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Inclusive Practices in Texas Music Education: Perspectives from the Field

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Inclusive Practices in Texas Music Education: Perspectives from the Field

Anastasia White

A departmental senior thesis submitted to the Department of Music at Trinity University in partial fulfillment of the requirements for graduation with departmental honors.

4/29/2019

Thesis Advisor

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ABSTRACT

This study reflects the intersection of current conversations regarding modifications and differentiated instruction in music education, special education, and teacher preparation programs. Federal law mandates that schools must include students with disabilities to the maximum extent possible in the academic curriculum, extracurricular activities, and other non-academic activities. However, there exists no systemic framework for how inclusion should be implemented in the music classroom, and opportunities for relevant professional development are limited. Special education teachers are not provided any specific training on how to implement inclusive practices in music classrooms. Music educators, while supportive of inclusion, are not taught specific strategies to effectively include students with disabilities in their classrooms and performance-related activities. This study undertakes the issue of inclusion and training and seeks to understand the perspectives of rural and urban music educators in Texas regarding their preparation and application of inclusive practices. This paper will discuss how music teacher education can be improved, making recommendations for how to implement inclusive practices in the music classroom culled from existing literature and suggestions from surveyed music educators.

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PART I: BACKGROUND

In 1954, the *Brown v. Board of Education* ruling established the principle that all children deserve equal educational opportunity, but this principle was not applied to students with disabilities until the 1970s. With the support and advocacy of family associates (such as the American Association on Mental Deficiency and the Association for Children with Learning Disabilities), the federal government began to pass legislation that supported special education programs and services in the 1950s and 1960s. Most of this legislation applied to a specific age or disability group. While these laws expanded opportunities for students with disabilities, there was no comprehensive law to set clear guidelines for the inclusion of students with disabilities in schools across the country. At the same time court cases such as *Pennsylvania Association for Retarded Citizens V. Commonwealth of Pennsylvania* and *Mills V. Board of Education of the District of Columbia* advanced educational opportunities for students with disabilities.

When Congress initially enacted the Individuals with Disabilities Education Act (IDEA) in 1975, the goal of the law was to alleviate restrictions and barriers in schools to students with all disabilities from ages six to eighteen. The purpose of these efforts was to ensure that students with any disability could benefit more completely from public education. Congress reauthorized IDEA in 2004 (officially called the Individuals with Disabilities Education Improvement Act, but still commonly referred to as IDEA). The reauthorization expanded the ages of students who have a right to special education to birth to twenty-one. IDEA gives states discretion about whether they choose to serve infants and toddlers (birth to two years old) and children ages three to five. All states have chosen to provide special education services to both groups of young children. IDEA also stipulates four national goals and appropriate outcomes for students with

disabilities that extend beyond academic subjects: equality of opportunity, full participation, independent living, and economic self-sufficiency.

There are three key parts to IDEA. Part A of the law describes the intent and policy of providing a free appropriate public education to all students with disabilities. The main purpose of the law is to “to ensure that all children with disabilities have available to them a free appropriate public education that emphasizes special education and related services designed to meet their unique needs and prepare them for further education, employment, and independent living” (Individuals with Disabilities Education Act, 2004). Part A also identifies effective research-proven strategies to improve the education of students with disabilities, including “supporting high-quality, intensive preservice preparation and professional development for all personnel who work with children with disabilities in order to ensure that such personnel have the skills and knowledge necessary to improve the academic achievement and functional performance of children with disabilities” (Individuals with Disabilities Education Act, 2004).

Part B addresses students with disabilities who are ages three to twenty-one. There are thirteen categories of disabilities identified under IDEA: specific learning disabilities, speech or language impairments, other health impairments (including attention-deficit hyperactivity disorder), autism, intellectual disability, developmental delay, emotional or behavioral disorders, multiple disabilities, hearing impairments, physical disabilities, deaf-blindness, traumatic brain injuries, and visual impairments. Students who are eligible for special education under Part B must fall under one of these categories and must exhibit that they are unable to successfully function in the general curriculum without special education.

Part C identifies early intervention services to children with disabilities under the age of three. Students can benefit if they need early intervention services because of developmental

delays in at least one of the areas of cognitive development, physical development, social or emotional development, communication development, and adaptive development or if they have a diagnosed mental or physical condition that is likely to result in a developmental delay. States also have the option to provide services to students at-risk of experiencing a significant developmental delay without early intervention.

IDEA defines special education as specially designed instruction that meets the individual needs of a student with a disability at no cost to the child's parent. There are six widely recognized principles of IDEA: zero reject, nondiscriminatory evaluation, appropriate education, least restrictive environment, procedural due process, and parent and student participation.

The zero reject principle prohibits schools from excluding any student with a disability from a free and appropriate public education. Before IDEA, schools could refuse to educate students who they considered to be "uneducable". Courts have since used the zero reject principle to order school districts to provide services for all students, no matter how severe their disabilities. Prior to 1975, almost 1.8 million with disabilities were excluded from public education (About IDEA, n.d.). Today, over 6.9 million students with disabilities benefit from special education or related services (About IDEA, n.d.). The principle of zero reject applies to all school districts, private schools, and state-operated programs (such as schools for students with hearing impairments).

The principle of nondiscriminatory evaluation requires schools to fairly evaluate students to determine if they have a disability and how extensive it is. If the evaluation reveals that the student has a disability, the evaluation should then identify the services the student will receive.

Evaluations lead to decisions about specific educational program the student will receive and the setting in which they will receive it.

The appropriate education principle requires schools to provide a uniquely tailored education for each program based on the evaluation. Under this principle, educators develop an individualized education program (IEP) for each student age three to twenty-one. IEPs are created to address specific conditions identified from a student's clinical evaluation, and are outcome oriented. IEPs include a statement of the child's present academic achievement, annual goals, a description of how progress will be measured, and a list of any supplementary aids, services, supports, accommodations, or modifications that will be provided for the child.

The principle of least restrictive environment (LRE) requires schools to educate student with disabilities alongside students without disabilities to the maximum extent possible. This principle refers to the "where" of a student's education and ideally their placement is in general education. General education refers to the academic curriculum, extracurricular activities, and other non-academic activities. A school cannot remove a student from the general education environment unless the student cannot be educated in that context successfully due to the nature or severity of the disability.

The procedural due-process principle holds parents and schools accountable to each other for ensuring the student's rights under IDEA are honored. Corrective action, relative to a student's rights under IDEA, is only implemented if parents or schools believe there has been an infringement on one or more of the first four principles.

The principle of parent and student participation refers to the parent's right to contribute to their student's individualized education plan and control access to their child's school records. These parental rights are transferred to the student when they turn eighteen.

In addition to IDEA, one other statutory act relating to systemic support of student education is what is referred to as Section 504. Section 504 of the Rehabilitation Act of 1973 is often applied to students with disabilities who do not qualify for IDEA benefits. Section 504 only applies to public schools, as it states that any program or activity receiving federal funds may not discriminate against students or other persons with disabilities. A 504 plan is different from an individualized education plan in that it modifies a student's regular education curriculum in their regular classroom setting and is monitored by classroom teachers. Accommodations in 504 plans can include preferential seating, extra time on tests, and verbal testing.

While IDEA and Section 504 set standards for the inclusion of all students with disabilities, legislation did not address specific inclusive practices or the exact means of implementation. Inclusive practices are defined as “the practices that support the participation of students with disabilities alongside same-aged peers, allowing for all students to fully participate with educators providing individual accommodations and curricular modifications as appropriate.” (Kurth & Gross, 2015; Salvador, 2017; Turnbull, Turnbull, Wehmeyer, & Shogren, 2013). In the United States, inclusion is a legal right provided in the Individuals with Disabilities Education Improvement Act (IDEA) through the principle of least restrictive environment (Turnbull, Stowe & Huerta, 2007). Currently, inclusion is broadly understood to address the development of practices to support individuals with disabilities and find means to include them in the general classroom environment. In the last few decades, the education profession has moved beyond issues of placement and developing practices to support inclusion, and is now focusing on what Turnbull, Turnbull, Wehmeyer, and Shogren (2013) describe as the “what” – curriculum mastery (what a student learns) and “how” – the methods and pedagogy teachers use (p. 41). The Center for Applied Special Technology (CAST), a nonprofit education research and

development organization, has developed an approach called Universal Design for Learning (UDL). UDL is a set of principles for curriculum development that give all individuals equal opportunities to learn. UDL provides a blueprint for creating instructional goals, methods, materials, and assessments that work for everyone. Since individuals bring a huge variety of skills, needs, and interests to learning, UDL emphasizes flexible approaches that can be customized and adjusted for individual needs rather than a single, one-size-fits-all solution. Neuroscience reveals that three primary brain networks come into play: recognition networks, strategic networks, and affective networks (The UDL Guidelines, 2015). The recognition networks are the “what” of learning, strategic networks are the “how” of learning, and affective networks are the “why of learning. Some UDL-based suggestions for teachers include presenting information and content in different ways, differentiating the ways students can express what they know, and stimulating interest and motivation for learning in your students. As the percentage of students whose achievement rates are lower remains troubling (Darling-Hammond & Bransford, 2007), there is an urgent need for all educators, including music educators, to be experienced, knowledgeable, inclusive, and capable in supporting all students in all grades and all content areas.

How does the concept of inclusivity impact music educators? Inclusive music programs are defined by Jellison as programs where:

“(1) students with disabilities attend regular music classrooms in their schools, and are not isolated from their peers without disabilities; (2) students with disabilities interact with their same-age, typically developing peers and participate with them in regular music classes and other age-appropriate school music activities; (3) music and music-related goals are flexible and individualized and instruction is not solely based on

disability categories; (4) [student] progress is assessed in a variety of contexts; and (5) music teachers, professionals, and parents collaborate in determining what is important for students to learn and ways to incorporate special supports and services into age-appropriate school, home, and community music activities and experiences” (Jellison, 2012. p. 66).

Judith Jellison (2015), a prominent researcher in inclusive music education, also suggests inclusive music education provides student interactions with same-age peers that are frequent, positive, and reciprocal. Further, evidence-based instructional practices, such as peer-assisted learning, can be implemented in the music classroom and “can help build a climate of inclusion in music classrooms and create positive classroom environments where all children learn and have a sense of belonging” (Jellison, Brown, & Draper, 2015).

Music Teacher Education in Texas

There are over 12,000 music educators in Texas (based on Texas Music Educators Association (TMEA) membership). In his survey of six hundred Kindergarten through 12th grade instrumental music educators, Hoffman (2011) found that although 42% of respondents had no pre-service training in special education, 97% were currently teaching students with special instructional needs. According to the Texas Education Agency’s (TEA) Approved Educator Standards, music educators must be able to “adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities, and levels of development and musical experience” (p. 8). Texas Administrative Code §228.35 mandates all Texas educator preparation programs must provide curriculum where teacher candidates “demonstrate knowledge and skills in developing and implementing pedagogical approaches for

students who have or are at risk for developmental delays and disabilities” (Texas Administrative Code, 2000). Researchers recommend all teacher education programs address inclusion alongside specialized instructional skills and strategies for supporting all students, including students with disabilities (Gilham & Tompkins, 2016; Harvey, Yssel, Bauserman & Merbler, 2010).

Despite the existence of a specific, state-mandated policy indicating a required emphasis in music educator preparation on supporting learning with and at risk for disabilities, research on music educator perspectives suggests in-service professional development (following training, education, and hiring) may be a more effective way of supplying music educators with necessary skills and approach to effectively implement inclusion (Conway, 2011). Guidance on inclusive practice in in-service professional development suggests it should include self-reflection and group discussion of varied experiences (Conway, 2007; Conway, 2011; Conway, Hibbard, & Albert, 2005; Conway, Hibbard, Albert, & Hourigan, 2005). As each educator has experienced different circumstances and situations, their knowledge can benefit other educators by sharing successful approaches and strategies to others. In addition, self-reflection can help each individual educator learn by evaluating their own successes and mistakes.

PART II: STUDY

Methods

This research study employed mixed methodologies in exploring the perspectives of Texas music educators regarding their role in inclusion of students with special needs and their implementation of inclusive instructional practices. Building on a review of recent literature on inclusive practices and teacher education, I developed an online survey in the fall of 2017. In spring of 2018, I sent the survey to Texas music educators from in and around eight Texas cities: Abilene, Austin, Brownsville, Corpus Christi, Dallas, Houston, San Angelo, and San Antonio. My survey included basic demographic questions (gender, school district, type of school system, and years of experience) and Likert scale questions about educators' knowledge of special education laws and their confidence implementing inclusive practices (see Appendix I for full survey). I also included questions regarding participants' experiences and use of both general and specific evidence-based inclusive practices, such as Universal Design for Learning (UDL), Response to Intervention (RTI) and Positive Behavioral Interventions and Supports (PBIS), as well as assistive technology. PBIS is a multi-tier approach to social, emotional and behavior support for all students, including those with disabilities. The goal of PBIS is to improve the effectiveness, efficiency and equity of schools. RTI is a multi-tier approach to the early identification and support of students with learning and behavior needs. The RTI process relies on ongoing student assessment, tiered instruction, group interventions, individual interventions, and parental involvement. IDEA defines assistive technology as "any item, piece of equipment, or product system, whether acquired commercially off the shelf, modified, or customized, that is used to increase, maintain, or improve functional capabilities of a child with a disability" (Individuals with Disabilities Education Act, 2004).

Finally, I invited survey participants to participate in voluntary, semi-structured interviews. I chose this interview method because semi-structured interviews encourage a conversation beyond the strict question and answer format of a standard interview. During the summer of 2018 I conducted six interviews. I drove to Austin, Dallas, Houston, and Port Aransas to conduct the interviews in person. Additionally, one participant opted for a phone interview. I asked all interview participants ten open-ended questions and conversations naturally developed from there. I designed the semi-structured interview questions to provide educators an opportunity to expand on their survey responses. Specifically, I asked interview participants more about their individual experiences with inclusion, their role in their school system, and their perception of available professional development regarding implementing inclusion and inclusive practices in the music classroom (see Appendix II for interview questions). The goal of these interviews was to determine how music educators view their role in inclusion, identify the perceived barriers to inclusion in the music classroom, and collect educator recommendations for inclusive teaching strategies in the music classrooms.

For the purpose of evaluating similarities and differences across rural (characterized by geographic isolation and small population size) and urban music educator perspectives, I selected the data from four music educators to conduct a secondary analysis. I selected two self-identified rural educators and two self-identified urban educators based on teaching indicators such as grade level and ensemble. All four educators taught secondary instrumental ensembles.

In the following discussion, I refer to three different sample sizes: the online survey participants (n=40), all interview participants (n=6), and the four participants selected for comparison (n=4).

Results and Discussion

The findings of the initial full mixed method study (n=40) suggest that music educators perceive a need for more relevant pre-service training and in-service professional development regarding inclusion in their classrooms. While the nearly 70% of surveyed educators indicated that their pre-service teacher programs addressed inclusion, only 54.5% of respondents said that their programs included observations of inclusive classrooms and less than 40% had actual opportunities to work with students with disabilities during their pre-service training.

I learned about inclusion in my pre-service teacher program.

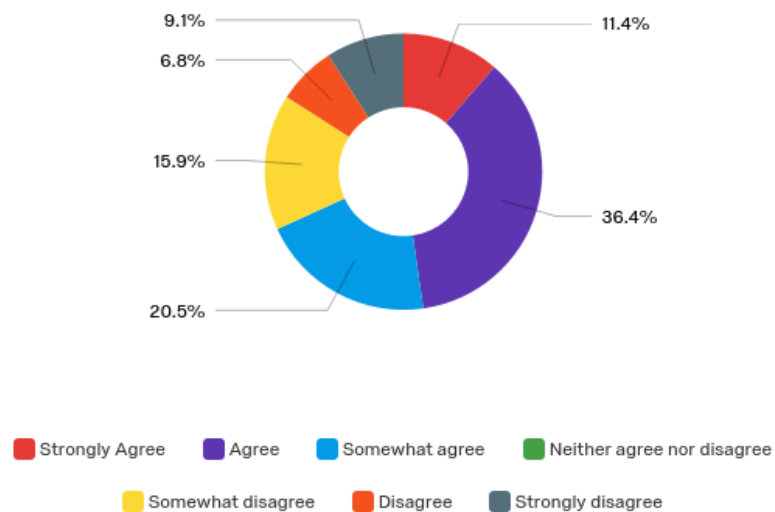


Figure 1.1: 68.3% of educators indicated that they learned about inclusion in their pre-service teacher program

My courses or training included observations of inclusive classrooms.

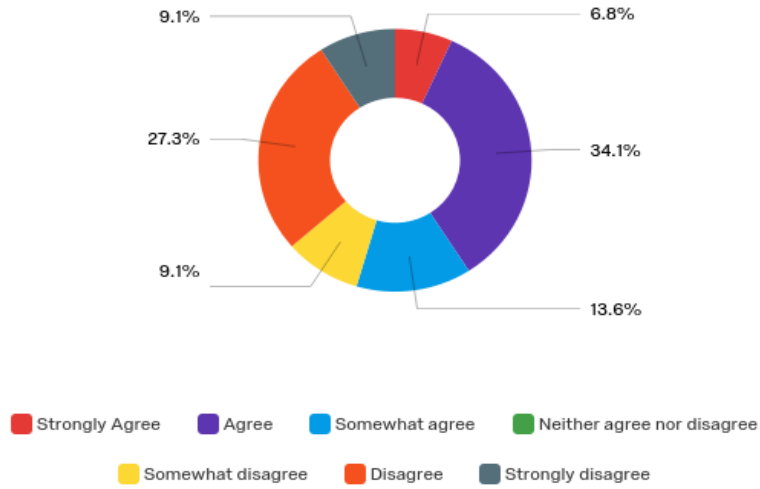


Figure 1.2: 54.5% of educators indicated that their pre-service training included observations of inclusive classrooms.

My courses or training included opportunities to volunteer and/or complete service-learning with students with disabilities.

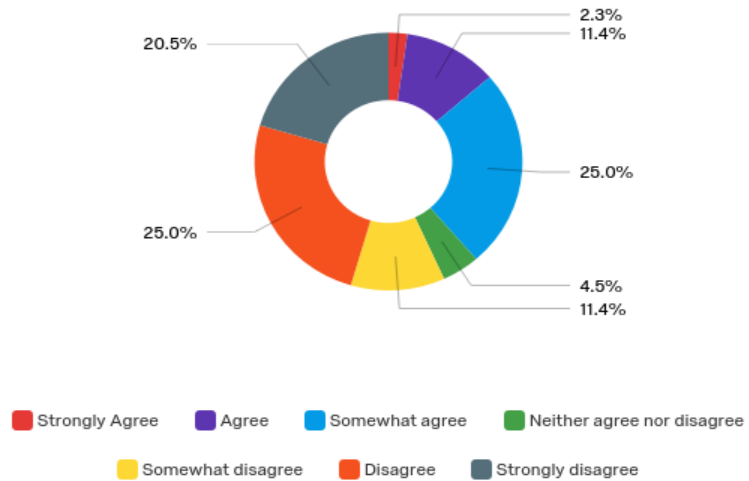


Figure 1.3: 38.7% of educators indicated that their pre-service training included opportunities to volunteer or complete service-learning with students with disabilities.

Over 70% of respondents indicated that they received in-service professional development regarding general special education and inclusion strategies, but only 35% said they received professional development that specifically addressed inclusion in their music classroom.

I learned about general special education teaching strategies in professional development or other in-service training

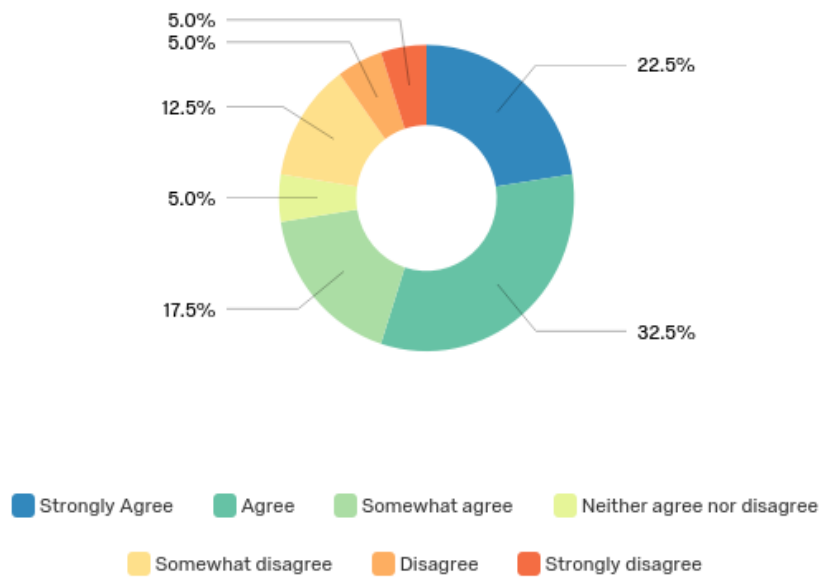


Figure 2.1: 72.5% of respondents indicated that they have learned about general special education teaching strategies in professional development or other in-service training.

I learned about inclusion in the music classroom in professional development or other in-service training

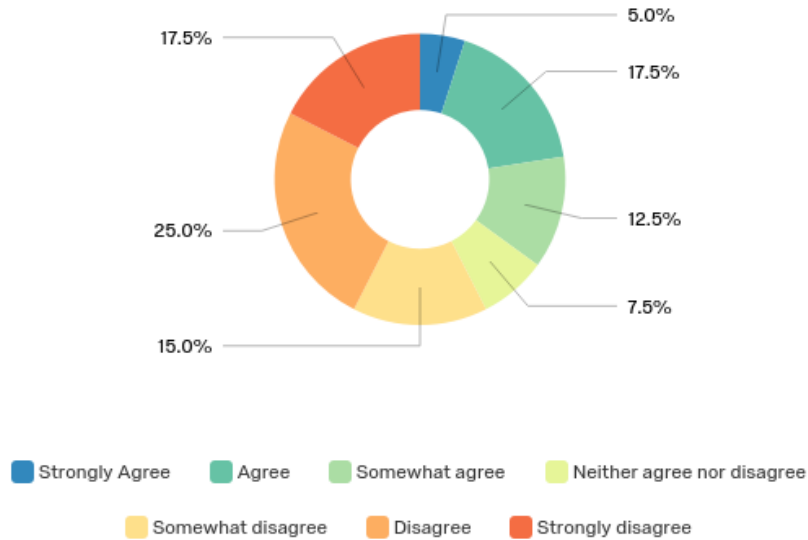


Figure 2.2: 35% of respondents indicated that they learned about inclusion in the music classroom in professional development or other in-service training.

Every music educator who participated in the interviews (n=6) expressed frustrations about the lack of music-specific in-service professional development regarding inclusion. All interview participants said their school districts dedicated about a half a day of in-service to inclusion, but music educators believed very little, if any, of the information presented was relevant to their classrooms.

Additionally, 67.74% of participants indicated that they know nothing about Universal Design for Learning (UDL), an inclusive teaching framework used by many general educators. More educators were familiar with Response to Intervention (RTI) and Positive Behavioral Interventions and Supports (PBIS).

Hoffman's (2011) survey revealed that 13.6% of the total school-aged population nationwide received special education services, whereas "students with special needs accounted for 6.8% of all students participating in bands, orchestras, and other instrumental musical ensembles." Interview participants in this study indicated that between 8.33-20% of the students in their programs have disabilities, which suggests that participation rates of students with disabilities in secondary ensembles may have increased since Hoffman's study. However, while all participants indicated participation rates above that of Hoffman's study, the rates varied widely and a firm conclusion cannot be drawn from the small sample size of this study.

Survey data showed that rural educators were somewhat less likely to have access to their students individualized education plans (IEPs). While 100% of self-identified urban music educators (n=12) had access to all of their students IEPs, only 80% of rural music educators (n=5) had access. Initial survey data suggests rural educators were also generally less likely to have learned about inclusion in professional development.

Despite this disparity in training, the findings of the secondary analysis (n=4) suggested inclusion rates tended to be higher in rural schools than in urban schools. One rural educator held the perception that their school district was more inclusive than urban programs, stating:

"I've never worked in a more progressively thinking and acting and planning school district than this one, by far. [This is an] excellent school district and when they asked me if I would take this program, I said "what is that you'd like to see continue that has been happening and what would you like to see some changes?" This program has always accepted anybody that wants to participate. And so we have lots of special needs - I mean relatively many, so we welcome them."

However, another rural educator responded that they had never heard of any professional development that addressed inclusion specifically in music classrooms. All of the participants (n=40) suggest there is a need for more professional development. One urban music educator said:

“There are other things that I wish that we would be addressing as educators and to really helping us get ready and prepare for. I feel like it’s a very old-school thought that special education doesn’t belong in an instrumental classroom. I don’t think that’s true and I think there is absolutely space for those students. We just have to be willing to create the space and learn about what those students need to have done in those classrooms. And I wish that professional development would address that more often.”

My study found that 91% of music educators believed they implemented inclusive practices. Of those who believed they were inclusive, all perceived that their inclusive classrooms benefitted all students and almost all felt confident in their ability to be inclusive. The music educators believed that their classes provide students the opportunity to develop a sense of responsibility, a place where they belong, a feeling of being a valued team member, and feeling successful at something difficult that not many people can do. Two main themes were identified during analysis of the study data. The first theme suggests music educators perceive barriers to inclusion in the music classroom. Secondly, music educators perceive a need for more foundational knowledge about special education accommodations and modifications to support their efforts of inclusion. The discussion of both themes and recommendations for music educators from music educators follows.

PART III: DISCUSSION OF SURVEY RESULTS

Study participants expressed frustration with a variety of issues: timeliness of information, parent hesitation to share information, and lack of music-specific professional development and resources regarding inclusion. High school band directors pointed out that although marching band camps start in July, they do not receive official paperwork or even information regarding their students until classes officially start in mid or late August. This delay was seen as a barrier because by the time the directors receive the information that may indicate specific needs or means of inclusion for the student, they have already been working with the student every day for three to four weeks.

Music educators also believed that parents were sometimes unwilling to share information about their child's needs because they were afraid their child would be treated differently. One music educator said: "I understand why [parents] don't [tell us] - because they don't want you to treat [their child] any differently. But I do think there's a trust, hopefully, between the parent and the teacher, that the teacher would be professional and not do that. But if something were to happen, then at least the teacher would have an idea."

It appears the largest concern noted by participants was the lack of music-specific professional development regarding inclusion and difficulty finding information on how to help students, particularly if technology is required. Most music educators indicated they were aware that assistive technology exists, but reported they were not sure how to implement it in their classrooms.

All respondents suggested a need for a better foundational understanding of inclusion and appropriate accommodations. The findings suggest that the rural educators provided more suggestions on how to be inclusive and that their knowledge was primarily gained through

experience teaching in the classroom. Participants recognized that professional development addressing inclusion in music education is difficult to find, most specifically for rural educators. Interview participants also believed that TMEA, Texas Orchestra Directors Association (TODA), and Texas Bandmasters Association (TBA) conferences provided the only relevant in-service professional development regarding inclusion for music educators. All interview participants had attended sessions at the Texas Music Educators Association (TMEA) conference regarding inclusion and, while they acknowledged that these sessions were very beneficial, they expressed a desire for more in-depth professional development exploring a wider range of disability categories. One urban educator said:

“There’s almost always an autism course, which is great. That’s something that we really need to be learning about, especially because autism doesn't look just this one way and there’s this huge spectrum and we need to be able to address every student on every level that they’re at. But not all of my IEP students have autism. Some of them have major dyslexic issues, some of them have other things that I can't remember off the top of my head. But there are other things that I wish that we would be addressing as educators.”

In the initial survey, participants were asked to identify what, if any, specific disability groups they learned about in professional development or other in-service training. Of the sixteen respondents who learned about specific disability groups, fifteen (94%) received in-service professional development regarding students with autism. Only three respondents (19%) indicated that they had received in-service professional development regarding the instruction of students with emotional behavioral disorders (the second most frequent response).

Respondents also suggested that the requirements of competition negatively impact their ability to be inclusive. While secondary instrumental ensembles are not technically required to

compete at UIL (University Interscholastic League), most ensemble directors feel pressure from their school districts and administration to compete and perform well. However, rural music educators, especially at the secondary level, may feel less pressure at competitions than educators in large, urban districts. This is likely due to the differences in performance demand, as UIL minimum performance requirements, relative to difficulty of music (identified by “grade” level, I being the easiest, V, being the most difficult) are based school size. For example, a 2A varsity band can play two grade I pieces at the concert contest while a 6A varsity band must play grade IV and V pieces. One rural music educator said,

“It’s probably a little bit trickier for band directors or music teachers that have greater competitive responsibilities than I do. I don’t have to go to marching contests... I know many wonderful band directors, but marching contest is on the calendar and they get in the heat of the moment and sometimes they lose their cool and they lose their tactfulness.”

While this issue of competition is an intriguing and pertinent one, the scope of this study prevents further investigation. It seems more research is also need to explore whether the lack of pressure to do well at competition enables rural music educators to implement more inclusive practices and be more inclusive.

PART IV: RECOMMENDATIONS FOR MUSIC EDUCATORS

All participants expressed their frustrations with the lack of readily available and accessible information on how to help their special needs students. This section attempts to provide inclusive strategies for specific disability groups based on participant recommendations and the existing body of research. For the convenience of educators, a table summarizing the inclusive instructional practices and potential instrument selection recommendations is provided in Appendix A. Not all disability groups are represented in this section due to lack of existing research. All interview participants provided recommendations for research, teacher education, and professional development on inclusion and inclusive practices based on their experiences. These recommendations included both general inclusive instructional practices and instructional practices that have benefited previous students with disabilities.

General recommendations provided from music educators in this study include briefly checking in with your students with special needs every class period, involving the rest of the class, maintaining communication with parents, establishing clear expectations with both parents and students, and gradually challenging them. Despite the recommendation for consistent communication efforts, respondents described difficult situations that arose when parents and teachers held different ideas regarding the student's level of participation and summative outcomes in the ensemble. Respondents believed these situations could have been avoided if clear expectations and goals were set at the beginning of the year. One interviewee said:

“My best advice is to communicate with the parent and clarify expectations. Be as clear as possible about what [the parent] is expecting, what I can actually do, and what I should expect from the student. What can the student do? What should I expect for the student to be able to do? What would [the parent] like to see them be able to do?”

Several music educators also suggested initially approaching all students the same and over time through reflective observations learning their individual needs. Additionally, they recommended listening to the students, as they will let you know when they don't understand something. These findings and recommendations align with earlier inclusive education research and guidance. Involving the rest of the class can take the form of implementing peer-assisted learning strategies in your classroom (Jellison, Draper, & Brown, 2017; Jellison, Brown, & Draper, 2015).

Recommendations for modifications (changes in the assigned task) to support or address issues raised in individualized education plans (IEPs) included making modifications (such as simplifications, abridgements, or octave displacements) to parts of a musical piece or performance with the mutual understanding that whatever the student is playing, they play well. Accommodations are designed to assist and enable students to complete the same tasks as every other student. Music educators in the survey expressed that they are interested in supporting each student by providing accommodations including those with IEPs and 504 plans.

One recurring theme in both the existing literature and interview responses is the importance of building confidence in every student. Many of these students have been told that they can't play an instrument or are less likely to be successful at it. Both researchers and educators believe that building the self-confidence of these students is key to their success. Inclusive teaching practices can help build student confidence, which may carry over into other aspects of their lives.

What follows are a series of specific suggestions or recommendations pertaining to specific identified disorders.

Attention-Deficit Hyperactivity Disorder (ADHD)

One suggestion identified for students involved in orchestra is that Double Bass is a good instrument choice for students with ADHD because the instrument is played standing up, which allows the student more freedom to movement (McCord & Fitzgerald, 2006). Percussion, especially mallet instruments, allow students to move around, also making them excellent choices for students with ADHD (McCord & Fitzgerald). Research also suggests allowing students with ADHD to stand up and move around as much as possible (McCord & Fitzgerald), irrespective of what instrument they may play. Of course, this recommendation assumes that this potential distraction is managed through mutually agreed upon expectations and parameters.

Autism Spectrum Disorder

Autism is a neurological disorder affecting the normal functioning of the brain. Symptoms may include communication delays, repeating words or phrases, unresponsiveness to verbal cues, social difficulties, oversensitivity to light and/or sound, resistance to change, and avoidance of eye contact (Hourigan & Hourigan, 2009). Visual aids, such as Picture Exchange Communication System (PECS), and nonverbal communication, such as gazes and hand gestures, can help students on the autism spectrum communicate (Hourigan & Hourigan). Schedules, either visual or written, can help ease students' anxiety by allowing them to anticipate what is coming next and may reduce the chance of an outburst or disruptive behavior (Hourigan & Hourigan). Having a peer help the student transition can alleviate all or part of the anxiety that transitions between activities may cause (Hourigan & Hourigan). Environmental factors, such as bright lights, loud noises, new textures (e.g. chair or instrument), large group settings, and strong smells, can also trigger disruptive behavior (Hourigan & Hourigan). Loud noises and large

groups are usually a given in music classrooms, and it may be difficult to eliminate these elements entirely. However, noise-reducing headphones may help with noise sensitivity. It is recommended that the student initiate usage outside the room, gradually working their way in. This technique can also help the student adjust to the large number of people typically present in a large ensemble rehearsal (Hourigan & Hourigan). Practicing classroom routines and providing written rules can also benefit students on the autism spectrum (Hourigan & Hourigan). Peers can model and assist with classroom behavior, which will both help students on the autism spectrum strengthen their social skills and reduce the chance of disruptive behavior (Hourigan & Hourigan).

Completing a functional behavioral assessment (FBA) is an essential step for educators to determine why students are engaging in problematic behaviors. In addition, an FBA can instruct the teacher on how he or she can influence events and circumstances to change these behaviors (Turnbull et al.; Hourigan & Hourigan).

Deaf-Blindness

There is no existing research on how to teach music to students that have both hearing and visual impairments. However, one can infer that some of the teaching strategies for students with hearing and visual impairments may still apply. Physical cues, such as foot tapping, would likely benefit students with deaf-blindness. Braille music can still benefit students with deaf-blindness. However, existing research suggests that learning a piece of music through Braille music notation should be supplemented by aural learning (Park & Kim, 2014), which may not be possible for students with severe hearing impairments. Additionally, music educators are likely ill-equipped to teach students with deaf-blindness how to read Braille music notation. Current

accommodations offered by the University Interscholastic League (UIL) do not appear to sufficiently allow for the inclusion of students with deaf-blindness in the concert and sight-reading competition. This issue will be discussed further in the conclusion.

Dyslexia

Research on the intersection of dyslexia and music instruction suggests strategies such as learning a piece by ear (Nelson & Hourigan, 2016), enlarging sheet music (Heikkila & Knight, 2012), highlighting notes (Heikkila et al.), multisensory teaching (Nelson & Hourigan, 2016.; Heikkila & Knight, 2012), and coloring each space on the staff a different color (Heikkila & Knight, 2012). Participants in this study recommended learning pieces in small sections before putting them all together. They also recommended adapting parts by leaving out notes or measures to give the student time to decode the next section. Interviewed music educators and music education research (Heikkila & Knight, 2012; Bryson, 2013) have suggested that printing music on pastel-colored paper benefits students with dyslexia. However, special education research on dyslexia has suggested that paper color makes no difference in student performance (Meyer & Bagwell, 2012). The disparity in these findings may be due to study design or could indicate that reading music is significantly different than reading text. Further research is needed to determine if this is an effective strategy for students with dyslexia.

Hearing Impairments

To differentiate from total deafness, it is important to recognize that not all students with hearing impairments are completely deaf. For example, cochlear implants are frequently used by children with hearing impairments and most of the existing research regarding how to teach

music to students with hearing impairments focuses on students with cochlear implants. Educators should be aware that students with cochlear implants and hearing aids may be sensitive to certain frequencies.

Survey respondents suggested that using a microphone can benefit some students with hearing impairments. Facing the student while speaking can help them lip-read (Butler, 2004). In their study, Fulford, Ginsborg, & Goldbart (2011) found that musicians with hearing impairments often rely heavily on visual and physical cues, such as the conductor, students bringing up instruments together, and foot tapping. Thus it is important to make sure that students with hearing impairments have clear sight lines to the conductor and other key players. Metronomes with a flashing light or other visual stimuli can help students keep the beat in individual practice.

Many musicians with hearing impairments also rely on modeling and vibrotactile feedback from instruments and players (Fulford, Ginsborg, & Goldbart, 2011). Violin and viola may be a suitable instrument choice for students with hearing impairments because its placement allows the player to feel the vibrations of the instrument (McCord & Fitzgerald, 2006). Similarly, clarinet and saxophone allow students to feel the vibrations through their teeth resting on the top of the mouthpiece (McCord & Fitzgerald). Percussion instruments, including bass drum, also provide lots of vibrotactile feedback. Brass instruments can be particularly challenging for students with hearing impairments as they may have difficulty hearing the correct overtones (McCord & Fitzgerald).

In elementary music classrooms, there are a series of strategies a teacher can employ. Orff instruments and drums are more suitable for students with hearing impairments because they provide more vibrotactile feedback than others (Schraer-Joiner & Prause-Weber, 2009).

Visual aids and manipulatives can benefit students with hearing impairments (Schraer-Joiner & Prause-Weber, 2009; Butler, 2004). Butler (2004) suggests teaching the entire class to sign a song to make students with hearing impairments more comfortable. Creative movement and dance activities allow students another means of expression and can help students with hearing impairments internalize the music (Butler, 2004).

Physical Disabilities

String instruments can be a good choice for children with physical disabilities that affect breathing, such as cystic fibrosis (McCord & Fitzgerald). Cello and bass may be better choices than violin or viola for students lacking fine motor skills because there is more room to maneuver on the fingerboard (McCord & Fitzgerald). Bill Kohler at Illinois State University made a bow guide out of a metal hanger to help guide bow movements of students with poor wrist control (McCord & Fitzgerald). Tape on the fingerboard can also help students learn in-tune fingerings. Violins can be strung in reverse so the bow can be held in the left hand (McCord & Fitzgerald).

Woodwind instruments and mallet percussion may be difficult for students lacking fine motor control (McCord & Fitzgerald). Bass clarinet and saxophone can be good choices for students with certain physical disabilities because the instruments are supported by neck straps or end pins (McCord & Fitzgerald). Many woodwind instruments can be adapted by adding key extensions which allow students with limited range of motion reach the keys better (Darrow, 2012). The French horn and tuba can also be good choices for students with physical disabilities as the horn partially rests on the player's leg and there are stands available to help support the tuba (McCord & Fitzgerald). Brass instruments, especially trumpet, can work well for students

with paralysis or who are missing fingers or a limb as only three working fingers are needed to press the valves (McCord & Fitzgerald; Darrow, 2012). A trombone slide can be easier for a student lacking motor skills to manipulate than valves and only two working fingers are required (McCord & Fitzgerald).

Instrumental parts can be modified by simplifying the notes and rhythms or allowing string player to pluck their parts instead of bowing. Educators who recommended such modifications emphasized that the students are expected to play their (simplified) parts as well as everyone else.

Speech Impairments

There is very little existing research on the inclusion of students with speech impairments in the music classroom. McCord & Fitzgerald (2006) suggest that tonguing on woodwind instruments can be difficult for students with speech impairments, so string or percussion instruments may be more suitable.

Visual Impairment

In my study, interviewed music educators suggested having students learn their part aurally, as opposed to solely from the written page. Interview participants recommended providing students with recording of the piece before the first rehearsal. In his 2014 study, Baker found that even if students were initially successful learning music by ear, they believed learning Braille notation was very important for their later studies. Baker (2014) also reported that students with visual impairments were more successful in ensembles where they were supported by other members of the ensemble (e.g. stand partners giving reminders about bars of rests) and

in genres where improvisation and playing by ear were more acceptable. Park & Kim (2014) argue Braille music and learning by ear are both essential skills for musicians with visual impairments and suggest that the two skills be used to reinforce each other. Baker (2014) also reminds educators that it will likely take students with visual impairments longer to learn their parts because they will have to study the Braille music until they have memorized it, so it is preferable that students with visual impairments are given parts that are more memorable (usually not the middle voices in an ensemble). Wheeler (2010) recommends that all music educators learn how to read Braille music because they will likely be the one to have to teach it to their visually impaired students. Wheeler (2010) suggests the following books as resources: *How to Read Braille Music: Book 1, Vocal and Instrumental* (1998) by Bettye Krolick and *Introduction to Braille Music Transcription* (DeGarmo, 2005) from the web site of the National Library Service for the Blind and Physically Handicapped at www.loc.gov/nls/music/index.html.

The Braille music system is very complex. A six-dot cell system relays both the pitch and rhythmic value of each note. The cell system is the same as the one used for text and arithmetic, which can be confusing for students (Park & Kim, 2014). Park & Kim (2014) identify three primary limitations of Braille music: (1) reading Braille music is tiresome and not enjoyable, (2) it does not allow for concurrent reading and performing, (3) it is a supplementary channel of music input. Park & Kim (2014) suggest that Braille music learning should be supplemented by other sensory inputs, such as learning pieces by ear.

The majority of the research examining the education of musicians with visual impairments addresses totally blind students. However, Baker (2014) indicates that large print sheet music may be suitable for students with declining or limited vision. Most computers have

features that can help accommodate visual impairments, including contrast control, screen magnification, and color inversion (Rush, 2015).

Assistive technology can be especially helpful for students with visual impairments. Braille embossers, Braille note takers, and text-to-speech software are frequently used in classrooms (Rush, 2015). *Lime*, a music notation program, can be combined with JAWS (a computer screen reader program that has text-to-speech and Braille output options) to allow students and teachers to create and edit scores (Rush, 2015). The BrailleMUSE system is an online program that translates scores into Braille notation. GOODFEEL can open BrailleMUSE and Lime scores, translate them to Braille and send them to a Braille embosser (Rush, 2015).

PART V: CONCLUSIONS

The scope of this study is limited to a specific voluntary sample. The sample size of this study is not large enough to draw firm conclusions or generalize trends to the larger music educator population. The importance of this study primarily lies in the questions it poses for avenues of future research. Finally, this study was limited to music educators in the state of Texas. Future research with a larger scope, including other states and countries, should be undertaken.

Significant gaps exist in the body of research regarding issues of inclusion in music classrooms. While many existing organizations advocate for a systematic school-wide approach to special education, none of their frameworks address music classrooms as part of this approach. Existing research (and lack thereof) suggests that music educators and special education teachers are both researching how to better include students, but are not working together towards that goal. Music educators are not resistant to learning about more inclusion. Every participant in this study indicated they have a strong desire to further their knowledge of inclusive practices. Nor are special educators resistant to helping music educators include students with disabilities. The problem lies in the lack of knowledge and confidence of both groups. Participants in this study were hesitant to make recommendations for other music educators because they did not believe they had the expertise to do so. It may also be that special education teachers seem hesitant to share their knowledge of inclusive instructional practices out of fear of being seen as “telling other teachers how to do their jobs.” The silo mentality of these two groups is impeding progress. Both groups possess critical contextual knowledge and expertise the other party lacks. Special education teachers are more familiar with inclusive instructional practices, while music educators are more aware of the structural and procedural differences from other general education

settings. As a result, neither group can decisively identify which inclusive strategies may be appropriate for and successful in the music classroom. Future collaborative research between these two groups is necessary and vital to maximizing opportunities for all students to successfully participate and learn in music classrooms.

In addition to the acknowledgement that further research is necessary on all aspects of inclusion in music classrooms, it is important to point out there is a distinct paucity of research examining the inclusion of children with emotional behavioral disorders, intellectual disabilities, and traumatic brain injuries in music classrooms. The only published academic paper I could locate that addressed including students with emotional behavioral disorders in the music classroom suggested seating students in the corner to eliminate potential disruptions and creating a separate ensemble for these students. Neither of those suggestions are inclusive. A small body literature concerning how music therapy can benefit students with emotional behavioral disorders and traumatic brain injuries does exist. However, the curriculum of examined programs is primarily focused on music appreciation and the findings of such studies are not applicable for music classes and ensembles. No study examined for this paper specifically addressed the implementation of inclusive strategies in the music classroom for children with emotional behavioral disorders, intellectual disabilities, and traumatic brain injuries.

Institutional barriers also exist. For example, UIL music contest accommodations include the mention of enlarged test copy, a magnifying glass, colored overlay, converting a test to Braille format, or use of a computer and printer. However, the application of some of these elements (magnifying glass, computer use) may not be entirely practical, in a logistic sense. In the sight-reading contest, all students are given seven minutes to review the piece to be performed – this would include blind students using a Braille music reader – then play the piece

from memory. It is unrealistic to expect a student to memorize a piece in this limited time frame, especially when they are also expected to listen to the ensemble director provide instruction about performing the piece.

Clearly, a need exists for the availability of a greater variety of music-specific in-service professional development programs regarding inclusion. Music educators need access to resources and relevant professional development regarding inclusion in their classrooms. A few generalized sessions at an annual conference are not sufficient. National and state education organizations should be working with music organizations, in tandem with special education and psychology organizations to develop programs that support professional development addressing inclusive instructional practices in the music classroom.

While my research study focused primarily on the existence of current research and in-service professional development for active music educators, the role of pre-service training is vitally important and should be explored. To be certified by the state, all pre-service teachers in Texas (including future music educators) are required to enroll in classes that addresses inclusion and differentiated instruction. The findings of my study, however, suggest that these required classes are not applying inclusive strategies and frameworks specifically applicable to the music classroom. The participants in my study, for example, who learned about Universal Design for Learning (UDL) in their pre-service training indicated they did not learn how to implement it in their classrooms. UDL guidelines suggest providing multiple means of representation, action, expression, and engagement. What does UDL look like in the music classroom, especially in instrumental ensembles? How do we differentiate the ways students can express their knowledge when the final product is a group performance of a piece of music? These questions are never addressed or answered in pre-service or in-service training, leaving the music educator to attempt

to implement strategies with good intentions, but most likely doing so either inadequately or incorrectly.

Funding

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APPENDIX I: SURVEY

Thank you for your interest in this research. Your input is very valuable and we look forward to learning from you.

The name of this study is “Texas Music Education: Special Education and Inclusive Practices”. This research will include music educators in primary and secondary schools across Texas and will focus on understanding music educators’ knowledge of special education and inclusive practices.

Participation in any part of this study is voluntary. Your identity will not be stored with your results or be shared. The interview will not discuss sensitive information. There are no foreseen risks to taking part in this study.

By clicking Submit below, you indicate your voluntary agreement to participate in this research study.

Page Break

Q1 The questions below pertain to your teacher preparation and training (university, alternative certification, etc.). Indicate the extent to which you agree or disagree with the statements below.

	Strongly Agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
I learned about special education law in my pre-service teacher program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I learned about inclusion in my pre-service teacher program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My courses or training included observations of inclusive classrooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My courses or training included opportunities to volunteer and/or complete service-learning with students with disabilities .	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q2 Is there anything else you’d like to add regarding how your pre-service teacher education program prepared you to support students with disabilities and implement inclusion?

Q3 The questions below pertain to your involvement and experiences regarding Individualized Education Plans (IEPs) for students with disabilities. Indicate the extent to which you agree or disagree with the statements below.

	Strongly Agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
I am included in IEP meetings for all of my students with disabilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am included in IEP meetings for some of my students with disabilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I receive details about the educational goals of all students with disabilities in my classes with IEPs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I receive details about the educational goals of some students with disabilities in my classes with IEPs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I perceive my input to be valued in IEP meetings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have access to all my student's IEPs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have access to some of my student's IEPs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If The questions below pertain to your involvement and experiences regarding Individualized Educatio... = I am included in IEP meetings for all of my students with disabilities. [Strongly Agree]

Or The questions below pertain to your involvement and experiences regarding Individualized Educatio... = I am included in IEP meetings for all of my students with disabilities. [Agree]

Or The questions below pertain to your involvement and experiences regarding Individualized Educatio... = I am included in IEP meetings for all of my students with disabilities. [Somewhat agree]

Or The questions below pertain to your involvement and experiences regarding Individualized Educatio... = I am included in IEP meetings for some of my students with disabilities. [Strongly Agree]

Or The questions below pertain to your involvement and experiences regarding Individualized Educatio... = I am included in IEP meetings for some of my students with disabilities. [Agree]

Or The questions below pertain to your involvement and experiences regarding Individualized Educatio... = I am included in IEP meetings for some of my students with disabilities. [Somewhat agree]

Q3a I am invited to IEP meetings...

- By school personnel
- At my request
- Other: _____

Page Break

Q4 The questions below pertain any professional development or other in-service training. Indicate the extent to which you agree or disagree with the statements below.

	Strongly Agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
I learned about general special education teaching strategies in professional development or other in-service training.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I learned about specific disability groups in professional development or other in-service training.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I learned about inclusion in the music classroom in professional development or other in-service training.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Most of my professional development was provided by my school .	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Most of my professional development was provided by my school district .	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Most of my professional development was self-selected .	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If The questions below pertain any professional development or other in-service training. Indicate t... = I learned about specific disability groups in professional development or other in-service training. [Strongly Agree]

Or The questions below pertain any professional development or other in-service training. Indicate t... = I learned about specific disability groups in professional development or other in-service training. [Agree]

Or The questions below pertain any professional development or other in-service training. Indicate t... = I learned about specific disability groups in professional development or other in-service training. [Somewhat agree]

Q4a Which specific disability group(s) have you learned about in professional development or other in-service training?

Q5 Do you use assistive technology (virtual instrument apps, Soundbeam, joysticks, MIDI motion sensors, etc.)? Please describe.

Q6 The questions below pertain parent communication. Indicate the extent to which you agree or disagree with the statements below.

	Strongly Agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
I often communicate with parents of my students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often communicate with parents of my students with disabilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am usually the one who initiates communication with parents.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Page Break

Q7 The following questions pertain to inclusive practices. Indicate the extent to which you agree or disagree with the statement below.

	Strongly agree	Agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Disagree	Strongly disagree
I implement inclusive practices.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Strongly agree

Or The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Agree

Or The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Somewhat agree

Q7a The questions below pertain to your perception of inclusion and implementation of inclusive practice in your classrooms. Indicate the extent to which you agree or disagree with the statements below.

	Strongly Agree	Agree	Somewhat agree	Neither agree or disagree	Somewhat disagree	Disagree	Strongly disagree
My inclusive classroom/inclusive instruction benefits students with disabilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My inclusive classroom/ inclusive instruction benefits students without disabilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My use of inclusive practices has improved my abilities as a teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel confident in my abilities to be inclusive.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Strongly agree

Or The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Agree

Or The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Somewhat agree

Q7b How do you ensure your lessons are inclusive?

Display This Question:

If The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Somewhat disagree

Or The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Disagree

Or The following questions pertain to inclusive practices. Indicate the extent to which you agree or... = Strongly disagree

Q7c Why don't you implement inclusive practices? Choose all that apply.

I do not feel confident in my ability to implement inclusive practices.

I have not had enough professional development or other in-service training.

I did not have enough pre-service preparation.

Other: _____

Q8 Please indicate your level of knowledge and confidence in implementing each of the practices below.

	Please indicate your level of knowledge of each practice.				Please indicate your level of confidence in implementing each practice.				
	I know a lot about this area	I know some about this area	I know a little about this area	I know nothing about this area	Very confident	Somewhat confident	Neutral	Somewhat apprehensive	Very apprehensive
Universal Design for Learning (UDL)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Response to Intervention (RTI)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Positive Behavioral Intervention and Supports (PBIS)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Explicit Instruction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Graphic Organizers (including content enhancement routines)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

 Page Break

Q9 How many years have you been teaching music?

- Less than 2 years
 - 2-5 years
 - 6-10 years
 - 10-15 years
 - More than 15 years
-

Q10 What do you primarily teach?

- Elementary
 - Middle School/Junior High
 - High School
 - Other: _____
-

Q11 What musical area do you teach? Check all that apply.

- Elementary - no ensembles
 - Band
 - Orchestra
 - Choir
 - Other: _____
-

Q12 My school is a(n):

- Public (not in-district charter) school
 - In-district charter (public) school
 - Charter school
 - Private school
 - Other: _____
-

Q13 My school is considered:

- Rural
 - Urban
 - Suburban
 - Other: _____
-

Q14 What is your school's ESC region?

▼ Region 1 (1) ... Region 20 (20)

Q15 What is your gender?

- Male
 - Female
 - Prefer not to answer
-

Q16 In addition to this survey, we would love to talk to you about your teaching and thoughts about inclusion in music classrooms.

We will begin contacting respondents in the next three weeks to set up a time that works best with your schedule.

Thank you for considering this opportunity to support this important research.

Please provide your name, email, and/or phone number below if you would be willing to participate in an interview during the months of May, June or July. (Note: Your name and information will not be shared in the research. Interviews can be completed via Skype, phone, or face-to-face.)

Name _____

Email _____

Phone Number _____

End of Block: Default Question Block

APPENDIX II: INTERVIEW PROTOCOL

1. How many students do you teach? How many have IEPs?
2. What types of supports do you receive from your school (aides, music therapists, etc.)?
3. Can you tell me about your preservice courses that addressed inclusion?
4. Do you think your pre-service training prepared you to be inclusive?
5. What do you wish your pre-service program would have addressed?
6. Please describe any in-service professional development relating to inclusion you have received.
7. What aspects of inclusion do you wish you knew more about?
8. Is there anything you've done to be inclusive that has worked well for you or that you would recommend to other teachers?
9. What is the student attitude towards the special needs students?
10. How do you view your role in inclusion? What do you think your class gives these kids that they aren't necessarily getting in other classes?

APPENDIX III: RECOMMENDATIONS FOR MUSIC EDUCATORS

<u>Disability</u>	<u>Inclusive Teaching Practices</u>	<u>Instrument Selection Recommendations and Concerns</u>
Attention-Deficit Hyperactivity Disorder (ADHD)	Movement and dance activities, allow students to stand and move around as much as possible	Recommendations: Double bass and percussion
Autism Spectrum Disorder (ASD)	Picture Exchange Communication System (PECS), nonverbal communication (e.g. hand gestures), provide daily schedules (written or visual), peers can help with transitions between activities, complete Functional Behavioral Assessment (FBA) to determine triggers for disruptive behavior, practice classroom routines (can be done outside of class time), noise-reducing headphones, provide written rules, peer modeling	N/A
Deaf-Blindness	Physical cues (e.g. foot tapping), Braille music	Recommendations: Violin, viola, clarinet, saxophone, percussion, instruments that have memorable parts (usually not the middle voices) Concerns: brass can particularly difficult
Dyslexia	Enlarging sheet music, learning a piece by ear, highlighting specific notes, multisensory teaching, use of color staffs, printing music on pastel-colored paper	N/A
Hearing Impairments	Ensure students have clear lines of sight to the conductor and other key players, face students when speaking, metronomes with visual stimulus (e.g. flashing light), modeling, vibrotactile feedback, encourage foot tapping, Orff instruments and drums in elementary, use of visual aids and manipulatives, movement and dance activities	Recommendations: Violin, viola, clarinet, saxophone, percussion Concerns: brass can particularly difficult
Physical Disabilities	Tape on fingerboard, stringing violins in reverse, modified parts (e.g. simplifying notes and rhythms or allowing string players to pluck their parts instead of bowing), bow guides, stands to help support instruments, key extensions	Recommendations: string instruments for students with breathing difficulties; cello and double bass for students lacking fine motor skills; instruments that can be supported by neck straps, end pins, or stands (e.g. bass clarinet, French horn, and tuba), trombone and trumpet can be played by students missing fingers Concerns: violin, viola, woodwinds, and mallet percussion can be difficult for student lacking fine motor control;
Speech Impairments	Allow students to slur passages	Recommendations: strings and percussion Concerns: tonguing on woodwind instruments may be difficult
Visual Impairments	Braille music notation, stand partners give reminders about bars of rest, enlarged sheet music, improvisation, learning a piece by ear, electronic sheet music with contrast control or color inversion, text-to-speech software, Braille embossers and note takers	Recommendations: instruments that tend to have memorable parts (usually not the middle voices)

APPENDIX IV: RESOURCES FOR MUSIC EDUCATORS

Legislation

- Individuals with Disabilities Education Act (<https://sites.ed.gov/idea/statute-chapter-33>)

Research Grants

- The National Center for Special Education Research Grants (<https://ies.ed.gov/ncser/>): provides funding for special education research in a variety of topic areas

Electronic Resources

- The Center for Applied Special Technology (<http://www.cast.org/>): provides research and resources on how to implement Universal Design for Learning (UDL)
- Response to Intervention Action Network (<http://rtinetwork.org/learn/what/whatisrti>): provides research supporting RTI and toolkits for educators
- Positive Behavioral Interventions and Supports (<https://www.pbis.org/>): provides PBIS training, research, and evaluation tools for educators
- The IRIS Center (<https://iris.peabody.vanderbilt.edu/>): provides many resources for educators, including modules on developing high-quality IEPs and a resource locator database. Music educators can request UIL accommodations for their students with disabilities through the UIL accommodation form (https://www.uil texas.org/files/music/Accommodation_Process.pdf).
- The Hadley School for the Blind (<http://www.hadley.edu/>): an educational institution with online resource lists for further study.
- The Music Education Network for the Visually Impaired (<http://www.menvi.org>): provides an information network and mailing list serving visually impaired musicians.

- The National Federation of the Blind (<http://www.nfbnet.org>): a service organization with online resources and a mailing list
- The National Library Service for the Blind and Physically Handicapped (<http://www.loc.gov/nls/index.html>): a program sponsored by the U.S. Library of Congress for the distribution of braille materials.

Assistive Technology

- Soundbeam (<https://www.soundbeam.co.uk/>): uses sensors to detect movement and translate them into sound.
- Enabling Technologies (<http://www.brailler.com>): manufactures braille embossers.
- HumanWare (<http://www.humanware.com>): manufactures braille embossers and note takers.
- ViewPlus Technologies (<http://www.viewplus.com>): manufactures braille embossers and software.
- CERL Sound Group (<http://www.cerlsoundgroup.com>): the creator of Lime music notation software.
- Dancing Dots (<http://www.dancingdots.com>): the creator of GOODFEEL braille music translator and Duxbury literary braille translator.
- Freedom Scientific (<http://www.freedomscientific.com>): the creator of JAWS screen reading software.
- BrailleMUSE (http://gotoh-lab.jks.ynu.ac.jp/BrailleMUSE_TEST2/en/Agree-e.jsp): an online utility that translates short MusicXML files into braille music notation.

- The Braille Music Notator (<http://tobyrush.com/braillemusic/notator/>): allows the user to create and edit braille music scores, displaying braille characters as traditional musical symbols.

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