a sizeable positive change. They did not report any significant changes due to the pattern of occurrence or location. The systematic review of these materials will inform preservice training in the future.<sup>213</sup>

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<sup>210</sup> Lehman, "Music Educator's First-Hand Account," 193-194.

<sup>211</sup> Ibid., 197.

<sup>212</sup> Franziska Lautenbach and Anke Heyder, "Changing attitudes to inclusion in preservice teacher education: a systematic review," *Educational Research* 61, no. 2 (2019): 231, DOI: 10.1080/00131881.2019.1596035.

<sup>213</sup> Ibid., 246.

Umesh Sharma education professor at Monash University, Chris Forlin a member of the Department of Educational Psychology at the Hong Kong Institute of Education, and Tim Loreman an education professor at Concordia University conducted a study to see the effects of inclusion training on the attitudes about including students with disabilities. With increased emphasis on inclusion worldwide, it is essential to train teachers to address students with disabilities. The study includes responses from six hundred three preservice teachers from Australia, Canada, Hong Kong, and Singapore.<sup>214</sup> Each university in the study offered training to their students in different formats. In Australia, one school requires twenty hours of study during the third year of the Bachelor of Education program, while another offers a stand-alone elective. The Canadian university offered a two-year add-on program, servicing cohorts of thirty-five students yearly. The students in Hong Kong completed a twenty-hour course like those in Australia, and in Singapore, students received thirty hours of training.<sup>215</sup> All schools measured some positive attitude change; however, the most significant changes occurred in Australia and Hong Kong. The scores for change in sentiment and concern decreased, indicating a higher comfort level working with disabilities.<sup>216</sup> The most important results of the study indicate that students must embrace the philosophy of inclusion and develop a level of comfort working with students with disabilities. It is vital to address as many teacher questions as possible throughout the process, alleviating concern.<sup>217</sup>

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<sup>214</sup> Umesh Sharma, Chris Forlin, and Tim Loreman, "Impact of training on preservice teachers' attitudes and concerns about inclusive education and sentiments about persons with disabilities," *Disability & Society* 23 no. 7 (2008): 773, DOI: 10.1080/09687590802469271.

<sup>215</sup> *Ibid.*, 776-777.

<sup>216</sup> *Ibid.*, 780-782.

<sup>217</sup> *Ibid.*, 783.



In another study, Sharmila Vaz, a professor of Occupational Therapy and Social Work, led researchers from Schools of Occupational Therapy, Social Work, Nursing, Midwifery, and Education and Communication in Australia and Sweden. They attempted to determine the factors that most significantly impacted teacher attitudes toward inclusion. The four main factors include age, gender, teaching self-efficacy, and training.<sup>218</sup> The results indicate that male teachers show more negative attitudes toward disabled students and the idea of inclusion. Teachers in the fifty-five years old and older category also exhibit more negativity when compared to younger colleagues. Teachers with low opinions of their teaching and skill have negative opinions, while teachers with a history of training show a positive outlook regarding the subject.<sup>219</sup> Future research needs to include longitudinal study in greater detail to truly identify these vital factors more clearly.<sup>220</sup>

Laes and Westerlund, professors and researchers at the University of the Arts Helsinki, Finland, explain that discussions and training on classroom diversity often overlook disabilities, even more so in music education. They conducted a study that looked at teacher training from a unique perspective. In this study, musicians with disabilities presented workshops to Finnish music education students to provide an insider view of the process and create a more inclusive environment. Despite differences in training worldwide, programs must fully address diversity and inclusion.<sup>221</sup> Diversity and inclusion are problematic concepts in music training because in

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<sup>218</sup> S. Vaz, Wilson N, Falkmer M, Sim A, Scott M, Cordier R, Falkmer T, "Factors Associated with Primary School Teachers' Attitudes Towards the Inclusion of Students with Disabilities," *PLoS One* 10, no. 8 (August 28, 2015): 1, doi: 10.1371/journal.pone.0137002. PMID: 26317862; PMCID: PMC4552744.

<sup>219</sup> *Ibid.*, 6-7.

<sup>220</sup> *Ibid.*, 9.

<sup>221</sup> T. Laes and H. Westerlund, "Performing disability in music teacher education: Moving beyond inclusion through expanded professionalism," *International Journal of Music Education* 36, no. 1 (2018): 34, <https://doi-org.ezproxy.liberty.edu/10.1177/0255761417703782>.

the complex performance art, many base successes on skill and talent, focusing on a small select group of students. In turn, they believe this talent directly correlates to intelligence and academic abilities, which excludes students with disabilities.<sup>222</sup> Previous instruction and study on this topic lead to self-reflective practices on how teachers feel and respond to students with a range of disabilities. Some suggestions to help normalize inclusion include identifying ability levels, including parameters for disabilities within the curriculum, enlisting the help of disabled role models, and employing professionals and teachers who live with disabilities.<sup>223</sup> For this study, Finnish music education students attended lectures as a part of a required course, and each year two instructors with disabilities presented one of the lectures. The study findings originate from reflective journals kept by the students.<sup>224</sup>

Christa Bialka, member of the Department of Education and Counseling at Villanova University, Nicole Hansen, Professor of Educational Studies at Seton Hall University, and Sarah Jin Wong Education Professor at Bryn Athyn College, explore the necessity of preparing teachers to have discussions with students about their disabilities. Colleges and universities train teachers to accommodate students with disabilities and the legal requirements for inclusion. Many programs even approach the subject from a pedagogical framework, but there are still struggles and difficulties surrounding disability conversations.<sup>225</sup> One role of teacher education is preparing teachers with inclusive attitudes and welcoming diversity. Teachers who exhibit

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<sup>222</sup> Laes and Westerlund, "Performing disability in music," 35.

<sup>223</sup> *Ibid.*, 36–37.

<sup>224</sup> *Ibid.*, 37.

<sup>225</sup> C. S. Bialka, N. Hansen, and S. J. Wong, "Breaking the Cycle: Preparing Pre-Service Teachers for Disability-Related Discussions," *Teacher Education and Special Education* 42, no. 2 (2019): 147, <https://doi-org.ezproxy.liberty.edu/10.1177/0888406418754326>.

difficulties with facilitating conversations about disabilities may already hold a negative opinion of inclusion. These negative perceptions often begin with a negative experience during teacher preparation.<sup>226</sup> The article suggests breaking the cycle of not holding discussions about disabilities. Illuminating student strengths helps avoid focusing on inadequacies and making students seem less capable. Other suggestions include reflection on personal thoughts, beliefs, and language; use positive language when referencing disabled students while addressing students individually by name. The authors also recommend class simulations, providing leadership opportunities, and teaching mutual respect in the classroom.<sup>227</sup> In order to promote positive conversations, programs must integrate more experiences with teaching disabled students, including lesson planning, book reviews and studies, and action activities, creating inclusive environments, celebrating individualities.<sup>228</sup>

Devery Mock, a reading professor at Appalachian State University and James Kauffman, special education Professor Emeritus at the University of Virginia, suggest that students are more alike than different, requiring full inclusion in the education setting. It requires extensive training to prepare teachers to accommodate all students and all disabilities. Based on other fields, this undertaking is impossible even with the best conditions. Special education is a subject surrounded by controversy.<sup>229</sup> Arguments for full inclusion do not consider the cost associated with the process and often include a lot of emotional appeals. Is instructing every student and

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<sup>226</sup> Bialka, Hansen, and Wong, "Breaking the Cycle," 150.

<sup>227</sup> Ibid., 151.

<sup>228</sup> Ibid., 157.

<sup>229</sup> Devery R. Mock and James M. Kauffman, "Preparing teachers for full inclusion: Is it possible?," *The Teacher Educator* 37, no. 3 (2002): 202, DOI: 10.1080/0887873020955294.

every disability in the same classroom the most beneficial option?<sup>230</sup> One of the crucial issues with full inclusion is placement; supporters do not think students with disabilities should receive instruction in a separate setting from their peers. One argument against the idea of full inclusion is that the classroom teacher immediately becomes responsible for student education and success despite the wide range of abilities in the classroom.<sup>231</sup> Full inclusion is a lofty goal, and many support the idea based on fairness, equality, and justice; however, this place a great deal of strain on the prospective teacher.<sup>232</sup> To create an environment of equality and fairness, teachers must have minimum knowledge in all areas and, indeed, no in-depth knowledge in any area since all students are different. If education implements full inclusion, teachers will have to surpass their capabilities and training, diminishing their credibility and self-respect.<sup>233</sup> The authors compare the concept of full inclusion to medical professionals. They support the need for medical specialists like surgeons and note that most will not allow general practitioners to perform surgery on them, just as general education teachers should not instruct students with special needs.<sup>234</sup>

Ball State University professor, Ryan Hourigan discusses music teacher preparation regarding special populations, general education preparation, and field experience in a special education setting.<sup>235</sup> One study referenced in this article surveyed over one hundred colleges and

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<sup>230</sup> Mock and Kauffman, "Preparing teachers for inclusion," 203.

<sup>231</sup> Ibid., 204.

<sup>232</sup> Ibid., 205.

<sup>233</sup> Ibid., 212.

<sup>234</sup> Ibid., 209.

<sup>235</sup> Ryan Hourigan, "Preparing Music Teachers to Teach Students with Special Needs," *Update: The Applications of Research in Music Education (Online)* 26, no. 1 (Fall 2007): 5, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/preparing-music-teachers-teach-students-with/docview/236736128/se-2>.

universities in the Midwest and indicated that a small number of methods instructors received specialized training in teaching students with disabilities. Over half of the respondents indicated that their training was insufficient and did not continue once they began teaching. A mere fifteen percent of programs required students to complete field experience, including students with disabilities. Only forty percent of the colleges and universities required coursework within the music department for exceptional populations. Seventy percent required training outside of the music department.<sup>236</sup> Another study referenced in this paper indicates that seventy-four percent of the programs surveyed offered special education courses, and eighty-six percent of those required at least one course for undergraduates. Only thirty of the one hundred forty courses offered provided music-specific content. Most often, professors with special education experience and training are more likely to include special education content in their courses.<sup>237</sup> In the general education setting, it is becoming common to blend general and special education, improving teacher preparation; however, this model only transfers to music education with help.<sup>238</sup> In terms of preservice teacher perspectives of special education, research shows that combining training and experience may promote more positive attitudes toward the subject. In line with all the research programs offering music-specific special education training provides the best preparation. Hands-on field experience expands this knowledge base, increasing teacher quality. Due to a large amount of content in methods courses and limited time frames, this is only sometimes easy to make a reality.<sup>239</sup>

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<sup>236</sup> Hourigan, "Preparing Music Teachers," 6.

<sup>237</sup> *Ibid.*, 7.

<sup>238</sup> *Ibid.*, 8.

<sup>239</sup> *Ibid.*, 12.

Ryan Hourigan also researched to gain the perspectives of seven different participants in a general music field experience with special needs students. Four preservice music teachers, one teacher educator, one practicing teacher, and a researcher comprise the participants.<sup>240</sup> The site for the field experience is a public elementary school, home to five self-contained classes for students with disabilities. The school grouped first through fifth-grade students based on their physical, cognitive, and developmental needs. Participants in the study focused on teaching children instead of working with specific disabilities. They worked with classes three times a week over eight weeks for twenty-four sessions.<sup>241</sup> Before entering the field, participants attended an orientation where they shared methods for reflection and self-examination while sharing cases and answering questions. Most of the participants did not have any experience working with students with disabilities.<sup>242</sup> Next, they observed and journaled in preparation for the teaching experience.<sup>243</sup> As the preservice music teachers began the fieldwork, they served as one-on-one assistants. Comfort levels and confidence with assisting increased throughout the process, and it helped the participants gain insight into the learning process.<sup>244</sup> Teaching portions of the lesson in a team-teaching approach finished the field experience.<sup>245</sup> Throughout the process, the significant conclusions include proper planning and execution of the field experience yielding positive results. Coursework, faculty support, spiraled curriculum, reflection,

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<sup>240</sup> R. M. Hourigan, "Preservice Music Teachers' Perceptions of Fieldwork Experiences in a Special Needs Classroom," *Journal of Research in Music Education* 57, no.2 (2009): 153, <https://doi-org.ezproxy.liberty.edu/10.1177/0022429409335880>.

<sup>241</sup> *Ibid.*, 154.

<sup>242</sup> *Ibid.*, 158.

<sup>243</sup> *Ibid.*, 159.

<sup>244</sup> *Ibid.*, 161.

<sup>245</sup> *Ibid.*, 163.

and length of time all attributed to the comfort, confidence, understanding, and ability to plan and implement lessons with disabled students.<sup>246</sup>

Simoni Symeonidou, an Assistant Professor of Inclusive Education at University of Cyprus, Nicosia examined teacher education focused on inclusion and anti-oppressive curriculum creation. Inclusion is a challenging subject and has gained increased attention over the years. Some key issues include the content of teacher education, content-infused approaches, employing disability arts, and narratives of people with disabilities in teacher education courses.<sup>247</sup> Scholars explain that the current narrow curriculum leaves little room to differentiate, accommodating students with disabilities. Teachers need to be aware of inclusive education and disability studies, the national curriculum, the content and materials in textbooks, content developed by people with disabilities, and curriculum development skills.<sup>248</sup> The writing suggests three different approaches to developing an anti-oppressive curriculum. First, designing a new unit with explicit reference to disability/diversity issues; second, modifying an existing unit with clear reference to disability/diversity issues; and lastly, modifying an existing unit with implied references to disability/diversity issues.<sup>249</sup> The study concludes that education for inclusion enhances by exploring more promising possibilities of study, including researching and

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<sup>246</sup> Hourigan, "Preservice Music Teachers' Perceptions," 164.

<sup>247</sup> Simoni Symeonidou, "Teacher education for inclusion and anti-oppressive curriculum development: innovative approaches informed by disability arts and narratives," *International Journal of Inclusive Education* 26, no. 7 (2022): 659, DOI: 10.1080/13603116.2020.1711819.

<sup>248</sup> *Ibid.*, 660.

<sup>249</sup> *Ibid.*, 663.

teaching for anti-oppressive curriculum development. Professors have a critical role; they must facilitate research and teaching and explore and question the current theories.<sup>250</sup>

### **Summary**

Based on the abundance of literature regarding the importance of educating special populations, teachers need to have proper training to accommodate the students they will meet. The material shows in recent years many programs address this need, but the training is still minimal for many and optional for some. The amount of music specific special education programs is even less prevalent. The existing research lays the foundation for this study. Truly, little information exists on the difficulties elementary music teachers face working with OHI in the classroom and the subcultures that emerge surrounding these disabilities. Future generations of teachers need proper training and practicing teachers require professional development opportunities to become more comfortable with inclusion in the elementary music class.

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<sup>250</sup> Symeonidou, "Teacher education for inclusion," 671.



## Chapter Three: Methodology

### Introduction

This qualitative research aimed to obtain the perspectives of elementary music teachers on cultural diversity and deficiencies in undergraduate training through a grounded theory design.<sup>251</sup> This approach emerged in 1967 in research by Glaser and Strauss. Charmaz built the theory emphasizing the role of the researcher as a vital component of the research based on past and present experiences, not as a separate entity observing from the outside.<sup>252</sup> Based on a Constructivist Worldview, this study attempted to understand the requirements and struggles elementary music teachers face in the workplace, their training backgrounds, and current development practices, pertaining to students with OHI's.<sup>253</sup> This study examined elementary music educator preparation and current classroom teaching circumstances surrounding diversity. Green, Creswell, Shope, and Clark close by stating, "In summary, the changing demographics and corresponding social issues of developed countries provide grounded theory researchers with opportunities to explore diversity phenomena that pertain to new and emerging dynamics within these countries."<sup>254</sup>

### Design

This research followed a qualitative approach through a grounded theory design. Grounded theory is a sociological approach where the researcher bases the study on the

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<sup>251</sup> Creswell and Creswell, *Research Design*, 13.

<sup>252</sup> Denise O'Neil Green, John W. Creswell, Ronald J. Shope and Vicki L. Plano Clark, "Grounded Theory and Racial/Ethnic Diversity," in *The SAGE Handbook of Grounded Theory* (SAGE Publications Ltd, 2007) 473. <https://dx.doi.org/10.4135/9781848607941>.

<sup>253</sup> Creswell and Creswell, *Research Design*, 8.

<sup>254</sup> Green et al., "Grounded Theory," 488.

participant's views and the connections between the categories of information.<sup>255</sup> The views of elementary music teachers drive this research, and data collected throughout the study, in conjunction with the available literature, once categorized, may inform the elementary music education training, maintenance, and development in the future. Constructivists focus on where subjects work and live in hopes of better understanding historical and cultural settings.<sup>256</sup> This study examined elementary music educator preparation and current classroom teaching circumstances surrounding diversity. Upon completion of the research, recommendations will help guide future programs and help elementary music educators remain prepared to provide the most effective education possible. The researcher identifies with the subject matter based on personal training and teaching experiences. A connection with potential participants exists, allowing for personal involvement and stake in this meaningful process.

### **Questions and Hypotheses**

The hypotheses below aim to provide answers to the proposed research questions.

**Primary RQ1:** What are the perceived deficiencies in elementary music teacher preparation regarding the growing list of exceptional students with other health impairments?

**H1:** The perceived deficiencies in elementary music teacher preparation regarding subcultures of students with OHI in schools can include a lack of courses available for differentiating music instruction in a single classroom, field placements in optimal locations, and a shortage of courses centered on teaching the "individual" students.

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<sup>255</sup> Creswell and Creswell, *Research Design*, 13.

<sup>256</sup> *Ibid.*, 8.

The world of education does not exist in a controlled space. Perfecting training and practice situations do not support a true sense of classroom teaching. Textbook scenarios do not mirror classroom realities and often provide a false sense of readiness to enter the field. Teachers must prepare to address all students and situations within a single classroom. Nonken explains that identity diversity includes race, ethnicity, gender and gender preferences, sexual orientation, religion, social status, age, national identity, and general abilities. She also notes that the concept extends to family composition, lineage, education status, geographic location, and aesthetic preferences.<sup>257</sup> Practicing teachers offer significant insight into the individual identities they instruct. They interact with diverse groups of students during each class, analyzing and evaluating the educational impacts. Conway, Pellegrino, Stanley, and West state, “Teacher educators are working to provide preservice teachers with the skills and adaptive expertise to be able to innovate and create new situations and scenarios within various teaching contexts.”<sup>258</sup>

**Primary RQ2:** What, if any, exceptional student subcultures do current teachers identify in the elementary music classroom?

**H2:** Teachers will identify and recognize student subcultures in the elementary music classrooms, including students with mild disabilities, including ADD, ADHD, diabetes, epilepsy, asthma, heart conditions, sickle cell anemia, and Tourette syndrome.

New subcultures emerge daily, with every societal nuance. Often, these students participate in music instruction with their peers performing on various levels. Literature is abundant in multicultural music and culturally responsive teaching; however, the resources often

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<sup>257</sup> Nonken, *Identity and Diversity*, 45-46.

<sup>258</sup> Colleen M. Conway, Kristen Pellegrino, Ann Marie Stanley, and Chad West, “Setting an Agenda for Music Teacher Education Practice, Research, and Policy,” in *The Oxford Handbook of Preservice Music Teacher Education in the United States*, 1st ed., ed. Colleen M. Conway, Kristen Pellegrino, Ann Marie Stanley, and Chad West (New York, NY: Oxford University Press, 2020), 906.

overlook other categories. Rachel Grimsby provides results from her study on elementary music teacher perceptions of exceptional student training. All participants interviewed noted a lack of preparation to accommodate exceptional learners. They explain the importance of clearly understanding student needs, practicing working with students, and communicating and planning with special education teachers and paraprofessionals.<sup>259</sup>

**Primary RQ3:** What curricular changes to undergraduate programs and professional development opportunities will best aid teachers in addressing the various OHI exceptionalities in the elementary music classroom?

**H3:** Curricular changes to undergraduate programs and professional development opportunities that will best aid teachers in addressing the myriad of exceptional student subcultures in the elementary music classroom can include more extensive field experience with diverse students, a complete series of courses focused on teaching the "individual," and courses on managing the mainstreaming process through differentiated instruction.

Change is the only true answer to creating a more diverse music education community. The profession must advance with the surrounding world to provide high-quality instruction.

### **Participants**

Participants must currently work as general music teachers in an elementary school setting (working with students in any combination from PreK-5th grade) or be retired from public school teaching, with their career beginning by 1950. Participants must have completed, at

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<sup>259</sup> Rachel Grimsby, "‘Anything Is Better than Nothing!’ Inservice Teacher Preparation for Teaching Students with Disabilities," *Journal of Music Teacher Education* 29, no. 3 (June 2020): 82, <https://doi.org/10.1177/1057083719893116>.

a minimum, a bachelor's degree program to obtain initial certification and employment. Candidates must work or have worked in a public-school setting and possess a valid teaching certificate in music. Taking part in this research project was voluntary. 140 teachers met the above criteria and participated in the study.

### **Setting**

The study collected survey responses from across the country; however, the setting was through a virtual platform and did not include a physical location or site. Each teacher examined their background, training, and most recent school and class environment. By using self-reflection and self-examination, teachers speak directly to their setting, allowing for a broad range of responses based on each setting.

### **Instrumentation**

The survey contained a consent waiver as the first question. Once consenting to participation, the second page of the survey began with general questions about teaching placement, preparation, and experience. The survey contained ten more questions, some requiring follow-up responses directly about working with students with OHI. Most of the questions were open-ended, requiring a written response from the subject. The electronic format allowed the subjects to anonymously share their perspective on the diversity surrounding OHI and speak to their level of preparation and recommendations for further training. On average, the survey took 15 minutes to complete. A copy of the survey is available in Appendix H.

### **Procedures**

To advance the field of music education and promote thorough, intensive, and ongoing training for music educators, this study thoroughly exhausted all existing literature on OHI and

the resulting diversity in elementary music classrooms and the current preparation practices for music educators. The literary sources include peer-reviewed journals, magazine articles, books, and dissertations. Once the existing literature established a baseline, the researcher sought approval from the Liberty University Institutional Review Board (IRB) to collect survey responses from practicing and retired teachers. IRB approval is available in Appendix A. Then the researcher anonymously gathered the personal perspectives of elementary music teachers using a series of open-ended questions on a Google Form electronic survey. The researcher used the state and national music education association, elementary music education Facebook groups, and personal email disperse the electronic surveys as referenced in Appendices C-G.

The researcher gathered basic information using electronic surveys, including the most recent teaching, initial training/degree program, and years of experience. The participants also answered questions related to OHI and cultural diversity training, deficiencies in preparation, future needs, and identifiable subcultures of students. The researcher exercised all necessary precautions to protect the data and identities of the research subjects. Security measures protect the raw data during the collection process.

### **Data Analysis**

Once all data collection was complete, the responses underwent an examination and organization process before preparing and reporting the results. The researcher examined the responses based on placement, experience, and training. The study reports on identified subcultures, training backgrounds, and future educational suggestions for preparing teachers for diversity.

### **Risks**

Risks are present in every aspect of life. The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life. The risks involved in this study include information risks. The study collected survey information anonymously; however, certain criteria may provide identifying data for the participants.

### **Data Storage**

The records of this study will be kept private. Research records will be stored securely in a password protected, designated Google Drive, and only the researcher will have access to the records. Any data and information outside of the drive will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted. Security is a top priority of this study.

### **Benefits**

Participants should not expect to receive a direct, immediate benefit from taking part in this study. Long-term benefits might include improved training, better professional development, and more knowledgeable and effective teachers. Benefits to society include suggestions for future advancement of music education preparation programs to make music education more inclusive. More students, families, and communities will have a chance to benefit from a solid music education.

### **Summary**

This qualitative study gains the perspectives of practicing music teachers, professionals who are closest to the source. The survey responses will inform future generations of preparation programs and the continuing education of teachers already in service with minimal risk. Creating

stronger teachers creates better opportunities for students and a more robust profession. Students with OHI's receive the greatest benefit from this study, providing them with more effective instruction and appropriate music opportunities. This study also has implications for more extensive research to inform best practices for inclusion and accommodating students with disabilities in the music classroom. Teachers will be able to address the diversity that they experience daily in the classroom. Identifying students with OHIs within the school culture will help teachers meet their individualized needs. The recognition of deficiencies in training is the first step in creating stronger frameworks and program expansions, in turn providing a more comprehensive education to all students.



## Chapter Four: Research Findings

### Introduction

The research findings in this study combine those of existing literature, previous studies, and educators' perceptions on the topic. The current research findings provide a solid foundation to expand. The survey responses from teachers in the field provide unique perspectives and valuable data for future study. This study has the potential to inform the revision and expansion of music education preparation and strengthen the current ranks of music educators.

### Research Data

During this study, surveys were distributed to elementary music teachers and retired music teachers beginning their teaching career no earlier than 1950. Most of the respondents note 25 years of experience or less. The study received 140 responses and Table 4.1 below shows the breakdown of experience ranges. Only 26 surveys indicate more than 26 years of teaching experience.

Table 4.1 Elementary Music Teaching Experience

Years of teaching experience	Number of Participants
1-5 years	19
6-10 years	26
11-15 years	24
16-20 years	25
21-25 years	20
26-30 years	9
31-35 years	6
36+ years	8
Retired	3
Total	140

Participants were asked the style of program that they completed in order to gain initial teaching certification. Out of the 140 responses, 108 received a bachelor's degree, 29 of which completed a 5-year program. Of the remaining responses, 29 completed a master's degree, while three began teaching after completing a Doctoral program. The number and percentage of respondents is displayed below in Table 4.2.

Table 4.2 Music Education Preparation

Program Type	Number of Participants	Percentage
Bachelor's Degree (4 years)	79	56.4%
Bachelor's Degree (5 years)	29	20.7%
Master's Degree	29	20.7%
Doctoral Degree	3	2.1%

The educators who responded to the survey indicated a variety of different teaching assignments. Three quarters of the teachers work in traditional elementary school settings with Pre-Kindergarten or Kindergarten through fifth-grade students. Another 12 responses note older elementary instruction as their placement, while the remainder describe a variety of unique instructional requirements. These combinations range from only Pre-K and Kindergarten to combinations of two or more grade levels at random. Table 4.3 shows this breakdown of teaching assignments.

Table 4.3 Teaching Assignment

Grade Descriptions	Number of Participants
Pre-K through 5 <sup>th</sup> Grade	38
Kindergarten through 5 <sup>th</sup> Grade	71
5 <sup>th</sup> Grade or 4 <sup>th</sup> through 5 <sup>th</sup> Grade	8
3 <sup>rd</sup> Grade through 5 <sup>th</sup> Grade	4
Other Combinations (2-6 different levels.)	19

When teachers were asked about the setting in which OHI students attended music classes just over 90% stated special learners were mainstreamed with the rest of the students in the school creating diversity in a single classroom. A single teacher explained that students with OHI attending music with their class in a self-contained group and 12 others detail unique circumstances. Of the respondents that answered “Other” nine of them explain that it is a mixture of self-contained and mainstreamed usually dependent on the severity of the student disability. One respondent explained that if the student meets multiple factors they qualify to attend an adaptive music class and the other two respondents explain that they teach in a school for students with disabilities. In this unique setting, all the students have impairments of some degree.

Table 4.4 OHI Music Attendance

Class Format	Number of	Percentage
Mainstream	125	90.6%
Small Group	1	Less than 1%
Other	12	8.7%

The next question in the study deals with identifying OHI in the classroom and whether it creates a notable subculture within the music room. 138 out of the 140 respondents instruct students with OHI's, the other two indicate their position does not provide them the opportunity to encounter this subgroup of students in the day-to-day instructional setting. Only 16.8% of the responses report a perceived subculture with easily identifiable OHI in the classroom. Another 5.1% note that students with OHI's are easily identifiable, but do not constitute a subculture due to the small number of students in each class or because of the inclusive nature of the classroom. Several participants explained that to create a more inclusive environment, students with exceptionalities receive the same instruction and treatment as the rest of the students. Nothing makes them feel like they are not a normal part of the class. Close to 50% of the responses clarify that some students with OHI's are easily identifiable based on the severity of their disability. Some add that the only indication they have that these students attend class is formal documentation provided by the school health department and special education teachers. Again, no subculture was denoted. The remainder of the educators imply that OHI students blend with their classmates well enough that they are not identifiable or deserve a subculture designation. While three educators signify teaching OHI students, they chose not to reveal their opinions on identification and subculture.

Table 4.5 Identifying OHI Subcultures

Identification	Subculture	Number of	Percentage
Easy to identify	Yes	23	16.8%
Easy to identify	No	7	5.1%
Some OHI easily	No	67	48.9%
OHI not	No	38	27.7%
No OHI	No	2	1.5%

Table 4.6 Initial Diversity Training for OHI

Training Description	Number of Participants	Percentage
<b>No Training</b>	<b>83</b>	<b>59.3%</b>
Yes, a portion of a general education class	10	7.1%
Yes, portions of multiple classes	4	2.9%
Yes, a single general education class about special learners	24	17.1%
Yes. Multiple classes on accommodating special learners	5	3.6%
Classes about IEP's and differentiated instruction	2	1.4%
Yes, special learners in the music classroom	4	2.9%
Independent Study	8	5.7%

An essential component of this study is addressing the training necessary to accommodate students with OHI's. The next series of questions asked teachers, what, if any training they received and the format of the instruction. The educators who did not receive training as a part of their preparation program were asked their opinion on the value such training would have provided. Over half of the participants, (83) 59.3%, reported no training. Sixty-eight of those teachers felt it was a necessary part of teacher preparation and would have welcomed training in accommodating students with OHI's in the classroom. Ten were undecided whether it would have helped them be better prepared to teach and they were uncertain as to what course offerings would provide the best result. The remaining five contributors explain that personal experience and research are the greatest help, but it is difficult to prepare for every single possible student effectively, so they could not recommend a specific course of action for teacher preparation programs. Many of the respondents who received OHI training explained that it was through the education department and did not have a music focus. Only 2.9% of the participants, four teachers, can attest to having specialized music education courses addressing OHI. The

remaining surveys reveal that teachers sought training through independent studies, optional courses, and personal research opportunities, as depicted in Table 4.6.

During the next section, participants were asked if they felt prepared when beginning their first job and teachers with at least five years of teaching experience explained what personally helped them to feel more comfortable doing their job. More than half, 62.1%, of teachers revealed they did not have the training and tools necessary to effectively accommodate all their students (see Table 4.7). Teachers with at least five years of experience have been teaching long enough to note a difference in their abilities, 90% of the participants have been teaching at least five years, and 95% of those indicate a greater level of comfort and confidence in their teaching students with OHI. The increased ability is due to several different elements. One respondent did not provide an explanation as to why they felt more confident. The other reasons are illustrated in Table 4.8. Almost three quarters of the teachers attribute their growth and comfort to experience, but a portion also note collaboration with coworkers and a small number received formal OHI training during that time. Slightly higher than 25% described personal and professional experiences, knowledge, and relationships that made it easier to accommodate a wide range of students in the classroom. Seven teachers indicate that building self-confidence helped them become a more confident and effective teacher.

Table 4.7 Level of Preparation

When you began teaching did you have the tools necessary to meet the diverse needs of OHI?	Number of Participants	Percentage
No	87	62.1%
Yes	53	37.9%

Table 4.8 Reasons for Increased Teaching Confidence

Reason	Number of Participants	Percentage
Experience/Practice	45	37.8%
Experience/Collaboration	29	24.4%
Experience/Formal Training	6	5.0%
Personal experiences, knowledge, and professional relationships	32	26.9%
Trial and error/Self-Confidence	7	5.9%

The final section of this study aimed to find out what if any curricular changes teachers would recommend for music teacher preparation programs. Almost one third of the teachers responded by recommending more specific instruction on accommodating OHI in the classroom; however, not necessarily with a musical emphasis in mind. Field experience, hands-on training, and observation was the next largest category with 22.1% of the participants pointing out the importance of practice in action. OHI courses in the music education curriculum was the third category with 18.6% of educators indicating music teachers need music specific training since it is a specialized subject area and does not always follow the same methods as core classroom teachers. Ten percent recommended courses that might have an indirect impact on OHI instruction. First, the suggestions included courses on collecting, interpreting, and communicating medical information and accommodations with teachers, parents, and students involved in the process. Second, teachers recommend special services training and classes on teacher requirements from a legal standpoint. Third, courses detailing how to balance expectations with a range of student abilities. Fourth, curriculum writing that includes modifications and accommodations. Fifth, courses studying the human brain and human nature, including psychology and neurobiology. A few responses described courses on general education techniques like classroom environment, physical classroom set-up, social atmosphere, and

technology implementation. The last categories revealed some teachers were unsure of what changes would have the largest impact or they did not believe changes were necessary and 3.6% of the participants gave no answer. Figure 4.1 displays these results below.

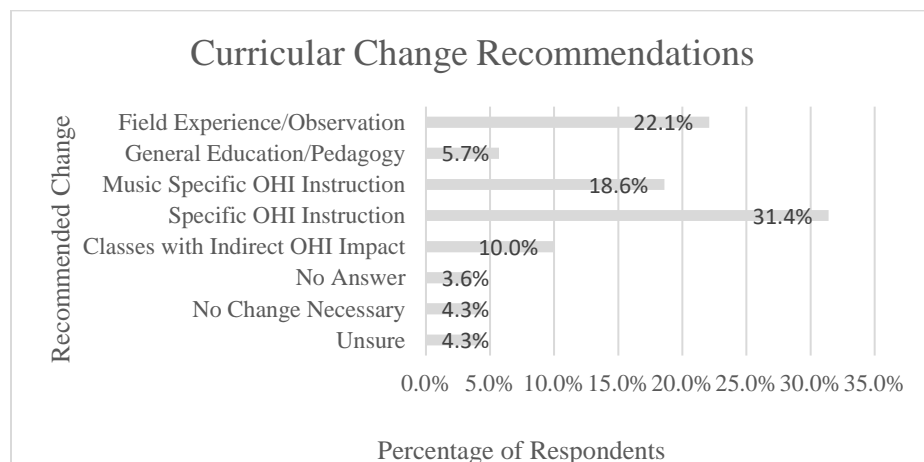


Figure 4.1. *Class Addition/Change Recommendations*. The graph depicts the percentages of each suggestion for curricular additions or revisions for music educator preparation programs.

The suggestions for professional development opportunities were more expansive, covering a wider range of categories. Several participants still indicated uncertainty, while a small percentage gave no response. The top categories included OHI specific training from general education and music education perspectives, music educator conferences and conference sessions, collaborating with building staff, such as nurses, counselors, and special educators, and self-paced training, like videos, webinars, personal research, and reading articles. Other suggestions included hiring specialists as guest speakers and observing professionals in special education classrooms. A small number revealed their desire for music therapy sessions, while others showed indifference, suggesting any professional development available would be suitable. Several participants named specific training programs through professional



organizations and universities. The list included SEL programs, IDEA sessions, first aid and CPR training, Berklee ABLE Assembly, PESI Kids, Berklee Accessible Arts Education, Drums, Alive, Orff Schulwerk, Alabama Institute for Education in Arts, and Education through Music Training at the Richards Institute. Due to the nature of the study, personal identifying criteria were not collected with the surveys. One educator detailed a plan containing several steps ending with an anonymous quote:

1) SpEd focused training 2) time to observe professional peers managing similar situations 3) additional adult support in the classrooms (ex: personal nurses or aides) 4) meeting times between Special Areas and SpEd/Gen Ed teachers to discuss the needs of individual students and ways to support success 5) thorough and evolving DASA training. It is my experience that "ableist" mindsets are born out of ignorance, fear of inadequacy and fear of the unknown. I think it is the responsibility of educators and administrators to be aware of these very human tendencies and to educate as well as support the faculty and staff, so we can educate and support our young children.

These professional development recommendations are portrayed below in Figure 4.2.



Figure 4.2. *Professional Development Recommendations*. The graph depicts the percentages of each suggestion for professional development opportunities to increase teacher skills and comfort accommodation OHIs.

## Discussion

Based on the research conducted, it is important to note 98.6% of the participants teach or interact with students with OHI's. A majority of the teachers instruct the students in an inclusive environment making it essential to properly understand how to instruct a variety of students within the same classroom. When asked about training, 59.3% of the respondents received no training to accommodate the diversity in the classroom. Furthermore, we see a pattern showing an increase in OHI instruction in recent years, but it still reaches just over 50%. Half of the most recent teachers received training in their preparation programs. There are some outlying data points that would require further questions and research with teachers in the range of 21-35 years of experience. The graph below shows this pattern of teacher preparation.

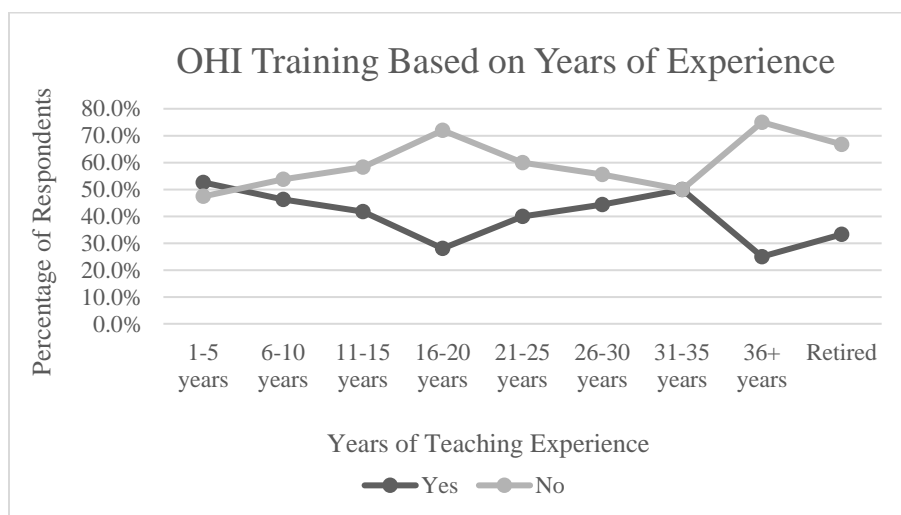


Figure 4.3. *OHI Training Based on Years of Experience*. The line graph shows the correlation between years of teaching experience and initial training for OHI instruction. The general trend shows an increase in training during recent years.

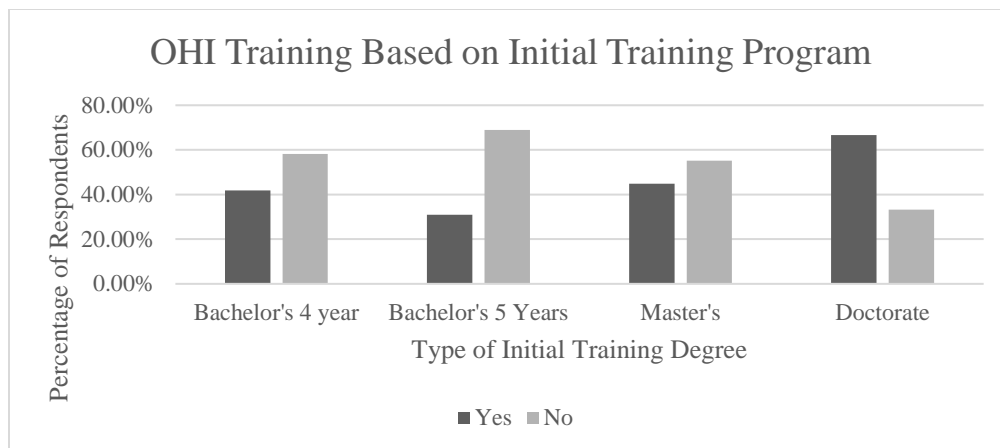


Figure 4.4. *OHI Training Based on Initial Training Program*. The graph compares respondent OHI training based on their level of preparation prior to their first year as a licensed educator. Trends show that more training correlates with more thorough preparation.

Another interesting pattern that emerges in Figure 4.4 is teachers who completed higher ranking degrees prior to their initial teaching reported higher percentages of receiving instruction on OHI's in the classroom. There is a slight discrepancy between the four- and five-year bachelor's degree programs that would require further research. This pattern follows logical assumptions that the more schooling a teacher receives the more opportunity they have for exposure to the topic. Many of the participants in the study noted the broad range of topics included in their degree programs and how space for new additions would be limited. Others mentioned it is almost impossible to properly prepare for every single student and situation.

Looking at the results the first item that stands out is the fact that 81.4 % of the teachers do not recognize the formation of an OHI subculture. Several describe the mainstream classroom setting as accepting and inclusive so that sometimes it is not even possible to differentiate between the student groups in each class. By creating access to the LRE, students blend well with their surroundings. Others mentioned the small number of OHI students as a contributing factor to their response. Out of the 23 teachers clearly identifying an OHI subculture, 87% work

with students who are mainstreamed for music instruction. What other factors might play a role in this perception of classroom culture?

When asked if they felt prepared at the beginning of their career, 62.1% (87) of the teachers responded “no” they did not feel prepared. Out of the participants without training 77% (67) indicated that they would have benefitted from training and would have welcomed the instruction during their degree program. On the other side of the spectrum, 49.1% (26) of the teachers who obtained training reported feeling unprepared despite the guidance they received. No clear correlation exists between degree level and the level of preparedness reported.

When studying the variety of suggestions for curricular changes or additions and professional development each degree of preparation noted OHI instruction as one of their top suggestions. Professional development suggestions were less conclusive due to the broad range of suggestions. All the responses reporting uncertainty derived from those teachers obtaining a bachelor’s degree as their primary form of preparation. When analyzing the suggestions based on teaching experience, teachers with the least amount of experience reported uncertainty pertaining to professional development opportunities. In terms of recommended curricular changes based on teaching experience the top three categories at most levels included OHI specific training, OHI music education, and more field experience, with only a couple of outlying points of data.

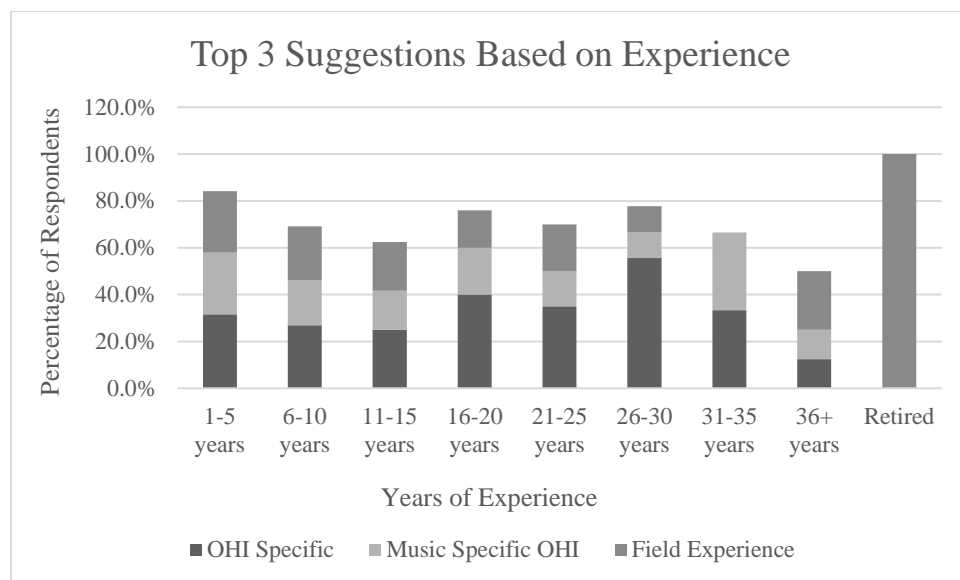


Figure 4.5. *Top 3 Suggestions Based on Experience*. The graph shows the top three curricular suggestions for music teacher preparation programs based on years of teaching experience.

### Supporting Literature

Much of the existing literature supports preparing teachers for inclusion and diversity, creating a more harmonious classroom, and allowing students access to programs without identifying a distinct subculture within the classroom. According to Bartolome, service-learning experiences significantly impacted preservice teachers involving students with disabilities. In contrast, the other two experiences focused more on instruction, evaluation, and preparation.<sup>260</sup> One of the most significant benefits recorded is experience and self-reflection practice.<sup>261</sup> A future suggestion is to study and accommodate the changing needs of future teachers.<sup>262</sup>

<sup>260</sup> Bartolome, "Comparing Field-Teaching Experiences," 271.

<sup>261</sup> *Ibid.*, 276–277.

<sup>262</sup> *Ibid.*, 282.

Darrow notes that many teachers do not feel prepared or possess the confidence to plan and modify materials to accommodate exceptional students. Teachers vary in ability and willingness to make accommodations for students with disabilities. Many require extra time and assistance to address their need thoroughly.<sup>263</sup> The evaluation system and process must also be flexible enough to accommodate the disabilities. Many teachers employ alternate methods and systems, but it is crucial to maintain fairness throughout the process.<sup>264</sup> She recommends that universities include training regarding modifying curricula, varying instructional methods, social acceptance, and evaluation for students with disabilities.<sup>265</sup>

Indiana University music education professor, Amanda Draper and Sarah Bartolome, discuss how the AMASE organization utilizes undergraduate students to provide music instruction to students with disabilities.<sup>266</sup> Disabled students often go overlooked, but one of the first areas of inclusion is usually the music classroom.<sup>267</sup> Research also notes that inclusive music environments have social and musical benefits for disabled students.<sup>268</sup> The AMASE volunteers come from various music, education, science, and health programs. The aim is to provide weekly music and art instruction while promoting diversity awareness.<sup>269</sup>

Symeonidou concludes when literature about inclusion and disabilities combines with teacher experiences and writing, they begin to see links between theory and curriculum

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<sup>263</sup> Darrow, "Dealing with diversity," 46.

<sup>264</sup> *Ibid.*, 51.

<sup>265</sup> *Ibid.*, 53.

<sup>266</sup> Draper and Bartolome, "AMASE: An Ethnography," 258.

<sup>267</sup> *Ibid.*, 259.

<sup>268</sup> *Ibid.*, 260.

<sup>269</sup> *Ibid.*, 262.

development.<sup>270</sup> They need to be open and supportive to change regarding approach and creativity to create a more inclusive environment.<sup>271</sup> Baylor University Piano professor Lesley McAllister recommends that teachers become more inclusive by creating a welcoming and calming environment to relieve stress, establish routines and procedures, and continuously foreshadow coming events to prepare students. Music teachers have the opportunity to help students improve their patience, concentration, and mental and emotional growth.<sup>272</sup>

Samuels notes one way to ensure the accessibility of music education to all students is to address and modify the physical, social, or economic barriers keeping students from participating.<sup>273</sup> Teachers and therapists should continue to communicate between schools as students' progress.<sup>274</sup> A primary example of this concept is general music teachers making sure students join performing ensembles that suit them and they will enjoy.<sup>275</sup>

Most of the research also points to the importance and value of music in the lives of students with OHI's. Draper shows that music instructors can assist students in meeting academic goals through the vehicle of music. The article also states that music therapists might provide meaningful feedback and a fresh perspective for music teachers.<sup>276</sup> The results of the research show most students were on task and participating with their peers, and their disabilities

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<sup>270</sup> Symeonidou, "Teacher education for inclusion," 669.

<sup>271</sup> Ibid., 671.

<sup>272</sup> McAllister, "POSITIVE THINKING," 22.

<sup>273</sup> Samuels, "Inclusion," 31.

<sup>274</sup> Draper, "Thinking Vertically," 52.

<sup>275</sup> Ibid., 53.

<sup>276</sup> Draper, "Observations of Children," 17.

were almost indistinguishable.<sup>277</sup> Toropova and L'vova explain their model of music activity as a treatment for asthma reduces anxiety and stress but tunes in to student emotions and musical responses, from a psychological perspective. The model implementation includes individual and group treatment, promoting individual and community growth.<sup>278</sup>

Gerrity, Hourigan, and Horton concluded that students with disabilities were able to achieve musical growth. Even though most of the scores remained in the poor category, the researchers noted measurable progress. The teaching strategies aiding student growth include repetition, student choice, and increased response time; many consider these methods synonymous with good teaching regardless of the student demographic. Essential conditions conducive to learning included providing clear instructions, procedures, and expectations, implementing behavior plans and creating a positive environment free of distraction.<sup>279</sup>

During their study on ADHD and musical behavior, Wilde and Welch only observed negative impacts during times without activity.<sup>280</sup> Students with ADHD must have high-quality music education, and teachers must develop a practical, systematic, and individualized music education plan.<sup>281</sup> In another study, Laes and Westerlund, share that music education students, involved in their study viewed performance disability as a unique quality, instead of something that separates the performer in a negative light.<sup>282</sup> Walkup-Amos adds through peer assisted learning as a tool for inclusivity, the classroom becomes a joyful, positive learning space.

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<sup>277</sup> Draper, "Observations of Children," 18.

<sup>278</sup> Toropova and L'vova, "Musical-Activity Therapy," 81.

<sup>279</sup> Gerrity, Hourigan, and Horton, "Conditions That Facilitate," 156.

<sup>280</sup> Wilde and Welch, "ADHD and musical behaviour," 1955.

<sup>281</sup> *Ibid.*, 1957.

<sup>282</sup> Laes and Westerlund, "Moving beyond inclusion," 40.



Students build social skills in and out of the classroom, while students with disabilities receive the assistance they need.<sup>283</sup>

### **Summary**

Based on the research data collected and the existing literature, inclusion and access to the arts has become a regular part of society in many places. Students with a variety of health impairments attend music classes with their peers despite their disability and normal class construct. Even though general music classrooms contain a large amount of diversity, OHI's go unnoticed and do not constitute a subculture in most cases. The value of the arts in schools continues to grow. Teachers continue to advocate and promote participation in the arts. For students with a range of OHI disabilities, music supplies significant benefits beyond general enjoyment and academics. While progress is being made to better train teachers and provide the tools necessary to instruct every student, there is still a long way to go. Practicing and retired teachers are a wealth of information and provide input on what they see and feel is necessary through preparation and continued training. They offer a variety of suggestions that are based on firsthand experiences and time in the music classroom. They reflect on their training and what they need to be more effective in their role. Study participants indicated a lack of training on how to include but also accommodate students with OHI's. While some proposals appear to be based on a teacher's unique personal situation, the surveys show that the greatest impact on teacher education will come from more specific training in and out of the music classroom. Many also indicated that there is no good substitute for hands-on experience and practice in the field. The

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<sup>283</sup> Walkup-Amos, "Creating Inclusive Music Classrooms," 145.

growing number of mental, social, and physical differences require us to continue training teachers with best practices and the means to make musical impacts on the lives of all students.

## **Chapter Five: Conclusions**

### **Summary of Study**

During this study, the goal was to survey practicing and retired music teachers, anonymously, to gain a better understanding of their perceptions on the research questions. First, they identified gaps in music education programs preparing elementary music teachers to accommodate a broad range of students, which include OHI. Second, they shared insights as to the identification and inclusion of students with OHI's and their observation of any subcultures in the classroom due to student disabilities. Last, they provided suggestions for changes or additions to the teacher preparation curriculum and continued professional development to assist future teachers in becoming the greatest benefit to their students and schools. The existing literature on teacher preparation, inclusion, differentiated instruction for students with disabilities, and music instruction and benefits for a wide range of OHI's provided a sturdy base for this research. One hundred forty teachers responded to the survey over the span of three months after which the results were analyzed and synthesized to report the findings. The results of the study support the hypothesis and the existing literature base, showing growth, but leaving room for continued improvement.

### **Summary of Findings and Prior Research**

According to the prior research and the data collected through this study the three research questions were conclusively answered. Two of the proposed hypotheses were correct, while hypothesis two was disproven.

#### **Research Question One**

*What are the perceived deficiencies in elementary music teacher preparation regarding the growing list of exceptional students with other health impairments?*

Based on the results of the study 59.3% of participants indicated that they received no training to accommodate OHI in the music classroom. Only 2.9% indicated music specific training, which is alarming since music is a specialized subject. Sixty-two-point one percent of the teachers surveyed did not feel prepared to accommodate OHI in the classroom. Amongst the teachers reporting being unprepared to teach, 67 of the 87 were in the 59.3% who did not receive any instruction. Even the teachers who reported course work on the subject varied in length, style, and format of the class. Trends appear showing increased training through higher degrees and with newer teachers, showing programs are beginning to incorporate more coursework, but it was still only slightly more than 50% of the respondents.

#### Research Question Two

*What, if any, exceptional student subcultures do current teachers identify in the elementary music classroom?*

Regarding the second question, the inclusiveness of mainstreaming masks the identity of most subcultures in the music classroom. Over 90% of teachers responded that they instruct students with OHI's in a mainstream setting. Only 16.8% of the respondents indicate the existence of a distinct subculture. Only 21.9% noted that students with OHI's were easy to identify. According to teacher descriptions the classroom and school focus is on acceptance and inclusion, celebrating each student and not focusing on their difference.

#### Research Question Three

*What curricular changes to undergraduate programs and professional development opportunities will best aid teachers in addressing the various OHI exceptionalities in the elementary music classroom?*

Teachers provided a wide range of suggestions for coursework and professional development additions that would benefit current and future teachers. The top three curricular changes included OHI specific courses through the education department. Second, OHI specific courses through the music education department, providing specialized music instruction. The last suggestion was more field experience and hands-on training with students with OHI's. The top four PD suggestions included OHI specific training, Collaboration with special education and health services colleagues, attending conference session through NAFME or state music associations, and self-paced training like videos, webinars, articles, and personal research. Another interesting point is that 4.3% of teachers felt confident with their education and recommended no curricular changes. In the area of PD, 10% were unsure or provided no answer as to what they felt was most useful to teachers on the subject.

Laes and Westerlund support these findings with several suggestions for the future: first, a call for expanded professionalism as a widespread practice. This suggestion requires inclusion and diversity to be a part of teacher education throughout the entire process, not just a single event or class. Second, as more diversity enters schools and music programs, teachers must prepare to meet that diversity and show flexibility in their teaching. Lastly, future teachers must look past personal reflections during teacher training and consider all the biases, stereotypes, and professional discourses. Higher education must prepare teachers for the profession, change their perspectives, and foster open-minded action.<sup>284</sup>

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<sup>284</sup> Laes and Westerlund, "Moving beyond inclusion," 43.

### **Limitations**

Limitations for this study include several factors, the first is the abbreviated number of responses. The study aimed to receive 200 surveys but ended with 140. Since the surveys were anonymous there was no way to contact the participants for further questions or clarification on any of the topics. The data leaned heavily toward newer teachers with a considerable number with 25 years or less experience and very few completing graduate degrees before the start of their teaching career. A more balanced data set would more clearly depict the resulting trends of this study.

### **Recommendations for Future Study**

For future study, researchers should conduct teacher interviews to gain better insight into their opinions on OHI's in the music classroom. An ethnographic study would help provide a clear outlook on the diversity training necessary to accommodate a broad range of students. Observing teachers in their element is a crucial step to fully understanding what they experience. Another suggestion would be to provide specific instruction to specific groups of teachers and compare their teaching abilities and perceptions against teachers who did not complete the same training, to see the benefits of teacher preparation. Designing and piloting a comprehensive training program that implements diversity throughout the process and observing, reflecting on, and analyzing the overall impact it has on teachers' level of comfort and ability to accommodate all learners.

### **Implications for Practice**

The results of this study can inform teachers, schools, districts, university programs, and professional organizations on ways to prepare teachers to work with OHI exceptionalities. Sometimes these students are overlooked since they attend related arts classes in a mainstream

setting. Practicing and retired teachers note the lack of past training and feelings of being unprepared to teach. This study promotes more OHI specific courses and PD both in general education and music education. It endorses more hands-on experience, classroom observations, and field experiences with exceptional students in a music and general education classroom. Most of the teachers responding to the study noted experience as one of the greatest factors increasing comfort in the classroom. This suggestion can help teachers receive the experience before beginning their career. The study also promotes collaboration between special education teachers, music teachers, and other professionals in the school. Collaboration is important for any teacher in any subject area. Better preparation for teachers gives every student a better education, leading to a more fulfilling life, regardless of their situation. By providing better training and easing the tension on teachers, this has the potential to help with teacher retention and longevity of careers. PD options will provide practicing teachers with valuable tools to improve their current situation. Many of the techniques necessary to accommodate OHI's in the classroom may have other uses and implications for other subgroups of students.

### **Summary**

Elementary Music teachers instruct almost every student in the school, usually in a mainstream setting. It is essential for them to have training in the best practices and techniques to accommodate students with OHI's in the music classroom. While training has increased over time there is still work to do. Every teacher should receive some level of training. At the very least, OHI's should be addressed as a portion of multiple methods courses in a series, or as an individual class focused on working with students that have disabilities. The best tool for teachers would include observations in diverse classrooms to see the different methods in use and then completing field experience with a skilled teacher to supervise the process. Ongoing

professional training through NAFME and state music organizations can assist teachers with the most current information and methods available. Teachers need to feel comfortable working with the students they see no matter their circumstance. Many teachers indicated that experience and practice with special populations increased their comfort level and overall teaching abilities. Even though inclusion creates a unified classroom erasing the identity of a subculture of students, they still require differentiated instruction and specific accommodations. Appendix J includes a list of useful resources and materials for teachers seeking to expand their knowledge. The collection is comprised of a variety of books, websites, other publications, a professional development module, and several YouTube channels. The job of every teacher is to provide the best education possible for every student. Education is about doing what is best for students and providing them with appropriate instruction is important. Teachers in the field experience diversity every day and provide useful recommendations on how to prepare our future teachers and assist the teachers already practicing their craft. Music education, education in general, and society can benefit from teachers prepared to deal with the hurdles they face in the classroom.



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## Appendix A

### IRB Approval

# LIBERTY UNIVERSITY

## INSTITUTIONAL REVIEW BOARD

November 29, 2022

Joshua Learn  
Stanley Harris

Re: IRB Exemption - IRB-FY22-23-319 Elementary Music Teacher Preparation Gaps in Cultural Diversity, Regarding Exceptional Populations

Dear Joshua Learn, Stanley Harris,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

**Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB.** Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information

electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at [REDACTED].

Sincerely,

**G. Michele Baker, MA, CIP**

*Administrative Chair of Institutional Research*

**Research Ethics Office**

## Appendix B

### Consent

**Title of the Project:** Elementary Music Teacher Preparation Gaps in Cultural Diversity, Regarding Exceptional Populations

**Principal Investigator:** Joshua Learn, Doctor of Music Education Candidate, Liberty University

#### Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must currently work as a general music teacher in an elementary school setting (working with students in any combination from PreK-5th grade) or be retired from public school teaching with your career beginning no earlier than 1950. Participants must have completed at least a bachelor's degree program to obtain initial certification and employment. Participants must work or have worked in the public-school setting and possess a valid teaching certificate in music. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

#### What is the study about and why is it being done?

The purpose of the study is to gain perspectives of practicing elementary music teachers regarding deficiencies in cultural diversity training. The responses will help identify subcultures of students with other health impairments and provide insights into how music education can adapt to help teachers create a more inclusive environment.

#### What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following things:

1. Complete an anonymous online survey via google form that should take fifteen minutes to complete.

#### How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include suggestions for future advancement of music education preparation programs and professional development opportunities to make music education more inclusive.

### What risks might you experience from being in this study?

The risks involved in this study include information risks. The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

### How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be anonymous.
- The data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

### Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

### What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

### Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Joshua Learn. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED] and/or [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Stanley Harris, at [REDACTED].

### Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, [REDACTED] or email at [REDACTED].

*Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations.*

*The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.*

### **Your Consent**

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

## Appendix C

### Recruitment

Dear Music Educator:

As a graduate student in the School of Music Education at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to collect responses from practicing elementary music teachers to identify gaps in cultural diversity training, specifically regarding students with other health impairments, and I am writing to invite eligible participants to join my study.

Participants must currently work as a general music teacher in an elementary school setting (working with students in any combination from PreK-5th grade) or be retired from public school teaching with your career beginning no earlier than 1950. Participants must have completed at least a bachelor's degree program to obtain initial certification and employment. Participants must work or have worked in the public-school setting and possess a valid teaching certificate in music. Participants, if willing, will be asked to complete an anonymous online survey (15 Minutes) via google form. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click [here](#).

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the next button 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.

Sincerely,

Joshua Learn  
Doctor of Music Education Candidate



## Appendix D

### Recruitment Follow-up

Dear Music Educator:

As a graduate student in the School of Music Education at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. Two weeks ago, an email was sent to you inviting you to participate in a research study. This follow-up email is being sent to remind you to complete the survey if you would like to participate and have not already done so. The deadline for participation is March 31, 2023.

Participants, if willing, will be asked to complete an anonymous online survey (15 Minutes) via google form. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click [here](#).

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the next button 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.

Sincerely,

Joshua Learn  
Doctor of Music Education Candidate  
[REDACTED]



## Appendix E

### Social Media Recruitment

ATTENTION FACEBOOK FRIENDS: I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to collect responses from practicing elementary music teachers to identify gaps in cultural diversity training, specifically regarding students with other health impairments. Participants must currently work as a general music teacher in an elementary school setting (working with students in any combination from PreK-5th grade) or be retired from public school teaching with your career beginning no earlier than 1950. Participants must have completed at least a bachelor's degree program to obtain initial certification and employment. Participants must work or have worked in the public-school setting and possess a valid teaching certificate in music. Participants will be asked to complete an anonymous online survey via google form, which should take about 15 minutes to complete. If you would like to participate and meet the study criteria, please click [here](#). A consent document is provided as the first page of the survey. Please review this page, and if you agree to participate, click the "next" button at the end.

## Appendix F

### NAfME Request

Dear NAfME,

As a graduate student in the School of Music Education at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The title of my research project is “Elementary Music Teacher Preparation Gaps in Cultural Diversity, Regarding Exceptional Populations,” and the purpose of my research is research is to collect responses from practicing elementary music teachers to identify gaps in cultural diversity training, specifically regarding students with other health impairments.

I am writing to request your assistance in anonymously dispersing my survey to recruit participants for my research.

Participants will be asked to complete the attached survey. Participants will be presented with informed consent information prior to participating. Taking part in this study is completely voluntary, and participants are welcome to discontinue participation at any time.

[https://docs.google.com/forms/d/e/1FAIpQLSdQBF7-JPNQAxWOckTKqbKgR0ycpgNkDyXZiYc\\_Y\\_vj9EBZBA/viewform?usp=sharing](https://docs.google.com/forms/d/e/1FAIpQLSdQBF7-JPNQAxWOckTKqbKgR0ycpgNkDyXZiYc_Y_vj9EBZBA/viewform?usp=sharing)

Thank you for considering my request. If you choose to grant permission, respond by email to the researcher’s email address. A permission letter document is attached for your convenience.

Sincerely,

Joshua Learn  
Doctor of Music Education Candidate



## Appendix G

### NAfME Distribution

*Dear Member,*

*The following research opportunity is being sent as a public service on behalf of a legitimate researcher by the National Association for Music Education. Your e-mail address has not been disclosed to any third party, and any information you supply as part of this survey is optional.*

*Please disregard this notice if you have already participated in this research opportunity, and accept our thanks!*

Dear Music Educator:

As a graduate student in the School of Music Education at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to collect responses from practicing elementary music teachers to identify gaps in cultural diversity training, specifically regarding students with other health impairments, and I am writing to invite eligible participants to join my study.

Participants must currently work as a general music teacher in an elementary school setting (working with students in any combination from PreK-5th grade) or be retired from public school teaching with your career beginning no earlier than 1950. Participants must have completed at least a bachelor's degree program to obtain initial certification and employment. Participants must work or have worked in the public-school setting and possess a valid teaching certificate in music. Participants, if willing, will be asked to complete an anonymous online survey (15 Minutes) via google form. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click this link: [https://docs.google.com/forms/d/e/1FAIpQLSdQBF7-JPNQAxWOckTKqbKgR0ycpgNkDyXZiYc\\_Y\\_vj9EBZBA/viewform?usp=share\\_link](https://docs.google.com/forms/d/e/1FAIpQLSdQBF7-JPNQAxWOckTKqbKgR0ycpgNkDyXZiYc_Y_vj9EBZBA/viewform?usp=share_link).

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the next button 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.

Sincerely,

Joshua Learn

Doctor of Music Education Candidate

████████████████████

*Note: This invitation is sent as a service to the profession by NAFME, as part of our ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAFME or its component Societies or Councils.*

## **Appendix H**

### **Questionnaire**

#### **Elementary Music Teacher Preparation Gaps in Cultural Diversity, Regarding Exceptional Populations**

Please read the consent form below. If you meet the criteria of this study and are willing to participate, please continue to the survey and answer the questions.

#### **Consent**

**Title of the Project:** Elementary Music Teacher Preparation Gaps in Cultural Diversity, Regarding Exceptional Populations

**Principal Investigator:** Joshua Learn, Doctor of Music Education Candidate, Liberty University

#### **Invitation to be part of a Research Study**

You are invited to participate in a research study. To participate, you must currently work as a general music teacher in an elementary school setting (working with students in any combination from PreK-5th grade) or be retired from public school teaching with your career beginning no earlier than 1950. Participants must have completed at least a bachelor's degree program to obtain initial certification and employment. Participants must work or have worked in the public-school setting and possess a valid teaching certificate in music. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

#### **What is the study about and why is it being done?**

The purpose of the study is to gain perspectives of practicing elementary music teachers regarding deficiencies in cultural diversity training. The responses will help identify subcultures of students with other health impairments and provide insights into how music education can adapt to help teachers create a more inclusive environment.

#### **What will happen if you take part in this study?**

If you agree to be in this study, I will ask you to do the following things:

1. Complete an anonymous online survey via google form that should take fifteen minutes to complete.

### **How could you or others benefit from this study?**

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include suggestions for future advancement of music education preparation programs and professional development opportunities to make music education more inclusive.

### **What risks might you experience from being in this study?**

The risks involved in this study include information risks. The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

### **How will personal information be protected?**

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be anonymous.
- The data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

### **Is study participation voluntary?**

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

### **What should you do if you decide to withdraw from the study?**

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

**Whom do you contact if you have questions or concerns about the study?**

The researcher conducting this study is Joshua Learn. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED] and/or [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Stanley Harris, at [REDACTED].

**Whom do you contact if you have questions about your rights as a research participant?**

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, [REDACTED] or email at [REDACTED].

*Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.*

**Your Consent**

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

I give my consent and wish to continue to the survey.

Next

Clear form

## Survey Questions

Please answer the following questions.

**How many years have you been an elementary general music teacher?**

- 1-5 years
- 6-10 years
- 11-15 years
- 16-20 years
- 21-25 years
- 26-30 years
- 31-35 years
- 36 + years
- Retired

**If you chose retired above, what year did you begin your career and what year did you retire?**

**What best describes your initial music education training?**

- Bachelor's Degree (4 years)
- Bachelor's Degree (5 years)
- Master's Degree
- Doctoral Degree

**What grade levels do you teach? Check all that apply.**

- Pre K
- Kindergarten
- 1<sup>st</sup> Grade
- 2<sup>nd</sup> Grade
- 3<sup>rd</sup> Grade
- 4<sup>th</sup> Grade
- 5<sup>th</sup> Grade



**In your day-to-day teaching do you work with students within the Other Health Impairments subculture?**

**OHI conditions may include asthma, attention deficit disorder (ADD) or attention deficit hyperactivity disorder (ADHD), diabetes, epilepsy, a heart condition, hemophilia, lead poisoning, leukemia, nephritis, rheumatic fever, sickle cell anemia, and Tourette syndrome.**

- Yes
- No

**Are the students with Other Health Impairments easy to identify and do they create a distinctive subculture in your classroom? Explain**

**Do students with Other Health Impairments mainstream with their classes or do they attend music in a small group setting?**

- Mainstream
- Small Group
- Other

**If you answered "other" to the previous question, please explain.**

**During your initial music education preparation, did you receive training on how to include and accommodate diverse student subcultures including students with exceptional needs (Other Health Impairments).**

- Yes
- No

**If you answered "yes" to the previous question, please describe your experience. (example: portion of a specific class, an individual class, a series of classes, field experience, etc.)**

**If you answered "no," do you feel that specialized training would have been helpful? Please explain.**

**When you first started teaching do you feel that you had the tools necessary to meet the needs of the diverse groups of students with Other Health Impairments? Please explain.**

**(Teachers with 5 years of experience or longer.) Do you feel more comfortable including students with Other Health Impairments in your day-to-day instruction now?**

- Yes
- No

**If you answered "yes," describe what helped you increase your comfort level.**

**What changes would you recommend to music education preparation programs to help accommodate students with Other Health Impairments?**

**What professional development opportunities would you recommend to help practicing teachers address the need of students with Other Health Impairments?**

# Appendix I

## Certification



**CITI**  
PROGRAM

This is to certify that:

Completion Date 29-Jul-2021  
 Expiration Date 28-Jul-2024  
 Record ID 43724282

**Joshua Learn**

Not valid for renewal of certification through CME.

Has completed the following CITI Program course:

- Social & Behavioral Research - Basic/Refresher**  
(Curriculum Group)
- Social & Behavioral Researchers**  
(Course Learner Group)
- 1 - Basic Course**  
(Stage)

Under requirements set by:

**Liberty University**



## Appendix J

### Resources and Materials

#### Books

Hammel, Alice and Ryan M. Hourigan. *Teaching Music to Students with Special Needs: A Label-Free Approach*, edited by Hourigan, Ryan M. Second ed. New York, NY: Oxford University Press, 2017.

Hammel, Alice M. *Teaching Music to Students with Special Needs: A Practical Resource*. Oxford: Oxford University Press, Incorporated, 2017.

Hammel, Alice, Roberta Y. Hickox, and Ryan M. Hourigan. *Winding it Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, edited by Hammel, Alice M., Roberta Y. Hickox, Ryan M. Hourigan, Roberta Y. Hickox and Ryan M. Hourigan. New York, NY: Oxford University Press, 2016.

Ott, Pamela. *Music for Special Kids : Musical Activities, Songs, Instruments and Resources*. London: Jessica Kingsley Publishers, 2011.

Sobol, Elise S. *An Attitude and Approach for Teaching Music to Special Learners*. Second ed. Lanham, Md: Rowman & Littlefield Education, 2008.

#### Websites

National Association of Special Education Teachers  
<https://www.naset.org/professional-resources/exceptional-students-and-disability-information/other-health-impairments/comprehensive-overview-of-other-health-impairments>

Center for Parent Information and Resources  
<https://www.parentcenterhub.org/ohi/>

IDEA  
<https://sites.ed.gov/idea/>

MusicEdMagic  
<https://www.musicedmagic.com/tales-from-the-podium/11804-music-technology-for-special-needs-students>

American Music Therapy Association  
<https://www.musictherapy.org/>

NAfME

<https://nafme.org/>

### **Other Publications**

Adaptive Music Teaching Strategies for Unique Learners

<https://musictherapy.westmusic.com/wp-content/uploads/2022/02/Adaptive-Music-Teaching-Strategies-for-Unique-Learners-Blog-Series-2.pdf>

An Adaptation Tool Kit for Teaching Music

<https://files.eric.ed.gov/fulltext/EJ879595.pdf>

CUED IN

<https://blogs.jwpepper.com/how-to-help-students-with-special-needs-in-music-class/>

Educational Benefits of Music in an Inclusive Classroom

<https://files.eric.ed.gov/fulltext/ED490348.pdf>

Fact Sheet- Music Therapy in Special Education

[https://www.musictherapy.org/assets/1/7/FactSheet\\_Music\\_Therapy\\_in\\_Special\\_Education\\_2021.pdf](https://www.musictherapy.org/assets/1/7/FactSheet_Music_Therapy_in_Special_Education_2021.pdf)

*Spotlight on Making Music with Special Learners*. Reston, VA: MENC, the National Association for Music Education, 2004.

### **Professional Development Module**

Special Needs Students in the General Music Classroom: Professional Development Module

<http://specialneedsgeneralmusic.weebly.com/>

### **YouTube**

Bow Tie Music

<https://www.youtube.com/@BowTieMusic/search?query=special%20needs>

Daniel's Music Foundation

<https://www.youtube.com/@DanielsMusicFoundation/featured>

Ryan Judd (Music Therapist)

<https://www.youtube.com/@RyanJuddMusic/search?query=Special%20Needs>