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METHODOLOGIES AND ADAPTATIONS: A SURVEY OF SELECTED TEACHERS  
AND THOSE WHO SPECIALIZE IN SELF-CONTAINED MUSIC CLASSROOMS

A Thesis Submitted to the Graduate School  
in Partial Fulfillment of the Requirements  
for the Degree of  
Master of Music

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Pittsburg State University

Pittsburg, Kansas

May 2024

METHODOLOGIES AND ADAPTATIONS: A SURVEY OF SELECTED TEACHERS  
AND THOSE WHO SPECIALIZE IN SELF-CONTAINED MUSIC CLASSROOMS

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# METHODOLOGIES AND ADAPTATIONS: A SURVEY OF SELECTED TEACHERS AND THOSE WHO SPECIALIZE IN SELF-CONTAINED MUSIC CLASSROOMS

An Abstract of the Thesis by  
Lori S. Scantlin

The purpose of this study was to explore the methodologies and adaptations utilized in both self-contained and inclusive music classes for students with special needs in Southwest Missouri. Additionally, the study investigated the availability of and resources for self-contained music education classes. To address these topics, selected teachers were invited to respond through questionnaires and semi-structured interviews. Music teachers from across southwest Missouri, accessed via the Southwest Missouri Music Educators Association website listing of schools and staff, were emailed, and asked to participate in the survey using the provided link to the Google form questionnaire. 37 people responded to the survey.

The survey respondents indicated that while they enjoyed teaching students with special needs, they felt anxious about classes with student who had challenging needs. Additionally, the study revealed a lack of pre-service and in-service training for music educators. While many of the respondents indicated their confidence in their effectiveness in modifying and adapting lessons, many did not utilize physical instrument adaptors or other devices. Most of the teachers indicated paraeducators playing a vital role of support for their students with special needs. Six of the respondents teach self-contained music classrooms, indicating that inclusive music classrooms are more common than self-contained.

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## **Chapter I**

### **Introduction**

Music teachers, like all educators, have the privilege of serving a diverse group of learners every day. Like most music teachers, I have taught students of varying levels in all my classes, from PreK all the way through seniors in high school. The last several years, though, I have had the unique privilege of developing a program of special music classes just for students within my district. We call these classes adaptive music. These experiences sparked my interest in studying how other educators are accommodating their students with special needs and who else might be providing the same type of classes that I am. This research was birthed from that curiosity.

#### **Statement of Purpose**

The purpose of this study was to explore the experiences, training, methodologies, perceptions, and adaptations used by music teachers in Southwest Missouri in both self-contained and inclusive music classes for students with special needs. For the purposes of this study, a student with special needs has been defined as one who has a mental, emotional, or physical disability that qualifies them for special education services at school. Additionally, the study investigated the availability of and resources for self-contained music education classes. Self-contained music classes are defined in this study as those that only have students with special needs enrolled.

I set out to not only reveal these experiences, training, methodologies, and adaptations, but also to look further to determine what types of training or which specific methodologies or adaptations were being utilized. My goal was to develop a document that might serve as a help manual to those who need resources for their inclusive and self-contained music classes. Specifically, this study sought to explore the following research questions:

1. What methodologies and adaptations are teachers utilizing to teach music to special education students in Southwest Missouri?
2. How many districts in Southwest Missouri offer self-contained music classes for students with special needs?
3. What types of support are made available through professional development training for music teachers who have students with special needs?

## **Rationale**

Music teachers in the twenty-first century are expected to teach their content adeptly to all students in their school. Because of inclusion, music educators educate students who will demonstrate a wide range of intellectual, emotional, social, and physical abilities. Research, both qualitative and quantitative, has been conducted in this field and reveals methods and adaptations are being successfully utilized, some in the areas of specific diagnoses, some in music classrooms where special education students are taught alongside their typically developing peers (inclusive), and some in self-contained special music education classes (classes which only include students with special needs). The importance of utilizing peer mentors and paraprofessionals has been examined.

Perceptions and training in both preservice and in-service music education can impact a teacher's ability to fulfill district expectations and meet the needs of individual students. Awareness of the perceptions could open the door for changing the way educators approach teaching music to students with special needs. Making these methods and adaptations accessible to all music educators could not only change perceptions but might help all students enjoy and experience music education significantly in their lives.

By surveying music teachers on their perceptions, practices, and training levels of teaching music to students with special needs, the hope was to discover new methods and accommodations. Additionally, resources for music educators might be discovered and shared to increase effectiveness of teaching music to students with special needs.

### **Procedure**

Southwest Missouri music educators were sent an email, describing the nature and purpose of the study, and inviting them to participate in the research study by completing a survey created via Google Forms. Their responses were completely anonymous. Additionally, educators who indicated they taught a self-contained music class were invited to email the researcher if they would be willing to participate in a short, semi-structured interview. None of the participants opted to participate in the interviews.

### **Method**

After obtaining permission from the Internal Review Board to conduct my research, the email addresses of music teachers in Southwest Missouri were collected from the Southwest Missouri Music Educators website and an email was sent out explaining the purpose of my study and inviting them to participate. I created the 46-question survey in response to my research questions, my personal experiences in

teaching music to students with special needs, and the information I gathered in the literature review. I allowed the survey to remain live for two weeks and then stopped accepting responses. 37 respondents participated in the survey. The possible responses included dichotomous (yes/no) questions, multiple choice, open-ended, and Likert-scale responses of agreement.

For open-ended questions, I gathered data, creating Google sheets to collect the information. For multiple choice, dichotomous, and Likert-type responses, I used Google graphs and charts that were automatically generated by the software. I also created my own tables using the graphs and charts generated by Google. No questions or responses required any personal or identifying information from the respondents, keeping their responses completely anonymous.

### **Limitations**

There are possible limitations in this study. Because participants voluntarily answered questions about their experiences, self-reported data was the only data collected. This can be limited because it often cannot be independently verified, and memory can affect the accuracy of responses. Additionally, the six respondents who indicated they teach a self-contained music class, do not accurately represent the total number of self-contained music programs in Southwest Missouri. Every educator in the region would have to respond to get an accurate account. As this study was only aimed at the group of music educators in Southwest Missouri, it did not have the aim of generalization to all music educators.

## **Chapter II**

### **Review of Literature**

Society focuses on the medical model of disability, which converges on the impairments and inabilities of those with special needs. In one study, even parents of special needs students tended to underestimate their children's musical abilities (Draper & Bartolome, 2021). This view of disability can infiltrate education as well.

#### **Perceptions of Music Teachers on Teaching Students with Special Needs**

In research using interviews with music teachers, the teachers admitted to having lowered expectations for students with disabilities (Scott et al., 2007). In a study of music teachers' perceptions regarding the inclusion of students with severe disabilities in music classrooms, Darrow (1999) found that while music educators expressed positive feelings toward students with disabilities, many still felt these students should be in special schools or programs. Draper and Bartolome (2021) explored perceptions of disability with the undergraduate students who were involved in their three-year ethnography of the Academy of Music and Arts for Special Education (AMASE). In this program, the undergraduate students, who were volunteer teachers of students with disabilities who were enrolled in the AMASE program, were taught to embrace a social model of disability. The social model of disability asserts that society puts up barriers for people with impairments, thereby favoring "normal" bodies and minds. This definition requires a

shift in mindset to create an educational space that does not discriminate (Draper & Bartolome, 2021). Training teachers to view students with disabilities as individuals, learning their special strengths and characteristics, and realizing they do not need to be “saved” from their weaknesses can help improve perceptions and educational outcomes (Draper & Bartolome, 2021; Scott et al., 2007).

Teachers also perceive barriers to successfully teaching music to students with special needs (Darrow, 1999; Gerrity et al., 2013; Grimsby, 2020; Salvador & Pasiali, 2017; Scott et al., 2007). In Darrow’s study (1999), teachers identified thirteen issues that are critical to them to effectively teach music to all populations. Physical accessibility, collaboration, adaptive curricular materials, parental expectations, personal education and experience, grading, performance expectations, lesson planning, placement, socialization, time constraints, varied abilities, and access to information on the individualized education plan (IEP) were all mentioned. Many music educators are unaware of IEPs: whether they exist and how to access them (Salvador & Pasiali, 2017). Some music teachers are uninvolved in the educational planning of special needs students (Gerrity et al., 2013). In one study (Scott et al., 2007), while 87% of elementary music teachers received advanced information on their students with special needs, only about 38% were involved in IEP meetings. The elementary teachers expressed a lack of knowledge of their responsibility in attending IEP meetings. Similarly, in a case study of three elementary music teachers, all three expressed a lack of knowledge about IEPs, student goals, and the nature of their students’ strengths and weaknesses. The teachers indicated a gap in communication between the music teachers and the special education staff which resulted in frustration (Grimsby, 2020). In Darrow’s perceptions study (1999), teachers

expressed the need for time with special education teachers to gain more knowledge of effective strategies for individual students and to determine educational goals. They also emphasized the need for extra time to create lesson adaptations and to attend IEP meetings (Darrow, 1999).

Music teachers commonly feel a lack of preparation and training to teach students with special needs (Grimsby, 2020). At the outset of Hourigan's (2009) study of pre-service music teachers, many expressed anxiety about how to aid and interact with special needs students. In a study (Gerrity et al., 2013) of children with special needs who were involved in 10 weeks of instruction in music, theater, and dance, the music educators expressed a need for improved preparation, training, and collaboration for special music education. In an Arizona study, cited by Jones (2005), teachers had little or no preparation or professional development in working with students with disabilities. While these teachers reported a positive attitude toward integrating students with milder disabilities, they felt negatively toward including students with more severe disabilities (Jones, 2015). In the Grimsby (2020) study involving one novice teacher, one experienced teacher, and one veteran teacher, all felt unprepared to teach music to their students with disabilities.

Perceptions of inclusion in music education are varied. In a survey by VanWeelden and Whipple (2014), music educators reported that only 34% of their special needs students were displaying equal music achievement to their typically developing peers. This indicates a perception of missing the mark, musically speaking, in inclusive education (Clipper & Lee, 2021). Music teachers in Hong Kong echoed this, expressing low expectations for musical achievement in students with special needs



(Wong & Chik, 2015). These educators felt incapable of modifying expected outcomes or applying multiple approaches to individualized instruction due to their large class sizes and curriculum pressures (Wong & Chik, 2015). While negative perceptions prevail in the previous studies, several teachers expressed personal growth as a teacher due to inclusion and their mindset to reach every student at every level (Darrow, 1999). Teachers reported inclusion to have positive social effects (Darrow, 1999) and positive results on students both with and without disabilities (Scott et al., 2007). In interviews with teachers about inclusion, while teachers commented on their surprise at the capabilities of some of their students with special needs and responded positively to the peer interactions, they also expressed negativity that the students with special needs participation might be detrimental to the ensemble's performance (Scott et al., 2007).

Perceptions of teaching music to students with special needs might seem grim based on the findings so far. However, several studies have indicated that pre-service and in-service teachers who receive training and field experience in teaching students with disabilities feel more prepared and inclined to teach music to students with special needs (Darrow, 1999; Hourigan, 2009; VanWeelden & Whipple, 2007). In Hourigan's (2009) case study, four pre-service music teachers were grouped with an experienced cooperating teacher, a music teacher educator, and the researcher. The teachers had two eight-week field experiences where they first received training and then observed the cooperating teacher. They also participated in team teaching with the other pre-service music teachers and prepared their lessons. When they were not teaching the students, they served as aids in the classroom to the children. These music teachers reported a greater understanding of how children with special needs learn music and their

confidence in teaching them in the future increased (Hourigan, 2009). In a similar case study (VanWeelden & Whipple, 2007), preservice music teachers were involved in teaching music in a self-contained special education classroom. The teachers were trained and guided, teaching four lessons over two semesters. Not only did these teachers report stronger perceptions of preparation, but they also felt more willing to work with special needs students both personally and professionally (VanWeelden & Whipple, 2007).

### **Training for Music Teachers in Serving Special Needs Students**

Many undergraduate music education programs in the United States only include one course on students with exceptionalities, and it is typically offered through the school of education, not as a music-focused course (Salvador & Pasiali, 2017). One reason for this could be that many music teacher educators have little or no personal experience teaching music to students with special needs and therefore may neglect the topic in teacher pre-service training (Hammel & Hourigan, 2017). Jones (2015) cited a study by Salvador (2010) that reported only 29.6% of the university music teacher programs surveyed required students to take a course on how to effectively teach music to students with special needs. One study (Clipper & Lee, 2021) revealed that 76% of pre-service music teachers spend fewer than five hours before their student teaching with special needs learners. Darrow (1999) asserted that while most music teachers have some knowledge of the attributes of students with disabilities and how to educate them, most did not have actual teaching experiences with those students in their university preparation. Even when pre-service teachers do their student teaching, they are not always afforded the opportunity to teach students with disabilities (Hourigan, 2009).

Across the globe in Hong Kong, teachers reported having zero training on teaching students with disabilities inclusively in their classrooms (Wong & Chik, 2015).

The lack of training does not stop when pre-service music educators enter the field as licensed teachers. Most music educators lack the pedagogy to encourage participation by students with special needs or to augment their musical ability or agency (Sutela et al., 2020). While more students with moderate and severe disabilities are included in regular general music classrooms, music teachers continue to have little or no professional development or training in teaching them note reading or rhythm or in adapting musical instruments for them (Clipper & Lee, 2021). More than half of students with hearing impairments attend regular music classes and teachers report difficulties in adapting lessons to meet their needs, due to a lack of training and resources (Jones, 2015). While teaching composition is a regular part of the music curriculum, teachers are often ill-prepared to find ways to teach it to students with special needs (Clipper & Lee, 2021). In Grimsby's (2020) case study of three music teachers, all indicated that most of their growth in knowledge of teaching students with disabilities came only with experience.

Research has shown that field experiences and training specific to teaching music to students with disabilities are an effective way to prepare pre-service music teachers for in-service teaching (Hammel & Hourigan, 2017; Hourigan, 2009). In one phenomenological study (Hourigan, 2009), four preservice music educators volunteered to work in and teach classes for eight weeks in self-contained special music education classes. The teachers showed growth, especially through journaling, observations, and discussion. In Hammel and Hourigan's (2017) book, *Teaching Music to Students with*

*Special Needs: A Label-Free Approach*, pre-service and in-service music educators are directed to experience fieldwork in observation, serving as student assistants, discussions, coaching, reflection, and planning. This fieldwork should include both self-contained special music education classes and inclusive music classrooms (Hammel & Hourigan, 2017). In-service music teachers are encouraged to seek out all available resources to comprehend each student's challenges and strengths and to remove any barrier that might hinder learning in their classrooms (Hammel & Hourigan, 2017). Music therapists are an excellent resource for professional development for music educators, especially when reading and interpreting IEPs and implementing appropriate strategies to help reach specific goals (Salvador & Pasiali, 2017). In discussing the implications of her study of three elementary music teachers, Grimsby (2020) indicates that having one music faculty per district with extensive knowledge of teaching music to students with disabilities could be impactful. The teachers in that case study voiced the need for professional development that is music-specific, interactive, and conversational in design to build effective pedagogy that is foundational for employing effective methods and adaptations in special music education (Grimsby, 2020).

### **Strategies, Methodologies, and Adaptations for Successfully Teaching Music to**

#### **Students with Special Needs**

In a study by Scott et al. (2007), teachers recommended that educators should track and document successful strategies for teaching music to students with special needs. Adaptations (or accommodations) or modifications are strategies that can be used to help all students learn. Adaptations are specific learning materials, tools, and resources based on student needs. Modifications are adaptations that alter the desired learning

outcome from the curricular objectives so that students with special needs can find success. While this outcome is not the same expectation as their typically developing peers, it still encourages them to meet their highest level of achievement (Hammel & Hourigan, 2017).

One study (Gerrity et al., 2013) indicated that in addition to effective teaching strategies, special education students need a foundation to maximize their success by having clear expectations, directions, behavior plans, a positive environment, and a non-distracting classroom. To reduce distractions and increase focus, teachers need to be aware of distracting classroom décor and loud noises (Darrow & Adamek, 2018). Hammel and Hourigan (2017) recommended using a class structure that is the same each time, including the same song to begin and end class. This can help students with emotional challenges to have the necessary conditions for self-calming and to anticipate transitions (Hammel & Hourigan, 2017).

In one case study (Smith, 2018), music therapy was explored as a possible resource for music educators as a strategy for teaching students with special needs. The researcher sought to clearly define the roles of music educators and music therapists and how they might collaborate to meet students' needs (Smith, 2018). Salvador and Pasiali's (2017) research indicated that music educators should be included in discussions about students with disabilities and their placement in therapy services, especially if they are responsive to, motivated by, or show achievement in music. Music therapists can help facilitate the acceleration of learning musical skills when they are utilized as a resource to music educators, especially due to their extensive training and experience with students of many exceptionalities (Salvador & Pasiali, 2017).

Specific methods of instruction, such as differentiated instruction (DI), have been successfully employed as a modification for students with special needs (Darrow & Adamek, 2018). DI allows students to learn in the way that is best for them, using formative assessments which result in curricular adjustments (Darrow & Adamek, 2018).

Universal design for learning (UDL) is a method of learning that provides multiple ways of presenting materials to students (Smith, 2018) and allows teachers to meet students at their level (Gerrity et al., 2013). Rather than relying on accommodations or modifications, lessons are designed to ensure the success of all students (Darrow & Adamek, 2018). UDL not only helps plan for the curriculum and instruction of special learners, but it also aids teachers in discovering ways that learners with disabilities can access music education (Draper, 2021). One study (Clipper & Lee, 2021) used UDL to design lessons in music composition for special needs students in a self-contained music classroom. The teachers created scenery to base their musical sounds on, using visual aids for non-verbal students. Visual aids such as manipulatives, video modeling, computer-aided instruction, and graphic organizers are all examples of research-based tools that are effective examples of UDL methods (Draper, 2021). After the scene was created for the composition, instruments were chosen to make the animal and scenery noises. The whiteboard was used as a storyboard with pictures to help students keep track of the flow of the composition, rather than utilizing traditional notation. Removing the barrier of notation is an example of UDL (Clipper & Lee, 2021). Through this composition project, some students who normally do not speak started participating in the activity, creating sounds with their voices. This result could indicate this method as a tool for expression with students who are nonverbal (Clipper & Lee, 2021). The researchers in

this study asserted that this same compositional method could be used in an inclusive music setting, allowing all students to choose their method of notation, rather than modifying expectations or adapting activities solely for students with special needs.

In cases where UDL and DI are not feasible, adaptations and modifications are appropriate. When creating modifications, the key is building on strengths, rather than focusing on weaknesses. Examples of modifications include partial participation, adapting the skill level, allotting more time, and adjusting goals (Darrow & Adamek, 2018). Autism Spectrum Disorder (ASD) is a neurodevelopmental disorder that results in impairments of social communication and interaction (Draper, 2021). In a study by Hogle (2021), a student with ASD successfully learned to use Curwen hand signs in place of reading traditional notation and not only learned his choir part but was able to help others learn theirs. For students who are nonverbal, the Picture Exchange Communication System (PECS) can be used as an accommodation tool for communication (Hammel & Hourigan, 2017).

Several studies have been conducted with students who have disabilities that utilized specific methodologies for teaching music. Edgar Willems was a Belgian music teacher who created an approach to music education that connects music, humans, and the environment (Smolej & Peklaj, 2019). While the entire approach involves four levels, the study by Smolej and Peklaj (2019) only used level one. Level one of the E. Willems method aims at sparking musical interest and exhibiting different experiences in music. Students do not need to know notation to learn music in this way, which is one reason it was chosen for this study. Auditory perception, rhythmic development, singing songs, and natural body movement are all domains of this approach. The purpose of this case

study was to measure the effect of the E. Willems method of music instruction on both musical abilities and language skills of students identified with intellectual disabilities. Eight students attended 35 music lessons during a school year. The results showed an increase in musical abilities in both pitch comparison and rhythmic pattern repetition. Language skills also improved (Smolej & Peklaj, 2019).

Another successful methodology is the Dalcroze eurhythmics method of teaching music. Jacques Dalcroze presented music pedagogy aimed at integrating music and movement in music education and eventually in a therapeutic setting (Juntunen & Sutela, 2023). Because this methodology allows students to interact with music regardless of knowledge or skill, it is advantageous for those in special education. It promotes educational growth because it helps activate capabilities within diverse learners through responding in creative ways to music. This opens greater equitable access to music education (Sutela et al., 2020). Research in music cognition has shown that movement interactions with music can impact music sagacity and dictate comprehension of music (Juntunen & Sutela, 2023). Sutela et al. (2020) found that synchronized movements, which are utilized in Dalcroze activities, can create improvement in social cooperation and togetherness. Furthermore, students interact with others through their responses to music in improvisational movements (Juntunen & Sutela, 2023). Dalcroze activities include singing with movement, following exercises, quick reaction exercises, body percussion, movement for expression, improvisation, dancing, and relaxation. Chain dances and tennis ball activities were identified as student favorites (Sutela et al., 2020). The integration of the Dalcroze method improved motor abilities, cognitive capabilities,



and the interaction of nonverbal students, as well as increased engagement and joy in the students (Juntunen & Sutela, 2023).

Specific programs and research studies have revealed the positive results of adaptations and modifications in teaching students with special needs. Draper and Bartolome (2021) studied the effects of the Academy of Music and Arts for Special Education (AMASE) out of Northwestern University in Evanston, IL. In the AMASE program, students with disabilities are provided free, weekly private music lessons on either piano, violin, guitar, cello, harp, percussion, or boom whackers. Each student had two volunteers with them for lessons: one as the teacher and one as an assistant. The lessons culminated with a quarterly recital where the growth of musical skills was evident, indicating the value of music education for students with special needs regardless of therapeutic outcomes. Additionally, the researchers examined the culture and impact of the program on students, parents, and volunteers. They discovered that a strong community was built through the AMASE among parents, students, and volunteers. Parents expressed that the program filled a gap created by their children's public school music education. The volunteers in the program felt encouraged to serve people with disabilities in their future careers. One key they identified about this program was the foundational philosophical belief of the volunteers that students with special needs were not deficient but needed social barriers removed that would prevent them from participating in music (Draper & Bartolome, 2021).

Gerrity et al. (2013) conducted a similar study where students studied music for 10 weeks. Each student had a university student as a mentor. The study utilized the UDL as its philosophical premise and found that through repetition, student choice, and

increased response time, students improved their knowledge and performance skills in music. Effective growth was prioritized above achieving specific benchmarks (Gerrity et al., 2013). In a Finnish study, The Resonaari Centre for Music Education was examined to determine the possible benefits that accompany those who study, learn, and perform music. This program is built on the premise that students with special needs can learn the same skills as their typically developing peers. The school utilizes an adaptive music notation system called Figurenotes. Students study and then perform popular music at concerts that consistently sell out. The student musicians gain confidence from their involvement and feel equal to others. The audience members felt inspired to do more in society to help others after attending the concerts. A social cohesion was formed between the performers and the audience, positively affecting social interactions between them. The researchers found the program was rewarding both musically and emotionally to all (Kivijarvi & Poutiainen, 2020).

### **Specific Strategies Used in Inclusive Music Classes**

One study (Salvador & Pasiali, 2017) indicated that a child who has moderate to severe disabilities might best be placed in a self-contained, adaptive music class, where musical skills can be learned and simultaneously enrolled in an inclusive music class with same-age peers to improve socialization. Hammel and Hourigan (2017) indicated that inclusive music classes are common in public schools and require teachers to use specific strategies to ensure the learning of all students. To develop these strategies, collaboration is key. Teachers should approach other educators (both the special educator and classroom teacher) and ask about the student's strengths, special skills, disability characteristics, limitations, IEP objectives that music can address, and any strategies

proven beneficial for the individual (Darrow & Adamek, 2018). UDL is one effective strategy for inclusive music education because the material is presented in many ways, using visuals, manipulatives, and technology. It allows different responses including writing, singing, playing, or composing. Designing lessons for all learners (UDL) invites students to share their interests in the planning such as choosing music from their favorite video games (Darrow & Adamek, 2018). In the composition project of the study by Clipper and Lee (2021), the teacher guided the choices of students by using idea starters. Varied musical notation (non-traditional) was utilized by those who needed it, nonverbal clues were given during performances, and student choice without adult interference was allowed. Research indicates that all students, regardless of cognitive ability, benefit when teachers employ varying approaches to teaching and learning (Darrow & Adamek, 2018).

Some studies, such as Dobbs (2017) and Draper and Bartolome (2021), were specific to inclusive music education and have shown growth using distinct strategies. Dobbs (2017) taught a nonverbal, wheelchair-bound boy in her middle school girls' choir class. This was the only class that fit into the boy's schedule. She found that her success with him was a result of her view of disability, which was not the biomedical or "lacking" perspective, but one where she not only learned from his differences but also valued and cherished them (Dobbs, 2017). In a study (Draper & Bartolome, 2021) of special needs students who were involved in an inclusive community performing group, students exhibited both social and musical benefits. Furthermore, their participation in the group seemed to promote by bonding and acceptance of these populations among the other community members. Instrumental teachers used rote learning, private lessons, and peer partners to help students with learning disabilities in their ensemble classes (Darrow,

1999). Band teachers also used assistive technology, such as wireless headphones, to help students with hearing impairments participate more successfully (Scott et al., 2007). In a study (Draper et al., 2019) of inclusive first-grade classes, the teacher incorporated more intentional interactions between her typically developing students and students with severe disabilities. Partner activities, small group activities, and choice activities were used. Draper et al. (2019) met their goals of creating a learning environment where all students would participate and interact positively. In one case study, a teen boy with ASD became a teacher helper to younger students in an inclusive classroom. He seemed to learn to regulate his social interactions through his participation as an aide (Hogle, 2021). A different study (Darrow, 1999) indicated that teachers who teach inclusive music classrooms adjust their methodology of teaching through modifications, individual instruction, multiple approaches, pacing, class size, and utilizing both peer partners and paraprofessionals.

### **Research on the Role of Paraeducators and Peers in Teaching Music to Students with Special Needs**

One study (Scott et al., 2007) showed that 94% of elementary music teachers interviewed reported receiving support from aides in their classrooms. These aides, typically known as paraeducators or paras, are sometimes seen as more of a hindrance than a help in music class (Darrow, 1999). Scott et al. (2007) responded that paras were not knowledgeable in how to help with music. Grimsby (2020) revealed that teacher participants felt frustration with paras for not participating, talking with other paras, playing on their phones, or not helping as needed. One study (Darrow, 2010) revealed that when a para seems uninvolved, it is often because they are unsure of what to do.

Grimsby (2020) indicated this reveals the importance of paras having clearly defined roles in music classrooms.

Darrow (2010) defined the paraeducator role as one who provides support-cognitive, mental, and physical. Music teachers must communicate their teaching philosophy, rules, and objectives to paras. In this communication, the roles of the para and the teacher must be clearly defined to ensure the best way to meet the students' needs (Darrow, 2010). Paras that are provided for students with special needs as support are an example of an adaptation (Darrow & Adamek, 2018). For optimal success, the teacher must stay in constant communication with the para and have a clear list of expectations for what should and should not be done in music class (Darrow, 2010), including participating alongside the student (Clipper & Lee, 2021). In one study (Draper et al., 2019), paras were asked to remain physically away from students with disabilities to allow more interaction with peers. This type of clear communication could improve peer interactions between all students.

The paraeducator must have a philosophical bend toward ability regarding students with special needs (Draper & Bartolome, 2021) and music educators must recognize that the para often knows more than they do about the student's strengths and weaknesses and can help the teacher better know the strategies that are helping in other subjects (Darrow, 2010). Additionally, Darrow (2010) suggested asking the paraeducator to fill out a student information form indicating the strengths, weaknesses, IEP goals, and proven successful learning strategies. The music teacher should spend time with the para to learn more about the student and how to organize music class in a way that aids consistency in the student's school day (Hammel & Hourigan, 2020).

Darrow and Adamek (2018) asserted that in addition to paras for support, peer mentors are another adaptation that benefits both the students with disabilities and their typically developing peers. Because students with severe disabilities are often only included in music, physical education, and art classes (specials), peer interactions with typically developing students are limited. Scott et al. (2007) indicated positive outcomes in inclusive music classrooms as the students showed a desire to help their differently-abled peers. For the best results, the teacher must provide training and structure to peer mentors and closely monitor them in the classroom (Darrow & Adamek, 2018). Research has revealed that learning in partners and small groups is beneficial and that peer-assisted learning helps benefit both students with disabilities and their peers (Draper et al., 2019). As illuminated by Draper et al. (2019), these benefits are evident both academically and socially, especially for students with more severe disabilities or ASD (Hammel & Hourigan, 2020) who often only interact with a one-on-one paraeducator. Peer-mediated instruction involves students without disabilities providing support to students with special needs, be it academic or social (Draper, 2021). One study (Draper, 2021) showed peer-mediated instruction as an effective method in decreasing disruptive behavior among three elementary students diagnosed with ASD.

### **Specific Diagnoses of Special Needs and Related Research in Music**

Research has been conducted on several specific diagnoses of students with special needs. This review of literature identified studies including autism spectrum disorder (ASD), Down syndrome, attention deficit hyperactivity disorder (ADHD), and dyslexia.

For students with ASD, tactile sensory sensitivity, vestibular challenges, visual problems, auditory sensitivity, sensory-motor planning, and self-stimulating sensory behaviors can all hinder the student's learning (Hammel & Hourigan, 2020). According to Hammel and Hourigan (2020), with tactile sensory sensitivity, a student may not want to be touched or may need specific tactile experiences to feel ready to learn (like a weighted vest). This may also manifest in difficulty grasping mallets. An occupational therapist may be consulted to direct the teacher to instrument adaptations (Hammel & Hourigan, 2020). Theaters that remove traditional etiquette rules and overstimulating elements present a welcoming atmosphere for students with ASD, embracing the social model definition of disability (Draper & Bartolome, 2021). Similarly, music teachers should adjust lighting, seating, and class size for ASD students. They may need lamps, headphones, and other equipment for success (Hammel & Hourigan, 2020).

According to Foley (2017), musical activities can help students with ASD express themselves positively in a nonverbal manner. In a pilot study by Lakes et al. (2019), cited by Juntunen & Sutella (2023), twenty children with ASD were taught music and movement which resulted in reduced compulsive behaviors. Hogle (2021) conducted a case study with a fifteen-year-old with ASD. "Jad" (pseudonym) was involved in a community choir. He had singing ability but demonstrated withdrawal in social situations, had difficulty with conversations, was emotionally explosive, and occasionally aggressive. Peer scaffolding experiences in a choir could create difficulties for students with ASD (Hogel, 2021). Hogle (2021) reported Jad showed heightened leadership in helping his sister sing correct pitches and when his former friend was added to the choir,

he began demonstrating playful and social behavior. He then became a teacher helper to the conductor, finding freedom in the family atmosphere of the choir (Hogle, 2021).

In another case study, “Noah” (pseudonym), a high-functioning student with ASD was involved in a Dalcroze-based music education program (Sutela et al., 2020). Noah was observed in the beginning as lacking eye contact, exhibiting repetitive movements, lacking facial expression, and avoiding interactions with others. He wandered around during the first lesson and rejected attempts by others to engage him in conversation or activity. However, as he became more comfortable with the structure of the class, his classmates, and the activities, he developed social agency (Sutela et al., 2020).

Wilde and Welch (2022) studied two boys with ADHD to determine any change in observable ADHD symptoms or behaviors while engaging in music. Three core behavioral attributes of ADHD are inattention, hyperactivity, and impulsivity (Wilde & Welch, 2022). These students were observed in multiple classroom settings, including a regular music classroom, a small group (for the younger child), one-on-one instrument lessons, and a large performing ensemble at a special education school (for the older child). For both children, ADHD behaviors were noticed before the lessons, during transitions, and after the lessons. For the younger child, there were no observable ADHD behaviors while he was engaged in music-making. His teacher noticed this and adjusted plans to include movement as part of his music-making, as this was the key to controlling his ADHD attributes (Wilde & Welch, 2020). The older child rarely showed any ADHD symptoms during one-on-one lessons. The implications of these results could indicate that proper pedagogy and adaptations by music teachers might help minimize ADHD behaviors and hindrances in music class.



In a study by Flaughnacco et al. (2015), cited in Jutunen and Sutela (2023), Kodaly and Orff's music education approaches were employed to teach students with dyslexia. Body movements, percussion instruments, and rhythm syllables were utilized to hone in on rhythm and temporal processes, as development in rhythm was identified as positively correlating to phonological awareness (Jutunen & Sutela, 2023). The cognitive-musical training (CMT) method was also identified as helpful in helping dyslexic students improve linguistic skills, reading ability, and phonological awareness (Habib et al., 2016, as cited in Jutunen & Sutela, 2023). CMT employs musical exercises that involve visual, auditory, and somatosensory motor systems. Rhythmic production and perceptions are emphasized (Jutunen & Sutela, 2023).

In a systematic review of 19 sources regarding music therapy and music education in the development of students with Down syndrome, Moreno-Garcia et al. (2020) indicated that music had a positive effect on relationships, self-image, self-confidence, peer interactions, verbal communication, and quality of life in persons with Down syndrome. Gerrity et al. (2013) cited a case study by Bell (2008) that used music composition with a student with Down syndrome. The study indicated pacing, enthusiasm, and respect helped the child achieve success. Research indicates that students with Down syndrome respond to music and can potentially be successful in group music-making (Moreno-Garcia, 2020).

### **Conclusion**

The purpose of this review was to identify specific methodologies and adaptations being utilized in self-contained music classrooms. The research revealed that, while successful methods and adaptations exist, many music teachers have negative perceptions

of teaching students with special needs and feel ill-prepared in their pre-service training and professional development to implement successful methods. However, studies concluded that specific field experiences and training could improve perceptions and impact teacher pedagogy. This review revealed that many strategies employed by music teachers in self-contained music classrooms and inclusive music classrooms include accommodations and adaptations that allow all students to learn and grow equally.

Through constant communication with a team of individuals vested in a student's education, teachers can build a foundation for efficacious music education. Studies indicated that properly trained paraeducators and peer mentors are effective ways to successfully adapt pedagogy to students with disabilities. Students with specific diagnoses have been studied, but more research is needed to imply generalization across certain disorders. More research is also needed to reveal more resources and to implement training for teachers who teach music to students with special needs.

## **Chapter III**

### **Method**

The purpose of this study was to explore the experiences, training, methodologies, perceptions, and adaptations used by music teachers in Southwest Missouri in both self-contained and inclusive music classes for students with special needs. Additionally, the study investigated the availability of and resources for self-contained music education classes. To investigate these topics, music teachers were asked to respond to an anonymous survey and were invited to participate in a semi-structured interview.

The survey questions were designed to answer the following research questions:

1. What methodologies and adaptations are teachers utilizing to teach music to special education students in Southwest Missouri?
2. How many districts in Southwest Missouri offer self-contained music classes for students with special needs?
3. What types of support are made available through professional development training for music teachers who have students with special needs?

The original goal of the project was to explore methodologies and adaptations in more detail through semi-structured interviews, but no participants were found for the interview portion of the study.

### **Research Design**

For this cross-sectional, quantitative study, I designed a 46-question survey based on my own experiences of teaching music to students with special needs in inclusive classrooms and my recent experience in self-contained classes.

The survey instrument used for this study was the questionnaire, *Music Teacher Survey: Methods, Adaptations, and Perceptions on Teaching Music to Students with Special Needs* (See Appendix A). The survey included three questions (multiple choice and open-ended) which gathered demographic information (experience and areas taught) on the participants. In the area of inclusive music classrooms, Likert-type statements asked about respondents' levels of agreement (strongly agree, agree, undecided, disagree, and strongly disagree) about perceptions on teaching music to students with special needs (nine questions), and modifications and adaptations utilized (ten questions). Six dichotomous questions were used to determine levels of training received in teaching music to students with special needs. The final section of the survey was for teachers who teach self-contained music classrooms and included one open ended, four multiple choice, and eight dichotomous questions as well as two Likert-type agreement scales. This section was designed to gather information about the size of the class, location, curriculum, methodologies, and resources used in the classroom.

### **Participants**

Federal regulations require that any research involving human subjects be reviewed by the Internal Review Board (IRB). Because my research involved human subjects, I obtained permission through the necessary forms and then proceeded with finding participants. Purposeful sampling was used to select possible participants for this study. Participants of this study were music teachers from southwest Missouri and music

teachers who teach a self-contained music class. Email addresses were collected from the Southwest Missouri Music Educators Association website, <http://www.swmmea.net/schools-and-staff.html> and pasted into an email inviting the educators to participate in the study. Of the 162 email addresses obtained and used for the email invitation, six were returned undeliverable, leaving 156 potential respondents. Identifiable information was not collected on the google form. No names or emails were connected with responses, protecting the anonymity of participants.

The final sample size of 37 survey respondents was as expected. Because none of the participants emailed with interest in participating in an interview, I was unable to carry out this portion of my research.

### **Data Collection**

To reach a larger sample size, it was determined that a questionnaire would be the most efficient tool to collect data. Additionally, an online format was selected as a practical and effective method of distribution. I used Google forms to create the survey, with sections for background information, teaching music in inclusive classrooms, perceptions of teaching music to students with special needs, training in teaching music to students with special needs, modifications and adaptations used in inclusive music classes, and a final section dedicated only to those who teach a self-contained music class. I gave respondents access to the survey for two weeks and then created tables and used Google forms response tools to display the data. Three questions were background information. Seventeen questions were “yes” or “no.” Twenty-one questions were Likert-type scale, with the rest of the questions being multiple choice specific to the subject matter addressed. The total number of questions was 46.

I invited those who teach a self-contained music classroom to participate in a semi-structured interview, but none responded. Therefore, I was unable to collect all of the qualitative data desired for this study.

### **Limitations**

For this study, participants voluntarily answered questions about their experiences teaching students with special needs. Self-reported data such as this is limited because it can rarely be independently verified. Additionally, when self-reporting, individuals are relying on memory. This can limit responses based on selective memory (recalling or not recalling past events), telescoping (misplacing the date of remembered events), attribution (attributing success of events to oneself and unsuccessful events to outside sources), and exaggeration (constituting or exaggerating the outcomes of events as more important than data suggests).

Sample size is another limitation. The sample ( $N= 37$ ) is not an accurate representation to fully answer the research question: How many districts in Southwest Missouri offer self-contained music classes for students with special needs? Drawing a conclusion from this limited sample size could skew generalization. More research is needed to fully address this question.

Using the terminology “special needs” may be another limitation of this study. This term can mean different things to different people. Another limitation is the variable of asking interested subjects to participate in a semi-structured interview. Because this relies on the respondent, I cannot control whether anyone volunteers. Unfortunately, no one responded with interest in participating in an interview.

## Chapter IV

### Findings

Thirty-seven people participated in the survey. All 37 respondents answered all the required questions. Six participants indicated that they teach a self-contained music class and went on to answer questions and rate their agreement to statements about teaching a self-contained music class.

#### Background Information

In the first section of the survey, participants responded to questions about how many years of experience they have in teaching music (multiple choice), what their current teaching assignment is (open-ended), and which areas of music they have ever taught in their career (open-ended). Table 1 displays responses for years of teaching experience.

**Table 1**

*Years of Experience*

Years of Experience	Number of Respondents	Percentage of Total
1-5 years	6	16.2%
6-10 years	6	16.2%
11-15 years	10	27%

<b>Years of Experience</b>	<b>Number of Respondents</b>	<b>Percentage of Total</b>
16-20 years	7	18.9%
21+ years	8	21.6%

The number of respondents in each category was nearly consistent with only a slightly higher number of teachers who had 11-15 years of experience.

The next two background questions asked participants to list the areas of music they are currently teaching and any areas they have ever taught (career experience). Table 2 displays their responses.

**Table 2**

*Areas of Music Teaching Experience: Current/Career*

<b>Class Taught</b>	<b>Currently</b>	<b>Career</b>
Pre-K General Music	8 (21.62%)	11 (29.73%)
K-6 General Music	24 (64.86%)	32 (86.48%)
Middle School/Junior High Choir	9 (24.32%)	20 (54.05%)
Middle School/Junior High Band	7 (18.91%)	11 (29.73%)
Middle School/Junior High Orchestra	1 (2.70%)	2 (5.41%)
High School Choir	7 (18.92%)	14 (37.84%)
High School Orchestra	0	3 (8.10%)
High School Band	7 (18.92%)	11 (29.73%)
Adaptive Music	2 (5.41%)	2 (5.41%)



<b>Class Taught</b>	<b>Currently</b>	<b>Career</b>
Worship Band	0	1 (2.70%)
Private Instrument or Voice Lessons	0	4 (10.81%)
Musical Theater	2 (5.41%)	2 (5.41%)
Music Appreciation	5 (13.51%)	7 (18.92%)
Guitar or Ukulele	3 (8.10%)	3 (8.10%)
Elementary Choir	1 (2.70%)	2 (5.41%)
Class Piano	4 (10.81%)	5 (13.51%)
Vocal Techniques	1 (2.70%)	1 (2.70%)
Beginning Band	4 (10.81%)	4 (10.81%)
Middle School/Junior High General Music	3 (8.10%)	11 (29.73%)
Private Piano Lessons	1 (2.70%)	1 (2.70%)
Music Theory	1 (2.70%)	2 (5.41%)

From this question, the data showed that the majority of the respondents currently teach K-6 general music (64.86%). Similarly, the career number of respondents who have taught K-6 general music was 32 or 86.48%, indicating a strong level of experience teaching elementary music. The data also showed a vast amount of experience in teaching

music in many different areas. A complete list of answers to these two questions about areas of music taught can be found in the Appendix B.

### **Inclusion of Students with Special Needs and Training for Teachers**

The main survey contained 17 questions about the inclusion of students with special needs in music class and training for music teachers. These questions required a “yes/no” answer (sometimes with a third option of “I’m not sure” or “mostly”). Table 3 summarizes the respondents answers to these types of questions.

**Table 3**

#### *Yes/No Questions*

Do you teach students with special needs in your regular music classes?	35 (94.6%)	2 (5.4%)	0
Are there students with special needs who do not attend your inclusive music classes? (Possibly due to the nature of their disability, disruptive behaviors, etc.)	26 (70.3%)	9 (24.3%)	2 “I’m not sure” (5.4%)
I received pre-service training in teaching students with special needs.	21 (56.8%)	16 (43.2%)	n/a
I received pre-service training in teaching <i>music</i> to students with special needs.	7 (18.9%)	30 (81.1%)	n/a
I have received in-service training in teaching students with special needs.	16 (43.2%)	21 (56.8%)	n/a
I have received in-service training in teaching <i>music</i> to students with special needs.	5 (13.5%)	32 (86.5%)	n/a
I have completed continuing education and/or graduate courses on teaching students with special needs.	8 (21.6%)	29 (78.4%)	n/a
I have completed continuing education and/or graduate courses on teaching <i>music</i> to students with special needs.	3 (8.1%)	34 (91.9%)	n/a

Question	Yes	No	Other
Do you teach a self-contained music class?	5 (13.9%)	31 (86.1%)	n/a

Results from these questions indicate that almost all the respondents teach students with special needs in their inclusive classes (94.6%). The teachers also indicated that they do not see all the students who have special needs, indicating some students are not receiving a music education. While most participants received some pre-service and in-service training on teaching students with special needs, they did not receive music specific teacher training. Similarly, only 21.6% of teachers had received continuing education or taken graduate courses on teaching students with special needs. An even smaller percentage (8.1%) had received continuing education or graduate courses with music-specific training for these students. While five respondents indicated they taught a self-contained music class, the Google forms system directed six to the final set of questions. This indicates a glitch somewhere in the form as there are consistently six responses to all the questions about self-contained classrooms, indicating six respondents teach these types of music classes. The majority of teachers who responded (86.1%) do not teach a special music class just for students in self-contained special education.

### **Perceptions of Teaching Students with Special Needs and Modifications and Adaptations in Inclusive Classrooms**

The main survey contained 19 statements regarding their perceptions of teaching students with special needs and the modifications and adaptations they were utilizing. These statements required participants to respond according to their level of agreement:

Strongly Agree (SA), Agree (A), Undecided (U), Disagree (D), and Strongly Disagree (SD).

**Table 4**

*Likert-type Responses*

<b>Statement</b>	<b>SA</b>	<b>A</b>	<b>U</b>	<b>D</b>	<b>SD</b>
Generally speaking, students with special needs demonstrate a lack of musical abilities.	0	0	6 (16.2%)	18 (48.6%)	13 (35.1%)
I hold lower expectations for my students with special needs.	0	13 (35.1%)	10 (27%)	10 (27%)	4 (10.8%)
Students with special needs cannot learn my curriculum.	0	2 (5.4%)	5 (13.5%)	18 (48.6%)	12 (32.4%)
I enjoy teaching students with special needs.	14 (37.8%)	16 (43.2%)	7 (18.9%)	0	0
Society marginalizes individuals with impairments, thereby privileging those with typical bodies and minds.	9 (24.3%)	22 (59.5%)	2 (5.4%)	4 (10.8%)	0
Students with special needs should not always be expected to follow the same curriculum as their peers in regular education.	2 (5.4%)	27 (73%)	5 (13.5%)	3 (8.1%)	0
The lack of collaboration between special educators and music teachers makes it difficult to effectively teach music to students with special needs.	6 (16.2%)	20 (54.1%)	7 (18.9%)	3 (8.1%)	1 (2.7%)
I feel anxious about my classes with students who have challenging special needs.	2 (5.4%)	8 (21.6%)	6 (16.2%)	17 (45.9%)	4 (10.8%)
I have sufficient resources available to help me teach students with special needs.	2 (5.4%)	10 (27%)	7 (18.9%)	14 (37.8%)	4 (10.8%)

<b>Statement</b>	<b>SA</b>	<b>A</b>	<b>U</b>	<b>D</b>	<b>SD</b>
I am confident in my ability to adapt and modify music lessons to accommodate students of varying skill levels.	5 (13.5%)	19 (51.4%)	8 (21.6%)	5 (13.5%)	0
I am actively engaged in the development of Individual Educational Plans (IEPs) for my students who require them.	2 (5.4%)	8 (21.6%)	3 (8.1%)	14 (37.8%)	10 (27%)
I provide input on the music education goals outlined in IEPs for my students with special needs.	2 (5.4%)	8 (21.6%)	5 (13.5%)	13 (35.1%)	9 (24.3%)
I design my music class lessons to be inclusive, ensuring they can accommodate students with special needs.	5 (13.5%)	16 (43.2%)	11 (29.7%)	5 (13.5%)	0
I design inclusive music class lessons primarily for my regular education students while providing modifications or adaptations to accommodate students with special needs.	2 (5.4%)	31 (83.8)	2 (5.4%)	1 (2.7%)	1 (2.7%)
In my inclusive music classes, students with more severe disabilities are consistently accompanied by a paraeducator.	9 (24.3%)	19 (51.4%)	1 (2.7%)	6 (16.2%)	2 (5.4%)
Paraeducators play a significant role in supporting students in my inclusive music classes.	14 (37.8%)	14 (37.8%)	4 (10.8%)	3 (8.1%)	2 (5.4%)
I frequently incorporate peer helpers to assist in accommodating students with special needs in my classes.	4 (10.8%)	20 (54.1%)	8 (21.6%)	4 (10.8%)	1 (2.7%)
I frequently use modified instruments like ukulele chord changers, adaptive mallet cuffs, or other apparatuses to boost success for students with special needs in music.	0	9 (24.3%)	8 (21.6%)	14 (37.8%)	6 (16.2%)

Statement	SA	A	U	D	SD
I frequently read books aimed at assisting me in modifying lessons for students with special needs.	0	5 (13.5%)	2 (5.4%)	22 (59.5%)	8 (21.6%)

The respondents did not agree that special needs students lacked musical abilities. However, when it came to expectations, 35.1% agreed that they held lower expectations for those students. Over 80% believed that students with special needs are capable of learning their curriculum. Additionally, just over 78% agreed that their students with special needs should not be expected to follow the same curricular goals as their regular education peers. Exactly 81% of participants agreed that they enjoy teaching students with special needs. Almost 84% believed that society does marginalize those with impairments, thereby privileging those with typical bodies and minds. About 70% of respondents agreed that there is a lack of collaboration between music teachers and special education teachers which affects success in the music classroom. A small majority (56%) of teachers did not report feeling anxious about teaching their students who have challenging special needs.

Almost half of the participants did not feel that they had adequate resources to teach music to students with special needs. About 54% agreed they were confident in their ability to adapt and modify music lessons to accommodate students of varying skill levels. Most of the respondents were not involved in developing IEPs or providing input on musical goals for those IEPs.

While almost 57% reported that they design inclusive lessons that accommodate all their students, almost 90% indicated they primarily design their lessons for their regular education students but provide accommodations for students with special needs.

One accommodation could be the assistance of a paraeducator. The respondents agreed that their students with severe disabilities are consistently accompanied by a paraeducator and that the para is vital in their supportive role of the students in their music classrooms. About 55% agreed that they use the accommodation of a peer helper for their students with special needs, while 54% indicated they did not frequently use modified instruments or adaptors to boost success in music class. Over 81% of those who teach inclusive music classes did not read materials aimed at helping them with accommodations or modifications for their students.

### **Self-Contained Music Classes: Specialized Final Survey Section**

Six respondents were directed to the final portion of the survey which contained 14 questions about teaching self-contained music classes: one open-ended, four with multiple choices, eight dichotomous, and two Likert-type response agreement statements.

### **Self-Contained Music Classes: Background Information**

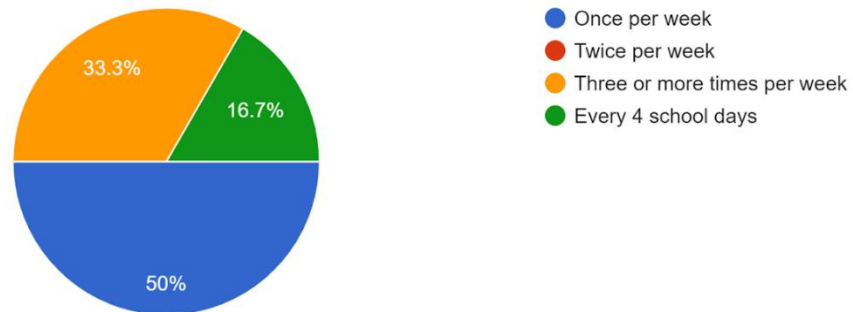
Five of the questions for those who teach self-contained music classes were background information questions. Collectively, the six respondents reported teaching self-contained classes at all grade levels, Pre-K-12. The remaining answers are displayed in the figures below using pie charts for multiple choice questions.

### **Figure 1**

*Frequency of Classes*

How frequently does this class meet each week?

6 responses



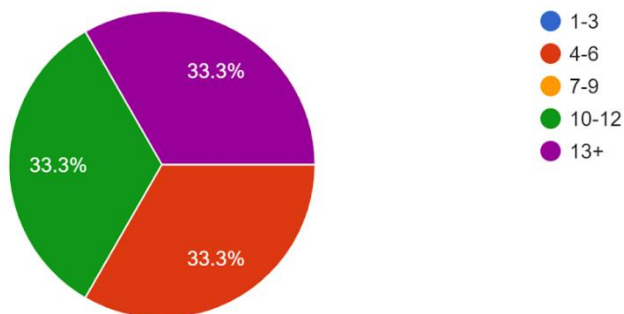
Of the respondents, 50% (N=3) indicated that they teach these classes once a week. Two (33.3%) indicated they teach their self-contained classes three or more times per week, while one participant (16.6%) reported they teach theirs once every four days.

**Figure 2**

### *Class Size*

Approximately how many students are in your class(es)?

6 responses



Two respondents (33.3%) indicated their class size as 4-6 students. Two other participants (33.3%) indicated they teach 10-12 students per class. The last two respondents (33.3%) reported a class size of 13 or more students.

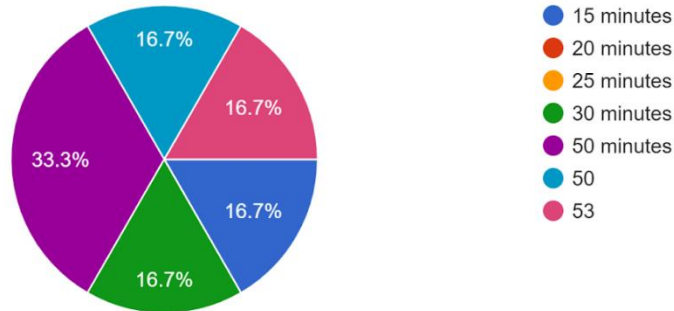
**Figure 3**



### *Class Duration*

What is the duration of your class?

6 responses



Half of the respondents indicated their class duration was 50 minutes. Of the other respondents, one (16.7%) reported 53-minute class periods, one (16.7%) indicated 30-minute class periods, and one (16.7%) indicated a 15-minute duration for their self-contained music class.

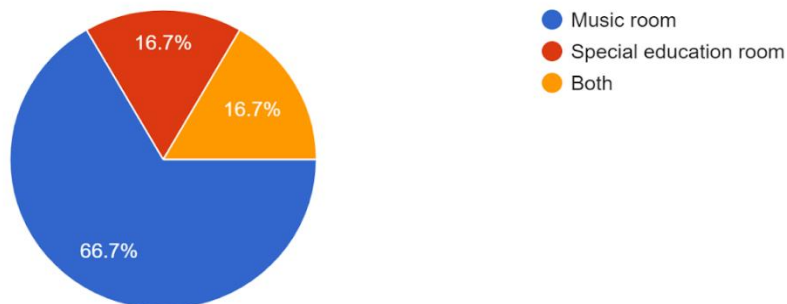
For frequency, class size, and duration, there seems to be no standard among the respondents as it possibly depends upon the availability of the music teacher and the students' schedules.

### **Figure 4**

#### *Location of the Class*

Where do you teach this class?

6 responses



Of the respondents, four (66.7%) indicated that they teach their self-contained music class in the music room. One (16.7%) reported teaching the class in the special education classroom while the last respondent (16.7%) indicated they taught theirs in both locations. Here the data indicates that most get to teach their class in their own music room.

### **Self-contained Music Classes: Practices**

After the background questions, the survey continued with eight dichotomous questions and two Likert-type scale agreement statements for music teachers who teach self-contained music classes and their practices. Tables 5 and 6 summarize the responses.

#### *Self-contained Dichotomous Questions*

**Table 5**

<b>Question</b>	<b>Yes</b>	<b>No</b>	<b>Other</b>
Do you use social-emotional learning components in your self-contained music class?	4 (66.7%)	2 (33.3%)	n/a
Do you use a set routine with your self-contained music class (i.e., check-in, hello song, content, goodbye song, etc.)?	3 (50%)	2 (33.3%)	1 “Mostly” (16.7%)
Do paraeducators attend your self-contained music class?	5 (83.3%)	1 (16.7%)	n/a
Do you teach non-verbal students in your self-contained music class?	6 (100%)	0	n/a
Do you teach medically fragile children in your self-contained music class?	6 (100%)	0	n/a
Is your self-contained music class a part of your special needs students' IEPs?	3 (50%)	3 (50%)	n/a

Question	Yes	No	Other
Have you designed or are you utilizing a music curriculum for your self-contained music class?	5 (83.3%)	1 (16.7%)	n/a
Do you utilize manipulatives in your self-contained music class?	3 (50%)	3 (50%)	n/a

Most of the respondents (five) are utilizing or designing a curriculum for their self-contained music classes. About half of the participants reported using manipulatives and the same number indicated their class is a part of their students' IEPs. Four of the respondents use a social-emotional learning component in their self-contained class and about half have a set routine that they utilize. Almost all (83.3%) of the teachers reported having paraeducators in their self-contained music class. All of the respondents indicated they have non-verbal and medically fragile children in these classes.

**Table 6**

*Likert-type Agreement: Self-contained*

Statement	SA	A	U	D	SD
I feel highly effective in teaching my music curriculum in my self-contained music classes.	1 (16.7%)	2 (33.3%)	2 (33.3%)	1 (16.7%)	0
Paraeducators play a vital role in my self-contained music class.	3 (50%)	2 (33.3%)	1 (16.7%)	0	0

Almost 50% of those who teach self-contained music classes agreed that they feel highly effective in teaching their music curriculum to students with special needs. The majority (over 83%) indicated their agreement that paraeducators are vital in their self-contained music class.

## **Chapter V**

### **Discussion**

The purpose of this study was to explore the experiences, training, methodologies, perceptions, and adaptations used by music teachers in Southwest Missouri in both self-contained and inclusive music classes for students with special needs. Additionally, the study investigated the availability of and resources for self-contained music education classes.

#### **Process**

A survey was created using Google Forms and then a link was emailed to 156 potential respondents who teach music in Southwest Missouri. For those who chose to participate and teach a self-contained music class, I requested a voluntary semi-structured interview by asking respondents to email me directly about their interest. I did not receive any emails of interest and therefore was unable to carry out this portion of the research. After leaving the survey open for two weeks, I closed the survey and began to analyze the data.

#### **Summary of Results and Discussion**

This study sought to answer my research questions developed from my own experiences as an inclusive and self-contained music educator. I desired to investigate the perceptions music teachers in Southwest Missouri had toward teaching students with

special needs, their training and professional development (both pre-service and in-service), the methodologies and adaptations they were using, and the availability of self-contained music classrooms. I found their answers to my survey questions thought-provoking and worthy of further study. Some of the results were surprising based on the literature review I completed, but many of the results agree with previous research.

An analysis of the results of the three background questions indicated a fairly equal distribution of years of teaching experience in the categories of 1-5 years, 6-10 years, 11-15 years, 16-20 years, and 21+ years. This result helps validate the training questions later in the survey. Had many of the respondents been new teachers or most been highly experienced, the training results could have been skewed towards indicating generalization. The two questions about current teaching assignments and career teaching assignments revealed that the majority of respondents have the most experience in teaching elementary music, kindergarten through 6th grade. This could be a positive result as elementary music teachers typically see all the student population, while elective teachers only have students who chose to take their class. This could mean that a much higher percentage of elective teachers (band, choir, orchestra) would not have experience with teaching music to students with special needs, particularly the more challenging needs.

Only two respondents indicated they did not teach students with disabilities in their inclusive music classes. This could be because they teach elective classes that simply were not chosen by students with special needs, or it could be due to the existence of a special self-contained class for students with special needs. One negative conclusion could be that students with special needs are not offered a music education in that

particular school. Most participants indicated that some students with special needs do not attend their inclusive music classes, possibly due to the nature of their disability or disruptive behaviors. Because of this indication, some teachers may not have the experience necessary to adequately answer the questions about modifications and adaptations that are asked later in the survey.

Perceptions on teaching students with special needs were overall positive: 81% of participants indicated they enjoyed teaching students with special needs. However, 27% reported feeling anxious about their classes with students who have challenging special needs. The majority indicated they do not have a perception that students with special needs lack musical ability. This could indicate they see special needs students in a positive light and believe and hold expectations for their success in the music classroom. This perspective was further supported by the respondents' level of disagreement with the statement, "Students with special needs cannot learn my curriculum." These music teachers seem to hold strong beliefs that all children can learn music. However, 35.1% of the teachers agreed that they hold lower expectations for their students with special needs. This could indicate that while they believe students with special needs have musical abilities and can learn their curriculum, they do not hold them to the same standard as their typically developing peers.

The fact that 29 of the participants felt that special needs students should not always be expected to follow the same curriculum as their regular education peers might suggest that many of these music teachers modify their curricular expectations for their special needs students. Just over 61% indicated that the lack of collaboration between special educators and music educators impacted the effectiveness of teaching music to

students with special needs. This could imply that improved communication would help special needs students achieve more success in music. Only 12 of the respondents agreed they had adequate resources available to help their students with special needs. Making resources available could improve the quality of education for these students.

Almost 57% of participants indicated they had received pre-service training in teaching students with special needs, but only 19% indicated receiving pre-service training in teaching *music* to students with special needs. For in-service training, most (almost 57%) said they had not received any training on teaching special needs students. A much larger percentage (almost 87%) reported receiving no in-service training in teaching *music* to students with special needs. While eight (21.6%) of the respondents indicated they had completed a graduate course or continuing education course on teaching students with special needs, only three (8.1%) had taken any music-specific courses on teaching special needs students. These results are startling. This could indicate little to no training was provided in undergraduate education classes for some and most having no training or furthering education once teaching in the field. Considering the number of students who have special needs, this could indicate an area that needs to be addressed in undergraduate programs and professional development to adequately equip educators and properly teach all students.

Almost 65% of respondents indicated they were confident in their ability to adapt and modify music lessons to accommodate students of varying skill levels. For the same statement, 21.6% were undecided while 13.5% disagreed with it. While having a majority feeling confident could indicate positivity, the fact that so many landed in the “undecided” or “disagree” category could indicate a need for support. Over 81%

indicated they have not read any books aimed at assisting them in modifying lessons for students with special needs. For those who were undecided or disagreed in their confidence to adapt and modify lessons, perhaps relevant books could be recommended. Appendix C contains a list of selections that might be helpful.

Individualized Education Plans (IEPs) are documents where music adaptations and modifications can be identified for individual students. Music teachers in this survey indicated little to no involvement in the development of the plans or input on music goals. This could indicate music is not a priority on most student IEPs or that music teachers simply are not afforded the time to participate or have input.

When asked about their level of agreement on this statement, “Society marginalizes individuals with impairments, thereby privileging those with typical bodies and minds,” a large majority of respondents agreed or strongly agreed. This could indicate their agreement that even in education, those with typical development are privileged, and those without are marginalized. This statement was included to try to understand the perception of these teachers regarding students with special needs. When asked about their level of agreement with this statement, “I design my music class lessons to be inclusive, ensuring they can accommodate students with special needs,” almost 57% noted their agreement. This might indicate their lesson design primarily focuses on including the students with special needs. On the next statement however, nearly 90% expressed their agreement that they primarily design their inclusive music classes for regular education students but offer accommodations for special needs students through modifications or adaptations. It would appear that the teachers may not see a strong difference between designing lessons with all students in mind and designing lessons for



typically developing students but providing accommodations for students who cannot perform at that same level. Perhaps this just indicates that the same perception of what frequently occurs in society (marginalization of those with special needs and privileging those who are typically developing) also happens in the classroom, despite our best intentions.

When asked about some specific accommodations, the majority of respondents indicated that paraeducators and peer helpers are one accommodation they utilize regularly in their classrooms. When asked about modified instruments like ukulele chord changers, adaptive mallet cuffs, or other apparatuses to boost success for students with special needs in music, most of the teachers were not using these modifications or adaptations. Paraeducators are a normal expectation in most classes and peers are readily available, which could explain why they are utilized more frequently than adaptors or other hardware/instruments that require budget and knowledge of their existence to acquire.

Six of the respondents indicated they teach a self-contained music class. In responding to the age/grade levels, participants were teaching self-contained music classes at all levels, pre-K through 12th grade. These classes met three or more times per week for two of the respondents, once a week for three of the respondents, and once every four days for one of the respondents. Because of the varied schedules and availability of music teachers and the schedules of students with special needs, this varied result is as expected. A third of the teachers had 4-6 students in their class, a third had 10-12, and a third had 13 or more students. Again, this irregularity of class size is expected because of the individuality of students and the small number of respondents. Three of

the participants indicated their class was 50 minutes long, one indicated 53 minutes, one indicated 30-minute class periods, and the last respondent reported a 15-minute class period. In my experience, class length for self-contained music classes often depends on the schedule of the music teacher and the schedule held by the self-contained special education class. Many teachers reported that they taught their class in the music room, while one taught it in the special education self-contained room, and one taught in both.

The majority of respondents indicated they are utilizing an existing curriculum or have designed their curriculum for their self-contained music class. Had interviews been a possibility for this research, it would have been interesting to find out what these teachers are using and what was showing success in their classrooms. About half of the participants indicated using manipulatives for teaching music. For those who do not, I thought perhaps they do not teach students who are non-verbal, physically unable, or those who need the physical tools to remain engaged, but all indicated they do teach non-verbal students and have medically fragile students. Almost 67% utilize a social-emotional learning component in their classes and about half have a set routine. Over 83% have paraeducators in the classroom with them and almost all indicated they play a vital role in their self-contained music class. Half of the teachers indicated that their self-contained music classroom was part of their students' IEPs. Half of the teachers reported feeling highly effective in successfully teaching their curriculum to their self-contained music classes, while one disagreed. Two teachers were undecided on their agreement with their effectiveness. I chose these questions because, in the semi-structured interviews, I wanted to delve further into what exactly their class looked like, including student and disability types, materials, and structure. I was hoping to compare it to what I

have been doing in my self-contained music classes.

### **Recommendations for Future Study**

This study indicated that most respondents enjoyed teaching students with special needs. However, this seemed somewhat contradictory with the responses that indicated they felt anxious about teaching their classes with challenging special needs. Further study is needed to determine if it is only those particularly challenging students who cause feelings of anxiety. Additionally, it could be important to the body of literature to have research that further investigates questions such as what behaviors are difficult to manage and how to help teachers feel more at ease.

This small study brought awareness to the lack of training, both pre-service and in-service, received by this sample of teachers in Southwest Missouri in teaching students with special needs. However, having a larger sample size would be beneficial to see if this is true across this selected region. Additionally, if teachers in certain types of districts (rural, urban) were surveyed, there could be clarity on whether training might be offered more often in certain areas or from certain institutions.

In the areas of methods, adaptations, and accommodations, further study is needed to determine what methodologies and curricula have been successful in teaching music to all students, both in inclusive and self-contained classrooms. If particular music pedagogical approaches such as Orff, Kodaly, or Dalcroze, are effective, more qualitative studies could be conducted to measure success in students with special needs using these specific methods. Finally, more research is needed to collect resources for teachers that are readily available in every district, counteracting the lack of resources reported by respondents in this study, and thereby improving the music education for students with special needs.

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## APPENDICES



## **Appendix A**

### **Music Teacher Survey: Methods, Adaptations, and Perceptions on Teaching Music to Students with Special Needs**

My name is Lori Scantlin. I'm pursuing a master's degree in Vocal Music Education at Pittsburg State University and invite you to participate in my research project examining the availability of and descriptions concerning self-contained special education music classes in Southwest Missouri.

Additionally, this study explores the methodologies and adaptations utilized in both self-contained music classes and inclusive music classes by music educators in this region, as well as perceptions of music teachers who teach students with special needs. Your valuable input is being requested because you are a music teacher in Southwest Missouri.

#### **Purpose of the research project**

This study is designed to explore the methodologies and adaptations utilized in both self-contained and inclusive music classes for students with special needs in Southwest Missouri.

Additionally, the study will investigate the availability of and resources for self-contained music education classes. To address these topics, selected teachers will be invited to respond through questionnaires and semi-structured interviews.

#### **Procedures**

I invite you to take about 10-12 minutes to answer 46 questions in an online survey. For those who currently teach a self-contained special education music class and wish to participate further, a brief (20 minutes or less), semi-structured interview (face-to-face or remotely) will be arranged.

#### **Risks, benefits, and compensation**

This research presents minimal risks to respondents. Benefits of the study include access to final research results, including resources for teaching music to students with special needs. You will not be compensated for your participation.

#### **Confidentiality**

You will not be asked to disclose your identity to complete this survey. However, there is an option for you to request a summary of the results and to volunteer for additional follow-up participation in further research. If you choose either of these options in

the survey, you will be asked to email the primary investigator. Your contact information will not be linked with your responses and your responses will be kept for analysis purposes only. You are free to withdraw from the survey at any time without penalty.

### **Researcher and Institution**

Lori Scantlin, Pittsburg State University

**Email:** lsscantlin@gus.pittstate.edu

**Phone:** (316) 842-9895

For questions about your rights as a participant in this study, contact the PSU Institutional Review Board office at 620-235-4175 or by email at irb@pittstate.edu

**If you are willing to participate, indicate "yes" below.**

### **Background questions**

1. I have been teaching for:

a. 1-5 years    b. 6-10 years    c. 11-15 years    d. 16-20 years    e. 20+ years

2. Please list all areas of music that you currently teach (general K-6, middle school band/choir, high school band or choir, etc.):

3. Please list all areas of music you have ever taught:

### **Inclusion of students with special needs**

4. Do you teach students with special needs in your regular music classes?

a. Yes            b. No            c. I'm not sure

5. Are there students with special needs who do not attend your inclusive music classes?

(Possibly due to the nature of their disability, disruptive behaviors, etc.)

a. Yes            b. No            c. I'm not sure

### **Perceptions of teaching students with special needs**

Please indicate your response using the following scale:

**Strongly Agree (SA), Agree (A), Undecided (U), Disagree (D), and Strongly Disagree (SD)**

6. Generally speaking, students with special needs demonstrate a lack of musical abilities.
7. I hold lower expectations for my students with special needs.
8. Students with special needs cannot learn my curriculum.
9. I enjoy teaching students with special needs.
10. Society marginalizes individuals with impairments, thereby privileging those with typical bodies and minds.
11. Students with special needs should not always be expected to follow the same curriculum as their peers in regular education.
12. The lack of collaboration between special educators and music teachers makes it difficult to effectively teach music to students with special needs.
13. I feel anxious about my classes with students who have challenging special needs.
14. I have sufficient resources available to help me teach students with special needs.

**Training in teaching music to students with special needs**

*Defined here, pre-service refers to collegiate training before the start of teaching, while in-service refers to training received while actively teaching.*

**Please respond with "yes" or "no" to each question.**

15. I received pre-service training in teaching students with special needs.
16. I received pre-service training in teaching *music* to students with special needs.
17. I have received in-service training in teaching students with special needs.
18. I have received in-service training in teaching *music* to students with special needs.

19. I have completed continuing education and/or graduate courses on teaching students with special needs.

20. I have completed continuing education and/or graduate courses on teaching *music* to students with special needs.

### **Modifications and adaptations in inclusive music classes**

#### **SA     A     U     D     SD**

21. I am confident in my ability to adapt and modify music lessons to accommodate students of varying skill levels.

22. I am actively engaged in the development of Individual Educational Plans (IEPs) for my students who require them.

23. I provide input on the music education goals outlined in IEPs for my students with special needs.

24. I design my music class lessons to be inclusive, ensuring they can accommodate students with special needs.

25. I design inclusive music class lessons primarily for my regular education students while providing modifications or adaptations to accommodate students with special needs.

26. In my inclusive music classes, students with more severe disabilities are consistently accompanied by a paraeducator.

27. Paraeducators play a significant role in supporting students in my inclusive music classes.

28. I frequently incorporate peer helpers to assist in accommodating students with special needs in my classes.

29. I frequently use modified instruments like ukulele chord changers, adaptive mallet cuffs, or other apparatuses to boost success for students with special needs in music.

30. I frequently read books aimed at assisting me in modifying lessons for students with special needs.

### **Self-contained music classrooms**

*Self-contained music classrooms are defined as those where only students with special needs attend.*

31. Do you teach a self-contained music class?

*If the answer was "no," the survey automatically ended. Those who answered "yes" continued with the following:*

32. If you answered "yes" on the previous questions, what grade level(s) do you teach in your self-contained music class?

33. How frequently does this class meet each week?

a. Once a week   b. Twice a week   c. Three or more times a week   d. Other (please specify)

34. Approximately how many students are in your class(es)?

a. 1-3              b. 4-6              c. 7-9              d. 10-12              e. 13+

35. What is the duration of your class?

a. 15 minutes   b. 20 minutes   c. 25 minutes   d. 30 minutes   e. Other (please specify)

36. Where do you teach this class?

a. Music room   b. Special education room   c. Other (please specify)

**Please respond with "yes" or "no" to each question.**

37. Have you designed or are you utilizing a music curriculum for your self-contained music class?

38. Do you utilize manipulatives in your self-contained music class?

39. Do you use a social-emotional learning component in your self-contained music class?

40. Do you use a set routine with your self-contained music class (i.e., check-in, hello song, content, goodbye song, etc.)?

41. Do paraeducators attend your self-contained music class?

42. Do you teach non-verbal students in your self-contained music class?

43. Do you teach medically fragile children in your self-contained music class?

44. Is your self-contained music class a part of your special needs students' IEPs?

**SA     A     U     D     SD**

45. I feel highly effective in teaching my music curriculum in my self-contained music classes.

46. Paraeducators play a vital role in my self-contained music class.

## Appendix B

### Areas Taught: Music Survey

<b>Please list all areas of music that you currently teach (general K-6, middle school band/choir, high school band or choir, etc.).</b>	<b>Please list all areas of music you have ever taught.</b>
Pre-K, K, 6th, adaptive music, 6th choir	PreK-6th General, 7-8 general, 7-8 band and choir, 9-12 band, choir, and orchestra. Adaptive music (K-6)
General 4-5, 6th Choir	Band, K-1 general music, 4-5 general music, 6 choir
Jr High choir, Adaptive Music, Show Choir, Music appreciation	the same as above
5th Grade Music, 6th Grade Musical Theatre	K-4, 5th Grade Music, 6th Grade General Music, 6th Grade Choir, 6th Grade Musical Theatre, 7th Grade Choir, 7-8 Choir, 7-8 Men's Choir, 7-8 Show Choir
band 6-12	orchestra
General PK-6, Beginning 5th grade band, high school marching band	General PK-6, Beginning 5th grade band, high school marching band
Band grades 6-12	Concert Band, Jazz Band, Marching Band, music theory, music appreciation, private instrument lessons
General 1-3	General PreK - 3
K-4 General Music	K-6 General Music
High school choir and guitar	6-8 General Music, music appreciation courses, assist with band (percussion)
general K-6 and jr. high (7/8 choir)	general K-6 and jr. high choir
6-12 Band	6-12 Band
band, elementary	band, elementary
General K-6	General K-6
4/5 General Music, After-school choir	K-12 General Music, 7-12 Choir
General Pk/K, General 4th/5th, Guitar	General Music K-12, Middle School Choir, High School Choir

<b>Please list all areas of music that you currently teach (general K-6, middle school band/choir, high school band or choir, etc.).</b>	<b>Please list all areas of music you have ever taught.</b>
7/8 Choir 9-12 Choir 9-12 Music Appreciation	6th grade general music 7/8 choir 7/8 music appreciation 9-12 choir 9-12 music appreciation
General K-4	General K-4, Pre-K
PK-5th	General
HS Choir, HS Piano, HS Music Appreciation, HS Vocal Techniques	(HS choir, piano, music appreciation, vocal techniques), K-1 General Music, 4th Grade General Music
General K-4, Beginning Band Gr 5, Middle School Band Gr 6,7,8	K-8 General Music, Beginning Band Gr 5, MS Band Gr 6,7,8; MS Choir Gr 6,7,8
middle school 6-8, choir music exploration and piano	middle school 6-8 choir, music exploration and piano
General PreK-6, 7/8 General Music, 5/6 Band, 7/8 Band, HS Band	6th Grade Choir, 7/8 Choir, HS Choir, Worship Band
4th-5th Grade General Music, 6th Grade Beginning Band, 6th Grade Choir, 6th Grade General Music, Private Piano Lessons	4th-5th Grade General Music, 6th Grade Beginning Band, 6th Grade Choir, 6th Grade General Music, Private Piano Lessons, Private Voice Lessons, Middle School Band and Choir (6th-8th Grade) K-3 General Music, Jr High and High School Colorguard
K-4 General Music	K-4 General Music
General K-5, Elementary choir	General K-5, Elementary choir, Middle School choir, High School choir.
Middle School Choir, HS Choir, Show Choir	K-12 General Music, JH Music Appreciation
General TK-5	High school choir, middle school choir, piano class
General music k-3	General music k-5
General Pre-K-5th grade	Pre-k-12 vocal music
Middle school choir, Middle school ukulele, High School Choir, High School Ukulele, High School Piano	Elementary Music (prek-6th grade), MS choir, Elementary Choir, MS Uke, HS Choir, HS Uke, HS Piano, private studio voice, private studio piano, private studio ukulele
5-12 Band, 7/8 General music	5-12 Band, 7/8 General music
Junior High Vocal and General Music	K-12 Band and vocal



<b>Please list all areas of music that you currently teach (general K-6, middle school band/choir, high school band or choir, etc.).</b>	<b>Please list all areas of music you have ever taught.</b>
PreK-3 <sup>rd</sup>	PreK-5th
5th grade music, 6th grade musical theatre	K-5, 6th general music, 7th general music, 6th choir, 7th choir, 7/8 choir, 7/8 boys choir, 6th musical theatre
High School Choral Music, Music Theory, Music Appreciation	Music Appreciation, Basic Music Concepts, Music Theory, Choir, Show Choir
General Music 5-6 Middle School	General K-6, General 5-6 Middle School, Private Piano & Violin

## Appendix C

### Resources: Books

- Hammel, A. (2017). *Teaching music to students with special needs: A practical resource*. Oxford University Press.
- Hammel, A. & Hourigan, R. (2020). *Teaching music to students with autism*. Oxford University Press.
- Hammel, A. & Hourigan, R. (2017). *Teaching music to students with special needs: A label-free approach*. Oxford University Press.
- Ott, P. (2011). *Music for special kids: Musical activities, songs, instruments and resources*. Jessica Kingsley Publishers.
- Surette, K. (2019). *Creative miracles: A practitioner's guide to adaptive music instruction*. Warrior Woman Publishing.