Teaching Music to Students with Special Needs: A Phenomenological Examination of Participants in a Fieldwork Experience

by

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CHAPTER I

INTRODUCTION

The treatment of persons with special needs has changed significantly in the past 30 years. Adamek and Darrow (2005) state: "Public demands for better living conditions and treatment of people in institutions brought about significant societal changes in the 1970s" (p. 16). These public demands included the integration of students with special needs into public schools. Public Law 94-142 (1975), which became known as the Individuals with Disabilities Act (IDEA), radically changed the landscape of public school special education. This law follows six basic principles: (a) a free and appropriate education must be provided for all children with disabilities; (b) nondiscriminatory evaluations must be used to determine eligibility; (c) educational services must be provided in a least restrictive environment (LRE); (d) services must be individualized to meet the needs of a student (IEP); (e) parents have a right to be included in the development of an IEP; and (f) procedural protections must ensure that the requirements of the law are met (due process). This law continues to be amended and adapted as services are delivered. However, these six basic values have remained a part of this law since 1975.

In addition to changes in legislation, the number of students needing assistance from public school programs for children with disabilities has increased dramatically in recent years. This is due to many factors including conditions such as childhood illnesses,

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injuries, and low birth weight along with the growing ability of service providers to identify children with special needs (Pamuk, Makuc, Heck, Rueben, & Lockner, 1998, p. 56). The growing population of students with special needs has had a large impact on public schools.

Due to changes in the educational landscape discussed above, there has been a growing population of students with special needs being integrated into music classrooms. Colwell and Thompson (2000) state: "This requires that music educators be prepared to accept and work with students with disabilities regardless of type or severity" (p. 206). In spite of this integration, inservice music educators often find themselves unsupported and inadequately prepared to teach students with special needs (Wilson & McCrary, 1996).

Preservice teacher education can assist with preparing teachers to teach students with special needs. In a recent text on teacher education, Banks, Cochran-Smith, Moll, Richert, Zeichner, LePage, Darling-Hammond, and Duffy (2005) state: "The goal must be to design programs (teacher education programs) that make attention to diversity, equity, and social justice centrally important so that all courses and field experiences for prospective teachers are conducted with these important goals in mind" (p. 274). Attention to diversity, equity, and social justice includes ensuring students with special needs are not marginalized. Thus, preparing preservice music teachers for students with special needs is critical. There is however, an absence of adequate coursework in music teacher education programs that provide preparation in teaching diverse student populations, including students with special needs.

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Research has suggested that the preservice fieldwork experience can have a profound effect on a preservice teacher's career (Barry, 1996; Emmanuel, 2002; Reynolds, 2003; Reynolds & Conway, 2003; Reynolds, Althea, & Haynes, 2005; VanWeelden & Whipple, 2005). Many of these studies examine field experiences outside of the methods classroom to expose preservice music teachers to an ever-changing student population. This includes exposing preservice music teachers to students from a variety of backgrounds and cultures as well as students with special needs.

Exposing future music teachers to "real" students is only part of a quality field experience. Music teacher educators are faced with the task of helping preservice music teachers to apply theories and concepts that they have learned to the "real world" of music teaching. Elliott (1992) argued that teacher educators must continue to educate novice teachers to combine procedural knowledge with situational knowledge to produce reflective practitioners. He stated that: "Expertise does not lie in what a person says about what she or he does; the measure of expertise is in how well a practitioner does what he or she does" (p. 7). Elliott further explained that teachers should be able to "find and frame" their teaching challenges. They must then be able to solve these problems in action and become reflective practitioners. Music teacher educators encounter challenges when faced with the task of teaching music education students to combine theory with practice.

The ideas presented above by Elliott (1992) are difficult to implement in the methods classroom alone without exposure to the field of teaching. Lind (2001) states: "Those of us who work with pre-service teachers face the challenge of balancing educational theory with the real world 'nuts and bolts' of teaching" (p. 7).

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Undergraduates struggle to attach the larger idea of music teaching to its smaller parts (conducting, lesson planning, song leading, teaching rhythm, etc.). Music teacher educators struggle to help students connect coursework with the larger field of music teaching, including working with an ever-changing student population.

Reflective thinking has been shown to assist undergraduates in combining theory with practice (Barry, 1996; Smith, 2002). Schon (1987) explained that reflective thinking is a constant interaction between three important components: knowing-in-action; reflecting-on-action; and reflecting-in-action. Knowing-in-action is a result of mastery of procedural and theoretical knowledge associated with a given practice. When in practice, knowing-in-action brings about spontaneous, routine responses based on previous experiences in practice. Knowing-in-action does not require the practitioner to "think about" the process or the problem. Schon states: ". . .knowing-in-action may be described in terms of strategies, understandings of phenomena, and ways of framing a task or problem appropriate to the situation" (p. 28).

Reflection-in-action occurs when something out of the ordinary occurs during practice. This allows the practitioner to question the assumptions of his or her previous knowledge and to reflect and decide what "got us into this fix or opportunity" (p. 28). Reflection-in-action allows for a real-time experiment to counteract this opportunity or problem. Schon states: "We think and try out new actions intended to explore the newly observed phenomena, test our tentative understandings of them, or affirm the moves we have invented to change things for the better" (p. 28). As a result of this process, procedural and theoretical knowledge is expanded. Reflection-in-action is a skill developed as a result of experience and the development of mastery.

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Reflection-on-action is seen as a result of the "on-the-spot" experiments and experiences that practitioners face in the field. It is a continuation or extension of reflection-in-action. Questions might arise such as: Did this work? Why did or didn't this work? How would I do this again if given the opportunity? These questions and further experiments lead to adjusting the next day's practice. Schon states: "We may reflect *on* action, thinking back on what we have done in order to discover how our knowing-in-action may have contributed to the unexpected outcome" (p. 26). This constant adjustment leads to the refining of one's craft and the evolution of expertise. The types of skills needed to develop reflective practice are enhanced while practicing these skills in the field as a practicing professional.

Kerchner (2006) advocates that teacher educators must create an environment for reflection to spawn. She states: "A primary pedagogical goal for mentor teachers and teacher educators is to lead and model the dance of reflection: on values that guide their teaching, shared roles as a teacher and learner, presentational style, methodology, sequence, artistic authenticity, students' backgrounds and abilities, and classroom dynamics" (p. 123). Beginning and preservice music teachers can develop *habits of mind* or *personal traits* to engage in reflective thinking. These traits or habits include: (a) trusting oneself and others; (b) curiosity for learning about self and others in the teaching learning partnership; (c) openness of mind in order to challenge thinking patterns; (d) sharing of thoughts and feelings with colleagues and mentors; (e) supporting other colleagues who are engaged in reflective thinking; (f) observing all interactions with students and the artistic material in the classroom environment; and (g) listening to mentors and colleagues, students, and self in order to understand and learn about the

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teaching-learning partnership (p. 124). Fieldwork can be seen as a way to encourage these habits of mind and to encourage the beginnings of reflection among preservice music teachers.

Reflective thinking exercises within the fieldwork experience have been shown to create an environment to assist future music teachers with the development of reflective practice. Leglar and Collay (2002) stress early fieldwork "with inquiry" as essential in music teacher education. They stress learning journals, portfolios, and case studies as a vehicle for reflecting on early field experience in music teaching. Other topics reviewed in Leglar and Collay's chapter include: (a) Research on teacher knowledge including characteristics of good teachers; (b) Teacher inquiry including early experiences in teaching; (c) Inquiry within authentic experiences and field experiences; and (d) Creating a culture of teacher inquiry.

Leglar and Collay examine research that underscores the importance of reflective practice in preservice music teacher education. The authors stress that it is the connection with the field within our curricula that help preservice music teachers in developing reflective practice. Field experience is seen as "the most highly valued and most problematic areas of teacher education" (p. 866). Leglar and Collay highlight the lack of connection between university coursework and field experiences. This lack of connection adds to the difficulty in combining theory with practice. They state: "Preservice programs that focus on the development of reflective teachers must provide field experiences where preservice teachers can see reflective practices modeled and receive encouragement to develop their own reflective practice" (p. 866). Leglar and Collay explain that it is the connection between modeling good teaching, reflective practice and providing

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opportunities for preservice music teachers to develop reflective practice within field experience that will strengthen music teacher education.

Research has shown that writing exercises such as journaling may be a way to promote reflective practice within diverse fieldwork experiences (Emmanuel, 2002). Music teacher educators have recommended the use of the case method as a means for developing reflective thinking and promoting reflective practice in music methods courses (Conway, 1999a; Conway, 1999b; Lind, 2001; Richardson, 1997). Lind (2001) states: "These teacher educators seem to agree that case-study methodology stimulates classroom discussions, encourages critical thinking, and provides impetus for reflective decision making" (p. 7). This teaching strategy may be one way to prepare music majors for fieldwork and allow them an opportunity to reflect on their experiences after their placement in preparation for student teaching.

Purpose Statement and Research Questions

The purpose of this study was to examine the perceptions of participants regarding teaching music to students with special needs as part of a fieldwork experience. Research questions included: (a) What were the perceptions of the preservice music teachers as to the value of the orientation class in preparation for fieldwork? (b) What were the perceptions of preservice music teachers of their experience as one-on-one teaching assistants during their fieldwork experience in elementary general music classes for students with special needs? (c) What were the perceptions of preservice music teachers of their experience assisting and teaching students with special needs during their fieldwork experience in elementary general music classes for students with special needs? (d) How did the participants respond to the assigned writing activities that were

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utilized to promote reflective thinking? (e) What were the teacher educator's perceptions about a special needs fieldwork placement for preservice music educators? (f) What were the advantages and disadvantages of this collaboration articulated by the inservice cooperating teacher?

There were many avenues that could have been investigated as part of this study (e.g. music cognition of students with special needs, affective music teaching practices to children with special needs, levels of reflection of preservice music teachers as they teach children with special needs etc.). Therefore, it is important to clarify that this study focused specifically on the perceptions of the structure of a preservice field experience teaching students with special needs.

Definitions

The next section of this paper is designed to assist the reader with terminology that will appear in the remainder of this document.

Autism (a.k.a. Autism Spectrum Disorder ASD):

> A pervasive developmental disorder with qualitative impairments in communication, social interaction, and restrictive or repetitive patterns of behavior that first occur prior to age 3. (Lewis & Doorlag, 2006, p. 423)

The Case Method of Teaching:

> The case method of teaching uses examples of teaching as a basis for observations and discussion in preservice methods classes. This can be done in a variety of mediums including videotaped examples of teaching, written cases based on real situations or edited cases for the purposes of teaching. Shulman (1992) defines the case method of teaching as "the methods of pedagogy

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employed in conjunction with teaching cases. . . they are prototypically quasi-Socratic interactions with high levels of student participation, and they demand skilled leadership from the instructor. They can also be autodidactic, self-instruction conducted by reading cases with commentaries and reflecting upon them" (p. 19).

Casebooks:

"Casebooks are collections of case reports, case studies, or teaching cases selected, sequenced, organized, and glossed for particular educational purposes" (Shulman, 1992, p. 20).

Knowing-in-Action:

Knowing-in-action is defined by Schon (1987) as a result of mastery of procedural and theoretical knowledge associated with a given practice. When in practice, knowing-in-action brings about spontaneous, routine responses based on previous experiences in practice. Schon explains: "we reveal it by our spontaneous, skillful execution of performance; and we are characteristically unable to make it verbally explicit" (p. 25).

Inclusion:

"Meaningful participation of students with special needs in general education classrooms" (Lewis & Doorlag, p. 424). Inclusion is a result of the Regular Education Initiative (REI) in the 1980s that advocated for the destruction of dual education (regular education and special education). Since then proponents have advocated for an integrated educational system which meets the needs of all students (Adamek & Darrow, 2005, p. 17).

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Individualized Education Program (IEP):

An IEP is a written educational plan that specifies the current level of achievement and annual goals of a student with special needs. This plan is prepared by a team that includes the student's parent(s), teacher(s), and, if appropriate, the student. (Lewis & Doorlag, 2006, p. 425). This is part of the six principles of IDEA (mentioned above).

Inservice Music Teacher:

For the purposes of this study, an inservice music teacher is licensed and is currently practicing.

Mainstreaming:

The inclusion of students with special needs into general education for a portion of the school day (Lewis & Doorlag, 2006, p. 424). Mainstreaming was part of a social movement in the 1970s away from segregating and institutionalizing persons with disabilities in society, including public schools (Adamek & Darrow, p. 16). Mainstreaming began by including students with special need in social situations such as lunch or recess or within classes such as music or physical education.

Mental Retardation:

A state of functioning that begins in childhood and is characterized by limitations in both intellectual functioning and adaptive skills. (American Association on Mental Retardation, 2004)

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Noema:

The features of consciousness that are essential for the individualization of objects (real or imaginary). These objects are perceived to be before us in our consciousness. (Patton, 2002, p. 484)

Noesis:

The process of explicating how beliefs about such objects (real or imaginary) may be acquired in attempt to explain how it is that we are experiencing is what we are experiencing. (Patton, 2002, p. 484)

Paraprofessional:

An individual who works under the supervision of a licensed teachers or related services personnel to assist in areas that relate to personal, social, and instructional needs. (Adamek & Darrow, 2005, p. 299)

Preservice Music Teacher:

For the purposes of this study, a preservice music teacher is a person who is studying to become a music teacher.

Reflection-in-Action:

Reflection-in-action occurs when something out of the ordinary occurs during practice. This allows the practitioner to question the assumptions of his or her previous knowledge and to reflect and decide what "got us into this fix or opportunity" and make a "decision or adjustment without having to think about it" (Schon, 1987, p. 26).

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Reflection-on-Action:

Reflection-on-action is defined by Schon (1987) as "thinking back on what we have done in order to discover how our knowing-in-action may have contributed to an unexpected outcome" (p. 26). Schon further explains that this may occur after the fact or someone may pause an activity in-progress to reflect and think back on what just occurred.

Reflective Thinking:

Reflective thinking is explained by Schon as a constant interaction between three important components: knowing-in-action; reflecting-on-action; and reflecting-in-action.

Reflective Practice:

Reflective practice is the application of reflective thinking (reflecting-on-action and reflection-in-action) to the daily practice of teaching.

Self-Contained Classroom:

A self-contained classroom is a special education classroom in which students with special needs are educated for the entire school day. A self-contained classroom is usually focused on the needs of a smaller number of students having similar disabilities or functioning levels, with a high teacher to student ratio. (Adamek & Darrow, 2005, p. 51)

Students with Special Needs/Students with Disabilities/Students with Exceptionalities:

"Students that have been identified as having special learning needs due to physical, sensory, cognitive, or emotional impairments" (Lewis & Doorlag, p. 428). These terms were used interchangeably within this paper.

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Traumatic Brain Injury:

> Traumatic brain injuries can cause mild to severe disabilities in children across all domains of functioning. These brain injuries may affect cognitive abilities related to focus and attention, concentration, ability to learn, memory, problem solving, perception, and abstract reasoning. (Adamek & Darrow, 2005, p. 168)

Student-written Cases:

The written cases will follow the model provided by Richert (1992):

> I designed the case method described in the following pages to address a number of teacher education concerns, My goals were to have the novice teachers reflect on some aspect of their work that they found problematic and then share their reflections with their colleagues. The process involved developing the skills of problem identification and definition, as well as communication in both written and verbal form. . . . . helping teachers acknowledge what they know by talking about it, writing about it, and sharing it with one another moves not only the individual teacher forward but the profession forward into the domain where it is defined and owned by the people who do it. (p. 157-158)

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CHAPTER II

REVIEW OF LITERATURE

In order to understand the challenges faced in general teacher education in preparing future teachers for children with special needs, the following categories will be reviewed in this chapter: (a) preservice special education preparation in general teacher education and special education (Banks et. al, 2005; Darling-Hammond & Bransford, 2005; Pugach, 2005;York & Reynolds, 1996); and (b) special needs fieldwork experiences in general teacher education (Brownell, et. al, 2003; Deiker & Berg, 2002; Parker, 2002). This chapter will include a review of the teacher education resources from special education (Lewis & Doorlag, 2005; Weymeyer, 2002) that were used this study.

This chapter examines literature concerning students with special needs in music classrooms. Categories to be reviewed include the following: (a) research on special education practices in music education (Culton, 1999; Frisque et. al 1994; Gfeller, Darrow, & Hedden, 1990; Gilbert & Asmus, 1981); (b) preservice special education preparation in music education (Colwell & Thompson, 2000; Heller, 1994); and (c) practitioner resources for music educators and music teacher educators (Adamek, 2001; Adamek & Darrow, 2005; Atterbury, 1990; Damer, 2001).

In addition, the following categories emerged while investigating fieldwork in music teacher education: (a) fieldwork models and experiences in music teacher education (Barry, 1996a; Emmanuel, 2002; Fant, 1996; Reynolds, 2003; Reynolds &

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Conway, 2003; Reynolds et. al, 2005); and (b) field experiences with students with special needs in music education (Kaiser & Johnson, 2000; VanWeelden & Whipple, 2005; Wilson & McCrary, 1996).

The review of the literature above in music education led to an exploration of reflective thinking literature in music teacher education. As a result, the research completed by Barry (1996b) and Smith (2002) surfaced in examining the literature in regards to reflective thinking in undergraduate music teacher preparation. In addition, the case method became an area relevant to my study. This chapter will examine the following literature in regards to the case method: (a) the development of cases in music teacher education (Conway, 1997; Thaller, Finfrock, & Bononi, 1993); (b) the use of the case method in music teacher education (Bailey, 2000); and (c) the use of the case method in general teacher preparation (Hammerness, Darling-Hammond, & Shulman, 2001; Powell, 2000).

Preservice Special Education Preparation in General Teacher Education

In order to understand the broad scope of preservice teacher preparation for children with disabilities, I examined the literature in special education. This was done to understand the challenges teacher educators face in general preservice teacher education. In addition, I looked for similarities and differences in curriculum, fieldwork opportunities, and support structures during fieldwork. I chose the following studies because they highlight curriculum initiatives and fieldwork opportunities in special needs teacher preparation.

The *Handbook of Research on Teacher Education* (2nd ed.) offers an extensive view of the current research in special education including preservice special needs

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preparation. York and Reynolds (1996) open their chapter by presenting theories and controversies behind the current inclusion model followed by some of the problems that have resulted. York and Reynolds continue this chapter by offering an extensive review of the literature concerning teaching students in inclusive settings. This review of the research is organized by strategies for general educators, special educators, and educators regardless of role.

York and Reynolds follow up this review with an examination of related research on teacher education and students with disabilities. This section focuses on the preparation of general educators and special educators. The authors conclude that general education and special education should not remain separate and suggest the merging of general and special education offerings in teacher education. This would improve the overall preparedness of future teachers in the area of special education. A detailed model of the implications of these scenarios is offered to show the linkages between researchers, professional organizations and schools.

This research highlights the concept of special education as an integrated subject. General education methods instructors are moving away from the idea that special needs issues should be taught as a separate entity within the special education department outside of the methods class. More special education preparation is being included into the regular vernacular of methods classes.

Pugach (2005) surveyed much of the existing research in general preservice preparation of teachers for students with special needs. The scope of her review was to look at the changing landscape of special education since 1990. Pugach states:

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> No longer are we simply talking about moving students with disabilities into general education classrooms under the practice of mainstreaming, as was the case during the 1970s. Instead, today the expectation is that most students with disabilities will attend general classrooms as much as is appropriate and that while they are there, they will learn the general education curriculum. (p. 550)

Pugach presents research that supports pedagogical practices that are used in preservice preparation for students with disabilities. These practices include: (a) reconfiguring coursework in conjunction with student teaching; (b) including special education as a topic in regular methods classes; and (c) the use of the case method to discuss potential special needs issues within future classrooms.

The two literature reviews examined above do not embody the extensive body of research that is available on special needs preparation in teacher education. This research was selected because it highlights the changing demographic of student populations and suggests increasing the inclusion of this topic and fieldwork as a way to prepare future teachers for these changes. In addition , they represent similar strategies and methodologies that were used in my study. These strategies and methodologies are presented in Chapter III.

A large body of current teacher education research is presented in *Preparing Teachers for a Changing World* (Darling-Hammond & Bransford, 2005). This text is designed to provide a resource for teacher educators, curriculum designers, and administrators. This volume is the culmination of work of the Committee on Teacher Education (CTE), a division of the National Academy of Education. The goal of this text is to outline core concepts and strategies to improve teacher education and prepare

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teachers for an ever changing field. It surveys a broad overview of emerging research on teacher learning and teacher education to suggest strategies for teacher education reform. This book is intended for those who are responsible for the preparation of teachers (university deans and faculty as well as district personnel and school based faculty in cooperating schools or alternative programs).

Within *Preparing Teachers for a Changing World,* the chapter entitled: *Teaching Diverse Learners* (Banks, Cochran-Smith, Moll, Richert, Zeichner, LePage, Darling-Hammond, Duffy, McDonald, 2005) informs teachers and teacher educators about the changing demographic make-up of school populations. The authors define aspects of diverse learners to include culture, racial/ethnic origins, language, economic status, and learning challenges associated with exceptionalities. This chapter opens with research-based cases that are used to show challenges in teaching diverse learners and to show the need to enhance the academic achievement of all students. The goal of this chapter is to offer culturally responsive learner adaptive pedagogy, curriculum and assessment in tandem with knowledge about culture and its influences on learning. The hope is that teacher educators will create culturally responsive teachers. The strength of this chapter is the emphasis on learning about oneself as a part of this process. The teaching case that was presented in this chapter was used in my study in the orientation class. This will be explained in Chapter III.

Special Needs Fieldwork Experiences and Program Evaluations in Teacher Education

Parker (2002) studied preservice physical education students and their perceptions of working with children with special needs. This study examined the challenges faced by four physical education majors during their student teaching experience in teaching

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students with emotional behavior disorders (EBD). The purpose of this study was to examine preservice physical education students' thoughts and concerns about working with children with EBD in a general education setting. Research questions included: "(a) What thoughts, feelings and concerns do preservice physical education majors have regarding teaching students with emotional/behavioral disorders in a general education setting, and how do these thoughts and concerns change over time? and (b) How do preservice physical education teachers interact with students with emotional behavioral disorders in the classroom/gymnasium and how do their experiences change over time?" (p. 24).

This study took place over one semester in the fall of 2001. Four physical education student teachers (i.e., two male and two female) who were enrolled in a preservice teacher education program served as participants. In order to carry out this study, Parker gained permission to serve as their university supervisor while they were completing their student teaching. This role included multiple observations and evaluations during the semester. No specific populations or programs that service children with EBD were identified as potential placements for these participants. In her previous teaching experience, Parker saw that physical education classes were a "dumping ground" for children with EBD. Parker specifically did not seek out these programs or populations in order to examine a "typical" experience for an undergraduate physical education student teacher.

Data for this study included semi-structured interviews, multiple observations of each student in this setting, and the personal journals of the participants. The participants agreed to allow Parker an opportunity to interview them four times during the semester.

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In addition, as a requirement for their student teaching experience, the participants were required to keep journals. Parker was allowed to review journals as their university supervisor and gained permission from the participants to use them as data in her study. Parker also observed each participant several times during the semester and took fieldnotes for later analysis. There was no formal orientation in working with children with special needs, and the participants had only limited coursework in teaching children with special needs.

Data were collected and analyzed according to the constant comparative method (Merriam, 1998). The results of this study revealed that preservice physical education majors have numerous concerns about teaching children with EBD within a general education classroom. Concerns included safety, feelings of being unqualified, and finding a balance in providing equal time to all students. In addition, these student teachers felt emotionally stressed when faced with the contrasts of working with typical students as opposed to students with EBD.

The participants in this study experienced heightened anxiety and stress due to their lack of experience teaching students with special needs. Parker states: "The four participants went through a gamut of emotions before, during, and after their student teaching experiences" (p. 79). As a result of this placement, the participants became more confident in working with students who struggle with behavioral disorders. The student teachers in this study realized, in their interactions with students with EBD, the complexities of teaching students with special needs and that it requires constant attention to new ideas and strategies.

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It was unclear in this study as to why Parker chose not to seek out a specific site where there were known public school students with EBD. In addition, it was unclear if she had access to the kind of information that would confirm any kind of diagnosis. This raises the question: How did the preservice physical education students know if in fact they were teaching children with EBD? How was Parker able to come to conclusions without truly knowing? This study reinforced the concept of seeking out a specific population of children with special needs such as a self-contained class in order to truly understand the challenges faced with preparing teachers to teach them.

Dr. K. (the music teacher educator in my study) assigned the preservice music teachers to attend their fieldwork in my study in pairs (this will be explained in Chapter III). I chose the next position paper because it highlights new curriculum initiatives in teacher preparation that contain programs where students were paired into cohorts in their fieldwork experiences. Dieker and Berg (2002) were a part of a university-wide initiative to restructure and improve the quality of the curriculum for preservice secondary math, science and special educators at the University of Wisconsin at Milwaukee. This initiative focused on "developing model programs with highly coordinated courses and fieldwork experiences delivered through synergistic efforts of a cohort of instructors and with students across disciplines working together in courses and field placements" (p. 92).

In the first year of this new curriculum, preservice students were paired in cohorts of different disciplines to understand the common knowledge base between the disciplines. These meetings were focused on the integration of science and technology, effective co-teaching between science, math and special education. The cohorts were also

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designed to offer a support system to the preservice teachers through fieldwork and student teaching and into the field.

During the second year of this new curriculum, each cohort was assigned to an inservice teacher within the field for a long-term field placement. The cohorts mentioned above remained together through seminars and e-mail communication. This e-mail communication was structured so that the teacher educators provided prompts for the cohorts to exchanges ideas. These prompts included the following statements: "(a) describe an issue within your classroom either related to science or special education; (b) provide a summary of your field placement; and (c) make sure you respond to what your peer has presented" (p. 94).

Finally, cohorts were brought together to develop a unit within their area and within their colleagues' areas of expertise. For example, preservice science teachers were asked to develop effective adaptations for science students with special needs. Program developers found success in this program in the following areas: (a) enrollment increase; (b) a more collaborated effort between programs and with teachers out in the field to prepare teachers; (c) increased efficiency in interdisciplinary collaboration; and (d) an increased understanding of adaptations for students with special needs.

Another area of success in this program was the support and collegiality that resulted from the pairing of students into cohorts. This was obvious when many of the students continued to collaborate after the program had ended and they were in the field. Many of the students found ways to co-teach in their programs and invite each other into their schools to collaborate on projects.

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Teacher educators often struggle with where and how much fieldwork should be allowed in a teacher education program. Teacher educators in special education have an added complication in that preservice special educators can often get overwhelmed with the breadth and depth of the task at hand. This leads to attrition in the special education field. Brownell, Ross, Colon, and McCallum (2003) believe that the solution to this problem is to attract the best and brightest students to a career in teaching, specifically special education. They explain that today's teacher education programs attract average students. Brownell et. al states: "Critics argue that teacher education programs are not intellectually challenging and act as a deterrents to bright young people interested in entering the classroom" (p. 1).

Their report filed with the Center on Personnel Studies in Special Education is a comparison of exemplary practices in general teacher education with similar practices in special education in order to find components of strong teacher education programs. Their program evaluation included 15 teacher education programs in special education and general teacher education. After comparing these programs, Brownell et. al found the following attributes that contributed to strong general and special education teacher education programs: (a) coherent program vision; (b) conscious blending of theory, disciplinary knowledge, and subject specific pedagogical knowledge; (c) careful crafted field experiences; (d) standards for ensuring quality teaching; (e) active pedagogy that employs modeling and promotes reflection; (f) focus on meeting the needs of a diverse population; and (g) collaboration as a vehicle for building professional community.

Brownell et. al points out similar important components that have already been discussed in-depth within this chapter. Since my study centered on the field experiences

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of preservice music teachers, I was interested in what the authors of this report found out about fieldwork and the components of a successful fieldwork experience. The authors title their heading for this portion of their findings as "Carefully Crafted Field Experiences" (p. 8). Their program evaluation showed that quality field experiences should contain the following parts: (a) fieldwork should be integrated with coursework; (b) fieldwork should be supervised by faculty, and preservice teachers should immediately be mentored by inservice teachers; (c) curriculum should be spiraled so that students can revisit teaching-related issues; (d) field experiences should promote reflection; and (e) programs should have fieldwork experiences based on developmental levels of preservice teachers. For example, many of the strong programs encouraged observation-type field experiences at the entry-level and hands-on teaching experiences at the more advanced levels of teacher preparation.

Resources for Educators in General Education and Special Education

In order to begin to understand the types of disabilities that would be encountered during my study, I initially examined current resources pertaining to teacher preparation for children with special needs. It was clear within the data collection process that the majority of the students that the preservice music teachers were teaching suffered from mild to severe mental retardation. In order to understand this disability I examined textbooks that are used to prepare special educators for teaching students with mental retardation.

Wehmeyer (2002) provides an extensive instructional guide for teacher educators who are concerned with preparing teachers for the field. The chapters in this book include the following topics: (a) understanding mental retardation; (b) curriculum decision

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making; (c) planning; (d) assessment and evaluation; (e) creating learning communities; (f) educational support systems; and (g) teaching strategies. This text will appear within this paper in order to clarify the types of instructional planning and support associated with mental retardation.

Teachers in general education at whatever level of instruction are still coming to terms with inclusion within the general classroom. Heflin and Bullock (1999) state: "In addition to concerns related to lack of training, general education teachers resist including students with disabilities because they are afraid that they will be unable to meet the needs of the general population" (p. 3). *Teaching Special Students in General Education Classrooms* (Lewis & Doorlag, 2005) is an attempt to provide general education teachers with definitive teaching approaches based on research for children with special needs. Specifically, this book pays close attention to the needs of all students, not just those with disabilities. Chapters topics in this book include: (a) Success for all children in the general education classroom; (b) adapting instruction; (c) managing classroom behavior; (d) teaching students with specific special needs (behavioral, cognitive, emotional, communicative, gifted, linguistic, and physical); and (e) potential implications and the future of inclusion.

This book is designed for use in a special or general education methods class. However, this book also has a partner web site (http://www.prenticehall.com/lewis) as well as a CD-ROM that could be used by teachers of all grade levels and disciplines for use in the classroom. I used this book to clarify definitions, find information on target populations that the participants were teaching in the field and to learn about inclusion strategies in preparation for my research.

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Research on Special Education Practices in Music Education

The music education studies examined in this chapter cover 20 years of research. The common theme that emerges among this research is the lack of support for music teachers in teaching students with special needs. Music teachers are shown in these studies to lack the curricular insight to provide clear and attainable goals and assessment strategies for students with special needs. Administrators, special educators, and university methods teachers support music teachers in their efforts but do not offer expertise in helping music educators in providing a curricular music education to students with disabilities.

Gilbert and Asmus (1981) developed a needs assessment survey to collect information regarding the status of mainstreaming practices in music education. This survey was developed after a careful consideration of previous literature and after consulting with music educators, music therapists, and special educators. In order to gain feedback on the survey, sample surveys were given to judges in the areas of music education, elementary/secondary education, special education, and music therapy. A final survey based on five main areas was constructed. These five areas included: (a) music education and Public Law 94-142; (b) teaching music skills in mainstreamed classrooms; (c) using music activities to teach other skills (speech and language etc.); (d) using music activities to teach other academic subjects; and (e) classroom operation and administration.

This survey was administered to 789 inservice music educators nationwide. Items on the first four sections consisted of techniques, methods, or information that might be helpful to the music educator. Respondents were asked to rate each item on a four-point

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Likert-type scale, with "1" indicating that an item would be of no help at all and "4" indicating that an item would be extremely helpful. The final section examined potential problems within a mainstream setting. A six point scale was used to determine concerns, with "1" indicating that an item is not a problem and "6" denoting a great problem. Items on this survey included information as to the amount of exposure a music teacher has with students with disabilities.

Results indicated that most inservice music educators have some interactions with students with special needs. Generally, elementary general teachers are shown to have the most experience. In addition, 97.2% of the elementary general music teachers surveyed reported having had involvement with the IEP (Individual Education Plan) process whereas the majority of music teachers in other specializations have little or no experience with the IEP process. The researchers reported that there is a "significant gap" between the interactions with students with special needs and the perceived need for appropriate methods and techniques. Respondents indicated the need for more information on PL-94-142 and how these new laws affect their classroom. Music educators expressed the need for preparation on managing student behavior and assessing student progress in mainstreaming situations.

Gfeller, Darrow and Hedden (1990) developed a survey to gather information as to the effectiveness of mainstreaming practices in the Iowa and Kansas public schools. Research questions included: "(a) Has there been a change in the mainstreaming practices since earlier research? (b) Is the perceived success in mainstreaming different across the specialties (elementary general, choral, and instrumental)? (c) Does music teaching experience matter? (d) What extent of preparation for mainstreaming exists in Kansas and

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Iowa? (e) What is the extent of instructional support for music educators who teach mainstreamed classes? (f) Does instructional support correlate positively with perceived success in mainstreaming? and (g) Do music educators perceive specific types of disabilities to be more or less difficult to mainstream?" (p. 92).

A survey was constructed based on the previously stated concerns and submitted to a panel of three judges from the fields of music education, speech pathology, and administration for review. The items were revised and a final survey was sent to a random sample of music educators in Kansas and Iowa (*N*=350). There was a return rate of 76% from Kansas and 70% from Iowa. Only surveys of music educators that indicated that they teach students with disabilities were analyzed.

Results indicated that there was no difference in the perceived effectiveness among the specialty areas. Only a slightly higher degree of instructional support was seen among instrumental music educators. The higher degree of instructional support was seen to have a slight correlation to the perceived effectiveness in mainstreaming. Experience was seen as not a factor in this survey. Results show that there was little to no preparation for music educators for mainstreaming. Students with emotional and behavioral disorders were seen to be the most difficult to mainstream.

Frisque, Niebur, and Humphreys (1994) surveyed Arizona music educators (*N*=107) to determine the nature and extent of mainstreaming in Arizona music classrooms. This survey was based on the following research questions: "(a) What is the nature and extent of mainstreaming in Arizona's music classrooms? b) What reasons do music educators cite for special learners being mainstreamed into their regular classrooms? c) What educational objectives do music educators expect to achieve with special learners? d)

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Which indicators do music educators use to identify perceived successful mainstreaming, including perceived personal success? and e) Which variables predict success in mainstreaming?" (p. 96).

The results of this study indicated that the majority of music educators in Arizona (84%) were responsible for teaching students with special needs. In addition, the majority of respondents (75%) indicated that mainstreaming was the only music placement option for special learners at their schools (p. 97). Most music teachers in Arizona (90%) were the sole providers of music to special learners in their schools. This study shows that a large portion (40%) of the respondents had no preparation in special education. An additional 20% reported some in-service or workshop preparation.

The results of this study suggested that music teachers saw music ability, the child's interest, and socialization as being the primary reasons for mainstreaming special learners in music classrooms. More importantly, the researchers showed that many respondents (72%) rarely or never participate in the placement process. Also, only a few (6%) of the participants felt that they had a significant influence in the placement process of special learners (p. 99).

It was unclear what objectives music educators hoped to achieve in teaching students with special needs. Frisque et al. stated: "While strong trends are apparent in the reasons for placing special learners in music, we found little agreement among music educators on educational objectives for special students after the decision has been made" (p. 99). According to Frisque et al., this could have been attributed to overall difficulties in mainstreaming students. Objectives may be too child-specific to articulate in this study (p. 103). Successful mainstreaming practices varied across the responses. Teachers who

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felt more confident in their own mainstream teaching were more likely to report success. This could have been due to the idea that "success" is individualized in special education and providing materials is a difficult task because of the large scope of mainstreaming possibilities. In addition, "success" is hard to determine in such a contextual circumstance.

Research has been done in regards to the concerns of music educators who teach music to children with disabilities. Culton (1999) developed a survey (Music in Mainstreaming Assessment) with the help of three different panels of experts including music educators, music therapists, and special education teachers. This instrument was used to determine information about students with special needs that was deemed important to the participants surveyed. The researchers then compared this information to pertinent background information on the participants such as age, years in teaching, level of education and teaching experience with exceptional children and access to support services (including administrative and special educator).

This survey was given to a random sample of general music teachers (N=110). The list of potential respondents was generated from the Iowa Department of Education in order to establish a representative sample of general music teachers. Sixty-five percent of the respondents were between the ages of 30 and 49 and the average teaching experience was 15.5 years. A bachelor's degree was the highest degree earned for 73% of the respondents.

The results indicated that administrators and special educator staff generally supported music teachers in their efforts to mainstream students into music. However, support usually came in the form of encouragement. Only 45.5% of respondents reported

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having teacher aides and only 14.5 % reported having budgetary support (p. 62). There was a discrepancy between availability of support services and music teachers actually utilizing this support.

Another portion of this survey was focused on the mainstreaming concerns of Iowa elementary music educators. Seventeen specific items of concern were reported (p. 66). The following topics were ranked in the top five: Understanding educational disabilities which will impact on music learning; structuring music activities that will facilitate interaction between and among regular and special education students; methods to assess the present level of functioning on musical tasks; developing lesson plans which include options for students with disabilities; and adapting teaching methods to meet each student's level of functioning (p. 66).

Culton (1999) analyzed three general music textbooks in regards to coverage of the aforementioned topics of concern. The content analysis revealed the amount of coverage across various grade levels. The results suggested that most items deemed important received little coverage in all series texts (*Holt Music; Music and You; and The Music Connection*). Special education received less than one percent of the overall coverage.

Despite the lack of coverage within elementary music textbooks mentioned above, there is a considerable focus in the practitioner literature (i.e. journal articles) on teaching strategies and adaptations for special learners in the music classroom. This literature will be reviewed later in this chapter.

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Preservice Special Education Preparation in Music Education

In order to understand the special needs preparation of music teachers, researchers have examined the offerings both in the music methods classroom as well as the university at large. Heller (1994) surveyed music methods instructors at 103 colleges over six states (Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin) to understand the kind of university offerings for music education students in special education. The purpose of this study was: "(a) to ascertain the training and experiences that current music education methods instructors received in their respective undergraduate programs which addressed mainstreamed/special needs students; (b) to determine how university music education programs are preparing their students to work with mainstreamed/special needs learners; (c) to discover whether the current music teacher education faculty plan to implement program changes in the future; and (d) to recommend areas for future research directed towards curricula for prospective teachers" (p. 9).

The questions presented on Heller's 52-question survey were related to the research questions mentioned above. Questions 15 through 23 addressed the type of mainstreaming experience that each methods instructor encountered during their time as a public or private school music teacher. Questions 24 through 26 inquired as to the preparation each respondent received as an undergraduate. The rest of the survey included questions regarding the type of mainstreaming preparation that music majors were receiving in their programs. Some sample questions included: "Do any of your courses for undergraduate music education music majors contain topics that address the education of mainstreamed/special needs students?" and "Please list the names of your

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undergraduate courses for music education majors in which you address the education of mainstreamed/ special needs students" (Heller, p. 94).

The results of Heller's survey revealed that a small portion of the methods instructors (26.9%) in this survey received preparation in special education. Of the methods instructors that received preparation, many of them (64.4%) reported that their preparation was less than adequate and approximately half (55%) reported that their preparation did not continue while they were teaching. Heller was disappointed to find that only 15% of the respondents required field-based observation or clinical experiences with mainstreamed students. The most important finding of this study was that professors who had prior personal experiences with mainstreaming were more likely to include mainstreaming topics in their methods class.

The statistics provided by colleges and universities show that only 40% of those surveyed have internal requirements for preparing preservice music teachers to teach students with special needs. The majority of the programs surveyed (70%) required students to enroll in courses outside of the music department. Larger colleges and universities were more likely to have internal preparation for preservice music education students. Illinois led the region in offering internal departmental requirements in special education. In addition, having a music therapy program at a college or university did not influence special needs requirements for music education students.

Colwell and Thompson (2000) surveyed 171 universities to examine special education offerings for undergraduate music education majors. Specifically, the researchers were interested in: "(a) existence of a course in special education for music education majors; (b) the department through which this course was offered (non-music

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content or music content specific); (c) required or elective status for graduation; and (d) course title and credit hours; reference to mainstreaming in music methods course descriptions" (p.214). The first three of the categories were compared with the category of school (state funded or private), whether or not a music therapy program existed at the university, and which MENC region the university was located.

Results indicated that 74% of schools had a course in special education available, with 86% requiring at least one course for undergraduate music education majors. Colwell and Thompson state: "There was often a course within the education department but with no room for music education majors to fit it into their curriculum sequence either as a required or elective course unless they choose an overload" (p. 210). Results also indicated a total of 140 courses offered, with 30 of these courses being music content-specific. Only 43% of the music content specific courses were required. The schools that offered a music therapy program were more likely to offer a music content-specific special education course. Colwell and Thompson state: " . . . [T]his is perhaps due to the department philosophy toward the area of music therapy or incorporating music with individuals with disabilities" (p. 211). Only 13 schools offered both a non-music content and music content specific course.

The researchers were surprised by the lack of special education offerings for music majors. Colwell and Thompson attributed this to five possibilities: (a) university requirements (no room in curriculum); (b) College of Education or certificate demands; (c) many universities are adding general education requirements to an already overcrowded undergraduate curriculum; (d) availability of personnel to teach the course; and (e) NASM restraints (p. 215).

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The absence of special needs preparation highlighted in the previous section of this paper underscores the need for music teacher educators to find ways to "bridge the gap" somewhere in the curriculum. Fieldwork has been shown to be a powerful tool to assist future teachers in combining theory with practice. This could be a way to attempt to fill the void left by lack of curriculum for future music teachers in special education without adding other course requirements. Field experiences with students with disabilities in music teacher education will be examined later in this chapter.

Resources for Music Educators and Music Teacher Educators

Much of the sharing of ideas and strategies to teach students with special needs has come from the practitioner literature. This body of literature in music education is focused in two areas. Articles include general teaching strategies for students with special needs in the music classroom (Adamek, 2001; Atterbury, 1986; Bernstorf, 2001; Gfeller, 1989; Hammel, 2004; Pontiff, 2004; Zdinski, 2001) and music education strategies for specific special needs (Abril, 2003; Butler, 2004; Darrow & Armstrong, 1999; Robinson, 2004; Siligo, 2005; Walczyk, 1993). These articles were not based on research; however, they were based on a variety of successful experiences of teachers in the music classroom.

After reviewing all of the literature mentioned above, I found two articles that were unique in the practitioner literature. Damer (2001) summarizes the specifics of special education law and recent legal decisions regarding inclusion. This article was published as part of a "Special Focus" issue of the *Music Educators Journal* in 2001. Damer offers a specific look at each piece of legislation and the effects of inclusion of students with special needs. In addition, this article explains the specifics to the IEP

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process and how music teachers may get involved in the placement process. In the same issue of the *Music Educators Journal*, Adamek (2001) offers suggestions for adaptations and accommodations in teaching students with special needs in the music classroom and portrays the kinds of strategies that can be obtained by consultation with a music therapist.

Textbooks and curriculum guides. There are a few books that directly address mainstreaming and inclusion in the music classroom. Many of these textbooks are designed for the elementary general or early childhood music teacher (Atterbury, 1990; Campbell, Shehan, & Scott-Kasner, 1995) and offer comprehensive strategies for a variety of music teaching and learning settings.

Music therapists have different goals than music educators in working with persons with disabilities. However, there are resources in the music therapy literature that offer comprehensive strategies in understanding the nuances of working with children with specific special needs. Adamek and Darrow (2005) compiled the latest research in their book entitled: *Music in Special Education.* This book examines the past, present and potential future implications of inclusion within the classroom. Chapters in this text are centered on specific areas of special education including behavior disorders, cognitive and communication disabilities, vision and hearing loss, and students with physical disabilities. The authors also show how music therapists can be utilized in school settings as therapists and consultants. This book was used as a guideline in the orientation part of my study (explained in Chapter III). This book was also used to offer suggestions for lessons for the participants in the field as well as a resource to clarify definitions in special education (see Chapter I).

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Fieldwork Models and Experiences in Music Teacher Education

Fant (1996) examined the correlation between early field experiences and music student teaching performance. The purpose of this study was to examine the relationships that exist between undergraduate early field experiences and student teaching performance. Research questions included: "(a) Does the number of early field experiences done prior to student teaching correlate with student teaching performance? (b) Does the number of early field experiences done prior to student teaching that include feedback or other reflective activities correlate with student teaching performance? (c) Does the non-curricular index correlate with student teaching performance? and (d) How do overall field experiences differ between students who have high student teaching performance scores and those who do not?" (p. 17).

Music education students (N=40) at 11 universities participated in this study. The dependant variables were the researcher-developed Bergee's Rehearsal Effectiveness Scale (Bergee, 1992), and the Survey of Teaching Effectiveness (Hamann & Baker, 1996). Each participant was required to submit a videotape of a teaching demonstration during student teaching. The researcher, using the abovementioned scale, rated each videotape. The numbers of curricular and non-curricular field experiences were examined as the independent variable. Non-curricular field experiences consisted of working at camps, teaching private lessons and other teaching experiences not required as part of the university curriculum in music education. Each participant and subsequent music education coordinator was interviewed in order to establish the number and type of curricular and non-curricular field experiences of the participants.

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Results indicated that the number of field experiences prior to student teaching did not affect success during student teaching. However, the number of field experiences that included feedback and other reflective activities did affect success in student teaching. According to Fant, non-curricular field experience did not correlate with student teaching success.

Fieldwork has been used within music education to expose music majors to diverse populations. Barry (1996a) examined the comfort level of preservice music teachers in interacting with students and colleagues of a different race. Barry studied changes to comfort levels after students received multicultural preparation and were placed in culturally specific field experiences. Forty-five predominantly white preservice music education majors participated in this study. The participants in this study were each assigned to six-week laboratory teaching experiences in which music majors were responsible for planning and executing weekly music lessons. These field experience placements were in culturally diverse settings. In addition to fieldwork placements, these music education majors received multicultural preparation within a methods class. This preparation included assigned readings, learning songs and dances of different cultures, listening to music of a variety of cultures, guest speakers, and professor guided class discussion about appropriate teaching strategies for people of diverse backgrounds. This is an important study in that the results indicate that exposure to experiences outside of a student's environment can aid in their understanding of teaching within a diverse setting. In addition, these music majors received preparation prior to their experiences in the field. This fieldwork element was important to my study and will be examined in Chapter IV.

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Immersion is a fieldwork model that exists in preservice teacher education. Emmanuel (2002) examined the growth of three preservice music education students as they embarked on a short-term immersion internship experience within a culturally diverse teaching environment. The purpose of this study was to "examine the personal conceptualizations of preservice music education students, by focusing on their conversations about learning to teach music in the context of cultural diversity, and to probe the relationships among these conceptualizations prior to, during, and after a short-term immersion internship experience in a culturally diverse setting" (p. 15). Research questions included: "(a) How do preservice music teachers talk about their beliefs concerning teaching music in a culturally diverse setting? (b) How do preservice music teachers' personal histories inform or influence their beliefs about teaching in a culturally diverse setting? (c) Are the beliefs of the preservice music teachers challenged or altered during the immersion internship, and if so, how do the preservice music teachers talk about any new awareness? (d) What aspects of the immersion internship experience do preservice music teachers identify as most valuable or that contribute to the development of new perspectives? (p. 15).

Emmanuel began this internship with a one-week seminar for all of the participants on the campus of Michigan State University. This seminar was designed as an "orientation to the culturally diverse setting and as an opportunity for the participants to examine beliefs that they bring with them" (p, 70). These beliefs were examined using the Social Response Inventory (SRI) as a pretest and posttest at the beginning and at the end of this orientation. The SRI included 48 items that present a variety of social scenarios based on eight types of diversity (race, religion, gender, age, sexual orientation,

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disability, socioeconomic status and culture) to which participants were asked to respond. This gave the researcher a basic understanding of the values of the participants prior to the immersion experience.

The immersion experience itself consisted of a two-week period where the participants lived and worked within the Detroit Pubic Schools (DPS). Data was collected during this experience in the form of videotapes of participant's reactions to the teaching environment, videotapes of participants teaching in DPS, observation field notes, notes from discussion and focus groups, and interviews with the participants before, during and after the experience.

Results included the following overarching concepts: (a) improvement in overall teaching practice by the participants (classroom management, classroom expectations etc.); (b) understanding by the participants of the oppression and discrimination of minorities and the ongoing societal problem of racism; (c) understanding the music aptitude of urban children; (d) understanding of the experience of being an outsider; and (e) new views on diversity and culture (p. 247-280).

Service-learning is another form of fieldwork that has received recent attention in music education as a way to combine theory with practice while contributing to the arts within a community. Reynolds (2003) defines service-learning as "a teaching and learning model in which students leave their classroom to meet the needs articulated by a particular community" (p. 71).

Reynolds and Conway (2003) studied service learning as a music teacher preparation practice in an elementary general music methods class. Participants included seven former elementary general music methods students who participated in a service-

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learning experience, the principal of the service-learning site, a classroom teacher at the service-learning site, and Reynolds who served as the researcher participant. The research question was: "What were the perceptions of participants in a service learning, elementary general music field experience?" (p. 2)

Results suggested that music education majors value sequential preparation prior to a service-learning experience. This experience also was seen to motivate students to select elementary general music as a career choice. This research led to a follow-up study (Reynolds, 2003) that examined issues that arose during implementation of service-learning.

Reynolds (2003) studied nine preservice music majors as they participated in a service-learning partnership. The purpose of this study was to examine the perceptions of all of the parties involved in providing a service-learning partnership. Research questions included: "(a) How do preservice music teachers', classroom teachers', and music teacher educators' descriptions of their service-learning experiences indicate that they have experienced change? and (b) What are the issues of implementation that surfaced from this group of participants?" (p. 72).

The data for this study included interviews with music education majors and the music teacher educator who was in charge of the implementation of this service-learning program (who was different than the researcher). Data included all related correspondence to the music teacher educator during the process. It is important to point out that there were two music teacher educators involved in this service-learning project: Reynolds, who accepted a new position at another institution in the middle of this

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service-learning project, and Jerome, who continued the project and allowed for the research to continue. All interviews and materials were transcribed and analyzed.

Reynolds found that the music majors involved in this study came away from this experience with a broader perception of teaching and learning in different communities. The music majors realized the importance of music in children's lives and "began to rethink their own teaching processes as a result of this partnership" (p. 74). The participants in this study valued this experience and found it to be an important part of their undergraduate experience.

A similar study followed (Reynolds, Althea, Preston, Haynes, 2005) that further examined the perceptions of students in service-learning environments. This study examined the influence of the service-learning process, the perspective of the classroom teachers and how this partnership affected the arts programs within the partner elementary school.

Similar to the previous study, interviews with all of the parties involved with the project served as the primary data set for analysis. The researchers found that the level of organization and reflective practice was heightened due to the teaching opportunities within this placement. In addition, Reynolds et. al (2005) found that the participants began to intensify their focus on the preparation and their teaching relationship with students as a result of being in charge of planning and executing lessons. The service-learning partnership with the school increased the arts activities at that school enough to encourage the district to hire a full-time music teacher.

My study followed some of the same data collection methods as the research examined above (Emmanuel, 2002; Reynolds, 2003; Reynolds and Conway, 2003;

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Reynolds et. al, 2005). Students in my study served in a long-term practicum fieldwork experience that was outside of their typical experience. The next section will focus on specific field experiences with children with special needs.

Field Experiences with Students with Special Needs in Music Education

There has been a small body of research on fieldwork experiences with children with disabilities in music teacher education. Much of this literature either is a "one shot" experience or does not involve actual students. However, the findings of this research do suggest that even a small exposure can have a profound effect on a future music teacher's confidence and attitude towards teaching students with disabilities. The following section examines this literature.

Wilson and McCrary (1996) studied 18 music educators as they progressed through a seven-week summer course concentrating on teaching music to special learners. Of the 18 students, 13 had no previous special education preparation. The remainder of the participants had some workshop or in-service preparation through their school district. This class met three days a week for two hours. The content of this course included topics on various special needs and teaching techniques that may help in the classroom.

The purpose of this study was to examine whether this instruction had an effect on the attitudes of the inservice teachers enrolled in this class. The participants were given a survey instrument as a pretest at the first class meeting. This same survey was given as a posttest on the last day of class. The survey included statements describing students from five ranges of impairments (physical, multiple, mental, emotional, and no impairment). Using a Likert-type scale (1-"strongly disagree" to 5 "strongly agree") the participants

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were asked to respond to the following descriptions: (a) "I would feel comfortable in interacting with this individual"; (b) "I would be willing to work with this individual"; and (c) "I would feel capable in working professionally with this individual" (p. 29).

The results of this study were mixed. The exposure to descriptions of children with disabilities seemed to decrease participants' willingness and comfort in teaching children with special needs. However, the completion of the course seemed to help teachers feel more capable in teaching music to students with special needs. Also, the researchers explained that in discussion teachers mentioned that they were often excluded from planning sessions regarding students placed in their class. Teachers felt as though they needed to be a part of this process. As a result of this class, teachers felt more capable to participate in the planning process for students with special needs. The researchers were concerned that there was no real exposure to students with special needs as part of this course. Wilson and McCrary conclude: "Course work coupled with practical experience, therefore, may increase positive attitudes in music educators towards teaching special-needs learners" (p. 31). My study was designed to fill the gap articulated by the researchers and expose preservice music teachers to actual students with disabilities.

Kaiser and Johnson (2000) used a pretest-posttest design to investigate the perceptions of music majors in working with deaf students. Twenty-three music education and performance majors who were part of a brass ensemble were asked to complete a questionnaire based on how prepared, comfortable, and willing they were to work with deaf students. Participants were also asked whether or not they thought music could be used in the education of deaf students. This questionnaire was administered

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prior to a 1-hour interactive concert provided by this group of students to elementary school deaf students. This concert was part of an ongoing collaborative project between a large school of music and a deaf and hard-of-hearing program.

Students performed a one-hour interactive concert consisting of individual as well as group performances. In addition, students provided descriptions of the music and the instruments being played. Each student was allowed to feel and play the brass instruments as well as feel the instruments as they were performing. Students were allowed to sit on the wooden stage with balloons to help amplify the vibrations of the concert. Kaiser and Johnson state: "These experiences provided social, musical, and educational interactions between the music majors and the deaf children" (p. 226). Nine individuals including teachers, aides, an interpreter, and the researchers were available during the entire performance to assist and provide the optimum learning experience for both the deaf students and the music majors.

At the conclusion of the interactive experience, each performer was asked to complete a posttest questionnaire that was a replication of the pretest with the exception of the following question: "Please make general comments regarding your feelings about today's experience" (p. 227). The researcher also gathered demographic information in regards to previous experience with deaf students. Two of the participants indicated prior experience with deaf students.

Pretest scores indicated that the majority of the participants were willing and comfortable with the task of working with deaf students prior to this experience. Participants indicated on the pretest that music could be used in the education of deaf

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students. However, the pretest indicated that the majority of the participants did not feel prepared to work with deaf students.

In order to study the effect of the interactive concert, pretest scores were compared with posttest scores in the areas of general perception, preparedness, comfort, and willingness. The mean scores increased in all of the four areas following the interactive concert. The open response question indicated that this experience was a "terrific experience" (p. 228). The open response question provided insight into the music major's understanding of the importance of music in the education of deaf students. One of the open question responses included:

> Thank you . . . for introducing me to a whole new world. I had no doubts as to how an aural medium would affect these kids, but now I know the joy deaf and hard-of hearing people can gain from music. (p. 229)

Kaiser and Johnson found that just one field experience can change a music majors' perspective on teaching students with special needs. The authors' state: ". . . it is interesting to note that this single interaction significantly increased the subjects' perception of the value of music for the deaf" (p. 230). The researchers found that interactive experiences with students with disabilities might help eliminate apprehension in working with deaf students. In addition, they also found that without these experiences, music majors are less likely to understand the role that music can play in the education of students with disabilities.

VanWeelden and Whipple (2005) was one study that involved an extended fieldwork experience with actual students with special needs. The researchers in this study incorporated special needs field-based experience into a semester-long course titled

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"Teaching Secondary General Music." This study investigated music education students' (a) personal comfort interacting with persons with special needs; (b) perceptions of preparation in their educational preparation to work with students with special needs in music settings; (c) comfort working with students with special needs in music settings; (d) willingness to provide music for students with special needs; and (e) perceptions of behavior and learning of students with special needs (p. 63). Twenty-eight undergraduate music majors were placed in either of two middle school self-contained classrooms for students with special needs. Each classroom was supervised by one of the researchers.

Two secondary general music curricula were created for each classroom by the researchers. Both curricula contained the same type of activities including song leading, Orff instrumental orchestrations, world music, movement, western art music, music listening, and musical games. The preservice music teachers spent the first week observing and acclimating themselves to the classes. Students served as teaching assistants during this week as the researchers taught each class.

The following weeks were designed to allow the participants to teach all aspects of the lessons in teaching groups. Two teaching groups were assigned to each classroom. The group that was not assigned to teach on a given day served as teaching aides for the class. Each group taught a total of four times throughout the semester.

Teaching assessments followed each lesson. All teachers from each classroom met with the supervisor to discuss strengths and weaknesses of each lesson. Individual teaching goals were established (slower speech, sequence adjustments) and teaching group goals were established (better transitions and student engagement). Teachers met

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with the researchers weekly to discuss strategies for the following week. These sessions included discussions about concerns and successes as they prepared for the next week.

Students were asked to complete a survey at both the beginning of this experience and at the end. This survey consisted of 17 questions regarding the preservice students' perceptions of music for secondary students with special needs. This survey included questions about how prepared, comfortable, and willing the participants were toward teaching students with special needs. All questions used a five point Likert-type scale ranging from "strongly disagree" to "strongly agree."

The researchers found that students' confidence in teaching students with special needs increased after this field experience. They state: "Being comfortable interacting with persons with disabilities is a major step toward positive attitudes about people with disabilities" (p. 67). In addition, as a result of this field experience, preservice students felt more comfortable and prepared to teach learners with special needs. VanWeelden and Whipple state: "Results indicated the field experience had a significantly positive effect in regard to students' comfort in inclusive music settings" (p. 67). Research shows that the knowledge gained by this experience can directly impact the attitudes of preservice and inservice music teachers.

VanWeelden and Whipple (2005) sparked my interest to further develop this kind of research. All of their findings were based on surveys. My study was an attempt to look at a similar fieldwork experience using the student's voice as a basis for understanding.

Reflective Thinking in Undergraduate Music Teacher Education

As discussed in Chapter I, having students reflect on their experiences is an important part of the process of building identity as a teacher. Barry (1996b) studied

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reflective thinking in 45 preservice general music and early childhood music educators. This study was conducted as part of a semester-long music course for elementary music and early childhood majors. The purpose of the study was to examine students' perceptions of the usefulness for teaching of the following class activities: (a) peer teaching episodes; (b) laboratory teaching experiences in real classrooms (six 30-minute music lessons); (c) journal reactions to all experiences; (d) peer observations; (e) class discussions; (f) self evaluations; (g) portfolios of class examples including: lessons plans, materials, evaluations and a final philosophy paper. Barry was also interested in the amount of reflective thought that occurred with each of the above activities. She served as the professor of the class and gave feedback for improvement during laboratory teaching experiences. She facilitated discussion for 30 minutes once a week during class to discuss problems and strategies for teaching.

Students were required to submit an anonymous reaction survey to rate all the required activities for "usefulness" and "thought reflection." Each activity was rated on a five-point Likert scale. Students also provided written comments.

Barry found that all experiences listed on the survey were deemed to be useful by the students. The laboratory teaching experience received the highest mean rating in both usefulness and reflective thinking category. Student journal writing received the lowest mean score. Activities receiving higher ratings for "usefulness" included peer feedback, class discussions, and observing peers. Experiences receiving higher ratings for "thought and reflection" were laboratory lesson plans, teaching lessons to peers, self-evaluation and journal writing. All categories received high ratings.

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Barry recommends providing as much laboratory teaching experience as possible during preservice education. This should be accompanied by discussion and feedback from both peers and teacher educators. This allows students to become more focused on their students rather then themselves. Barry states: "Hands-on experiences including peer teaching, as well as field experiences are perceived as very useful and valid by students and provide an excellent incentive for the beginning stages of reflective practice" (p. 11). Journal writing and self-evaluation can enhance these early teaching experiences. This provides "a sounding board for students to work through teaching problems and concerns" (p. 11). Finally, all of the above experiences must be guided by consultation with a university supervisor. This can be done by written feedback or classroom discussion. According to Barry, teacher educators must be prepared to give a fair amount of time for these activities.

Smith (2002) studied the reflective thinking of elementary education majors as they worked to develop skills in classroom music teaching. Smith was concerned with the decrease in music specialists in public schools and the growing responsibility of elementary educators to teach music. The primary research question of her study was: "How do we as teacher educators teach undergraduate elementary education majors to teach music?" Smith states: "Since elementary school classroom teachers are responsible for teaching music, there is a concern about how best to prepare them as part of their preservice program" (p. 3). The purpose of this study was to compare a traditional teacher-directed teaching method to the Arts PROPEL approach (Winner, Davidson, & Scripp, 1992). The two approaches looked specifically at changes in preservice elementary education students' knowledge of music, and performance skills. Smith was

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also interested in students' attitude about pedagogy and the importance of music education in the general education of young people.

Smith studied 50 elementary and early childhood education majors. Each participant was enrolled in one of two sections of a preservice music methods course for elementary education majors. The main musical activities used to teach music in both sections were singing and playing recorder. Twenty-five participants served as the control group and were instructed using a traditional teacher-directed approach to teaching music. For example, the professor modeled a technique. Students then attempted to imitate this technique. The professor then gave feedback to the students, and students were encouraged to ask questions. In addition, a videotape of class was made available for students to review (p. 162).

The experimental group was instructed using the Arts PROPEL approach to teaching music that was developed by Project Zero at Harvard University. This program was developed in association with the Pittsburgh Public Schools to promote the integration of content with assessment. The Arts PROPEL program has three major components: (a) production (rehearsing, performing, improvising, composing, designing, or otherwise constructing works of art); (b) perception (noticing connections and making discriminations within and among works of art); (c) reflection (thinking about the process of making or responding to works of art). The 25 students in the experimental group learned each activity (singing and playing recorder) through student centered cooperative learning exercises that were coached by the professor. These group activities were followed by self-assessments, peer interviews and class discussions that served as a platform for students' reflections on their own progress.

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Participants were directed to give reflections in the form of comments, questions, insights or analysis. These were recorded during the entire semester. Second, students were asked to give vision statements about what they thought music education should be in the elementary classroom. In-class activities such as peer interviews and self-assessments were used to provide additional insight into the reflective process. Smith found that control group participants tended to focus on their ability to perform rather than on how they could improve as musicians. By contrast, the experimental group provided greater insight into reasons for their improved performance. Smith states: "They recorded accurate descriptions of the technical skills of performance such as tone quality, posture, breathing, and the elements of music, such as rhythm and melody" (p. 114). The experimental subjects were able to clearly articulate the process for improvement as well.

The primary measurement tools in this study were the pre and post Colwell Music Achievement Tests (Colwell, 1969 & 1970). Scores were given in the areas of pitch, interval, and meter discrimination (MAT 1) and melody and instrument recognition (MAT 3). The experimental group showed significant improvement throughout the semester whereas the control group did not show significant improvement (p. 89). Smith developed further assessments based on Performance Standards for Music for grades K-4 (Music Educators National Conference, 1996) and the Attitude Behavior Scale-Elementary General Music (Tunks, 1973). These assessments were meant to identify what students should know and be able to do before leaving grades four, eight and twelve. Smith found that the results of the aforementioned data aligned with standards for grade four.

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Smith suggested that the opportunities for discovery and reflection enhance students' ability to progress musically. Specifically, Smith recommended that the pedagogical framework put forth by the Arts PROPEL handbook as being a useful tool in providing a deeper understanding of the process by which to make music. Self-assessment and peer evaluation of performance skills were important in understanding how students develop their own musical skills. Smith states: "When preservice teachers understand how they develop their own music skills, they may be better equipped to teach, coach, encourage, and otherwise support their own students" (p. 131). These activities should be accompanied by as many live and recorded assessments of their own performance as possible. Smith states: "Students critiquing themselves as part of an ensemble appear to enhance their abilities to analyze their own performances in relation to the contribution of others" (p. 132). She encourages students to regularly record reflections about what they are learning. This record can serve as a valuable tool for elementary educators when teaching music to young children.

The two studies mentioned above recommend that feedback is a central component in developing reflective thinking skills. The act of performing or teaching can be realized more effectively when accompanied by feedback from both peers and instructors. Self-analysis serves as the sounding board for reflection in both studies. In both studies, students were encouraged to write about their experiences. This allows students to process their thoughts and encourages a deeper understanding of the process of learning music.

Observing a peer or an instructor, either live or by videotape, and critiquing their effectiveness through evaluation and discussion is significant to both of the

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aforementioned studies. These observations and reflections appeared to enhance the ability of undergraduates to evaluate themselves as music teachers. Although neither author directly mentions the case method as a basis for instruction, it could be inferred that the case method could provide a similar catalyst for student observation, evaluation and reflective thinking in music education.

The Development of Cases in Music Teacher Education

The research presented above suggests that music teacher educators should provide an avenue for preservice music students to prepare, discuss and strategize about their field experiences. Thaller, Finfrock, and Bononi (1993) used videotaped examples of inservice teaching to develop cases for use in the music methods classroom. The authors collected data for cases by observing four public school teachers (general, choral, band, and orchestra) over a three-month period. Teachers were chosen from the Cincinnati area in all levels of instruction (elementary, middle and high school). Participants were videotaped three times in their natural teaching environment. The second form of data was the inservice teacher's reflection on each lesson that was videotaped. Each teacher was asked to give insight to the background and the rationale for each teaching situation represented on the videotape. The interviews were videotaped and transcribed for further analysis.

These videotaped examples of inservice teachers were then shown to preservice methods students. In order to collect data and explore student reflection, preservice students were required to keep a journal as part of their music methods class. Before the journal entries started, each student was given a questionnaire that provided a basis for analyzing what each student was bringing to the journal writing experience. This

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questionnaire was based on broad categories of musical knowledge, and biographical information. Students were asked to make journal entries in reaction to observations of videotapes, discussions with teachers, taped and other live observations. Thaller, Finfrock, and Bononi then traced journal entries by assigning each student a pen pal to encourage them to divulge further into what was taking place. Pen pals were doctoral students and professors who had experience in the field.

As a final step, students were asked to make an entry based on the original questionnaire that began their journals. This provided a means for observing changes in thought as a result of their observations, discussions and experiences. After analyzing this data, the authors concluded that preservice teachers are generally dualistic thinkers. They stated:

> Students have strong ideas of what they think music education is all about. This is primarily based on their past experiences. Students are hard pressed to remove themselves from the mold of past experience and begin to reflect on the real issues of teaching. (p. 35)

They observed natural changes as students began teaching and observing. They began as self-focused teachers. As they continued, preservice teachers began to notice the need for relationships with students.

Thaller, Finfrock, and Bononi used their data along with intellectual, philosophical and biographical information of the four inservice participants to identify "what we would call a 'case' of music teaching and learning" (p. 31). Preliminary themes were identified as classroom management, sequencing of instruction, modeling, student evaluation and rapport. They developed five cases for use in the methods classroom.

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Each case is a videotape of actual teaching that is produced along with written material to encourage discussion in the preservice classroom.

Conway (1997) formed a casebook for use in the instrumental methods classroom based on the result of a qualitative study of teacher decision making in ensemble settings. This casebook was developed to provide a resource for the use of the case method and for developing problem-solving, reflective thinking, and practical applications of content knowledge in the music methods classroom (p. 7).

Four band directors were observed at four different public schools (i.e., one elementary, two middle school and one high school). Each school was visited for a three-day period as Conway acted as participant observer in various settings including lessons and ensemble rehearsals. Students in these settings were also included as participants in the study. Observations were made with the following questions in mind: "What do these teachers have to know to do what they do?" and "How can stories of their work be formatted to prepare preservice instrumental music teachers?" (p. 349). Structured and unstructured teacher interviews were conducted during the entire process to document authentic teaching and to determine what kinds of decisions the participants were making.

Conway found that schedule logistics, classroom management, rehearsal pacing, basic musicianship, curriculum decisions, choice of literature, motivation, grading, program organization, and group lesson procedures were common among the four teachers observed. She formulated a casebook of 16 cases based on the common traits of the coded analysis. These cases included questions for discussion to develop reflective thinking, decision-making, and problem-solving of preservice instrumental music

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teachers. The main character in the case, methods professors, instrumental music teachers, and undergraduate students reviewed each case for clarity.

Conway encountered challenges in developing this casebook. She states: "There does not seem to be one set of 'knowings about and knowings why' that is accepted by all music educators" (p. 241). Second, she found the number of potential topics needed to produce a thorough casebook for a music methods class daunting. She concludes by suggesting that it would be valuable to develop teaching cases based on certain specific music populations. For example, a casebook of the marching band director may be beneficial. She suggests that having preservice students write case studies based on observations would bring "more meaning to the observation experience" (p. 244). Conway advocates more research in the implementation of the case method.

There are a few textbooks available for music methods instructors to utilize case instruction. Although these case examples are not based on research, the work of Atterbury and Richardson (1995), and Abrahams and Head (2005) provide case examples for methods instructors based on practitioner stories from the field. Conway (1999a) provides a detailed overview of these materials. Brinson (1996) uses cases along with case-based discussion questions to open each chapter of *Choral Music: Methods and Materials*. These cases are directly related to each chapter topic and conclude with discussion questions that point out potential problems in the choral music classroom. These dilemmas are presented to stimulate discussion among undergraduate choral music methods students. Each chapter provides detailed explanations and possible resolutions to each problem. Topics include: philosophy, recruitment, placement, curriculum,

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programming, score preparation, rehearsal dynamics, classroom management, musicianship, vocal pedagogy, and administration.

The Use of the Case Method in Music Teacher Education

Casebooks provide a tool for teachers to use actual teaching examples for instruction in methods classes. Please refer to the definitions section of Chapter I for further clarification. The following are examples of the use of the case method as means for instruction.

Bailey (2000) studied eight senior level music education students over a 30 week period at Lee University in Cleveland, Tennessee. Students were either enrolled in methods courses or student teaching while participating. The purpose of the study was to investigate the thought processes of preservice music teachers through the use of a variety of contexts. This qualitative study involved students thinking, writing and talking about cases that were presented to them. Case examples included videotapes of experienced teachers, narrative cases and cases written by students based on their own previous experiences. Themes were based on classroom management, student learning, and goals and objectives of instruction. Each case example was reinforced with reaction questions and discussion. Bailey served as a participant observer in this process. He was the instructor as well as the advisor to all participants and served as the supervisor of the students as they were involved in student teaching (p. 20). Bailey obtained biographical information of preservice teachers and student teachers and analyzed how it related to case responses, journal entries, and interviews. He used his notes as an observer to investigate the influences on participants during their final year of study. This

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information was gathered and triangulated to create a portrait of the thought processes of senior-level music education students.

Bailey used *The Reflective Judgment Model* developed by King and Kitchener (1994) to measure a developmental progression between childhood and adulthood of epistemic cognition (p. 13). King and Kitchener (1994) state: "As individuals develop, they become better able to evaluate knowledge claims and to explain and defend their points of view" (p. 13). King and Kitchener constructed a seven-stage model ranging from stage one (knowledge known at the concrete level with no ability to understand abstract concepts) to stage seven (the ability to solve ill-structured problems with various tools of inquiry that is situated based on the problem) (p. 15).

Bailey (2000) then consolidated this information and created portraits of each student. He reached the following conclusions: (a) each preservice teacher cited his/her parents as being supportive in their pursuit of music education; (b) previous teachers served as role models in the areas of classroom management and student learning; (c) previous performance experiences in ensembles and studio lessons were deemed to be important; (d) self-image was an important factor in how students perceived themselves in the role of a teacher; (e) preservice teachers in this study believed that proficiency in teaching develops as teachers gain experience in the classroom; and (f) preservice teachers in this study had limited knowledge of the goals and objectives of music education in the public schools. What knowledge they did have was based on their experiences in performing ensembles.

The major conclusions of this study centered on three factors. First, the disposition of a preservice teacher to his or her previous experience is powerful. Students

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have varying degrees of performing experience that directly affect their perception of good teaching. Second, students have a variety of role models on which to base their picture of what teachers should be like. These role models can be good or bad depending on the experience. Third, Bailey found that students must see the need to engage the case. He states: "Case effectiveness for students in this study was related to the perceived need these students had to engage in this case. Cases worked when they were seen as being applicable to the situations faced by these preservice teachers" (p.327). The eight students had different reasons to enroll in music education. This in turn affected their willingness to engage in cases (p.329). Bailey concludes by stating: "As teacher educators search for ways to promote the development of competencies and dispositions that are important in the preparation of future teachers, cases are a possible instructional vehicle if the teacher educator is willing to devote the time, energy and planning necessary for their success in instruction" (p. 331).

Bailey (2000) suggests that students bring powerful outside role models and influences to the music methods class. Freeing preservice teachers of these preconceived ideas of teaching is important in preparing them for a diverse profession. Studies suggest the case method as being a useful tool in opening the minds of future music educators. Specifically, student-written cases may give more meaning to their education and encourage reflective thought in music methods classes (Bailey, 2000; Conway, 1997). Research suggests that the case method allows students to become less focused on themselves and more attentive on relationships with students (Bailey, 2000).

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Case Method Research in General Teacher Education

In addition to examining the literature into the case method in music education, it is also important to look at similar research in general teacher education. I chose the following studies because of their similarity to those chosen within the music education literature and because the intent of the research was to aid in the preparation of preservice educators for their fieldwork experiences and to show the added benefit of discussing important issues that may occur in the field prior to a fieldwork experience. The case method is just one vehicle to accomplish this task.

Powell (2000) examined the personal and situational knowledge of preservice teachers. The purpose of this study was to examine how situated knowledge and prior experiences influenced preservice teachers. Powell was anxious to observe changes in thinking during the case-based instruction in his methods course at Western Plains University in West Texas. Powell studied 23 participants who ranged from ages 23 to 47. All were post-bachelor students seeking certification or second bachelor degrees. Many had previous experience in professional and nonprofessional settings. The 23 students in this study participated in six dilemma-centered case discussions during the semester. Each case centered on a moral and ethical dilemma that required a solution. Cases were assigned before each class. In order to make a micro ethnographic attempt to measure result of the discussions, Powell asked the participants to answer pre-discussion questions based on the case. The case was then discussed for 90 minutes. At the end of class students were required to answer post discussion questions.

Results were gathered by comparing pre-discussion questions with post discussion questions to find common themes. This analysis was conducted using the

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constant comparative method of data analysis. Powell videotaped each discussion for further reflection. He found that preservice teachers' situational knowledge highly influenced case discussion and conclusions. He states: "What was evident in this study was that preservice teachers' own situated knowledge, which was constructed over many years of prior experiences in various state-specific schools, very clearly influenced the direction of the discussion" (p. 331). Most importantly he found that the preservice teachers were unable to step outside of the constraining influences that predisposed them and build on their experiences.

Hammerness, Darling-Hammond, and Shulman (2001) studied how student teachers learn about theory and practice from writing cases. This was done in quarter-long teacher education classes at Stanford University. *Principles of Learning for Teaching* was taught to introduce preservice teachers to concepts, theories and understanding of teaching and learning. To help students understand these concepts, students were asked to write cases based on their own teaching. Participants were asked to write a case reflecting "something of consequence" in their subject area. The purpose of this study was to "move students away from naïve generalizations about their experiences and towards a more sophisticated understanding of the nuances of teaching and learning" (p. 5).

Hammerness, Darling-Hammond, and Shulman asked students to constantly revise cases based on reading the cases of other teachers. Revisions were also based on theoretical readings, peer feedback, and discussion of alternate perspectives. The researchers measured progress by having each student build a rubric that described key elements that should be included in each case. These elements included: (a) context (the

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case needed to provide information about the school, community and students); (b) interactions (the case needed to include information about what the teacher did, said, acted, and felt); (c) analysis (cases needed to include how teachers made decisions based on theory). This rubric was revised at the middle of the semester based on the researchers' concern that the student written cases were not focusing on student learning. Subsequently, (d) student learning was added as a fourth component of evaluation.

Final copies of students' written cases served as the results of this study. Hammerness, Darling-Hammond, and Shulman felt that students had a more complex understanding of theory as the course progressed. Students started with simple cases that were based on their own inexperience in teaching. At first, participants offered simple solutions to their dilemmas that were focused on themselves rather than student learning. As the course progressed, their cases became more detailed in teaching theory and more student-focused (p. 23). Students were able to look at their dilemmas from multiple perspectives. Feedback, whether from peers or instructors, proved to be crucial. Also, the constant reference to teaching theory was an important part of the reflective process. The researchers suggest that: "Through close examination of the pedagogy of case-writing, instructors may be able to serve as more effective and purposeful stewards as they shepherd new teachers through their journey towards more expert thinking about practice" (p. 27).

It is important to point out that Shulman (an author in the previously mentioned paper) has long been associated with case method research in preservice and in-service preparation. *Case Methods in Teacher Education* (1992) provides instruction on how to develop and implement cases in preservice classrooms. This book presents examples of

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case teaching from leading case method researchers such as Shulman, Klienfield, and Shulman, L. Chapter topics range from strategies on implementation, to studies in cognitive conception and preservice learning. This text is an excellent resource for educators who are in need of direction in using the case method.

Conceptual Framework (Need for this study)

Research shows that inservice music teachers are not prepared to work with students with special needs (Culton, 1999; Frisque et. al, 1994; Gfeller, Darrow & Gilbert & Asmus, 1981; Hedden, 1990). Music methods teachers are often unclear as to how to connect theory with practice and how to promote reflective thinking (Barry, 1996b; Elliott, 1992; Lind, 2001; Smith, 2002). There is little research into the use of the case method to promote reflective thinking skills and prepare music majors for fieldwork (Bailey, 2000; Barry, 1996a; Conway, 1997; Conway, 1999; Hammerness, Darling-Hammond, & Shulman, 2001; Powell, 2000; Thaller, Finfrock, & Bononi, 1993). There is also little research into the implications of special needs fieldwork in music education (Kaiser & Johnson, 2000; VanWeelden & Whipple, 2005). There is some evidence that immersion works as a way to prepare students for diverse student populations (Emmanuel, 2002). There is also some evidence that fieldwork along with faculty support during fieldwork promotes reflective practice (Barry, 1996; Brownell, 2003; Reynolds, 2003; Reynolds & Conway, 2003; Reynolds et. al, 2005), however, there is little research that included the "voice" of the participants as part of a fieldwork experience with students with special needs.

My study followed many of the same strategies as the research done by VanWeelden and Whipple (2005). My intention was to place undergraduate music

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methods students in a long-term fieldwork placement within a self-contained elementary general music classroom. Attention to the relationship between the preservice students, the music teacher educator and the inservice general music teachers were similar to VanWeelden and Whipple (2005). Faculty support was provided by myself as the researcher participant, the music teacher educator, and the inservice music educator.

Unlike VanWeelden and Whipple (2005), there was an orientation seminar preparing my participants for the placement similar to Emmanuel (2002). My study did not use surveys as the primary data set. Rather, a particularistic case study design (Merriam, 1998) was used in this study. Data included preservice teacher journals and writing assignments, a researcher journal, participant interviews, observations and an orientation session video. This will be explained in detail in Chapter III.

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CHAPTER III

METHOD

The purpose of this study was to examine the perceptions of participants regarding teaching music to students with special needs as part of a fieldwork experience. Research questions included: (a) What were the perceptions of the preservice music teachers as to the value of the orientation class in preparation for fieldwork? (b) What were the perceptions of preservice music teachers of their experience as one-on-one teaching assistants during their fieldwork experience in elementary general music classes for students with special needs? (c) What were the perceptions of preservice music teachers of their experience assisting and teaching students with special needs during their fieldwork experience in elementary general music classes for students with special needs? (d) How did the participants respond to the assigned writing activities that were utilized to promote reflective thinking? (e) What were the teacher educator's perceptions about a special needs fieldwork placement for preservice music educators? (f) What were the advantages and disadvantages of this collaboration articulated by the inservice cooperating teacher?

Preliminary Studies

Two preliminary studies were done in exploration of the issues related to researching music teacher preparation for children with special needs. Hourigan (2006a) examined the use of student-written cases in music teacher preparation. Research

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questions included: (a) What were the positive and negative issues associated with student-written cases? (b) What were preservice music teachers' perceptions as to the value of case writing as part of an instrumental music methods class? A qualitative comparable case study design (Merriam, 1998) was used in this investigation. Student-written cases, researcher's feedback and interviews with the participants served as data for this study. Five preservice instrumental music students who were enrolled in music teacher education at The University of Michigan participated in this study. Students were asked to write cases based on a significant event in their secondary instrumental music experience. Cases were then revised based on feedback provided by the researcher.

The findings of this study furthered my curiosity about the case method and case writing as a way to encourage reflective thinking. As a result of this study, I found that more time was needed than just the eight times that I met with them for the benefits of this kind of instruction to be realized. Discussion was an element that was not included in this research. In interviewing the participants, I realized that discussion of the different cases would broaden the perspective of all of the participants. The participants did express that case writing was a valuable activity and assisted them with the reconstruction of their previous experiences. As a researcher, I became curious to see if the case method could be used as a vehicle for understanding the dispositions of preservice music teachers prior to a fieldwork experience instead of during or after fieldwork experiences.

Hourigan (2006b) examined the advantages and disadvantages of a special needs placement as part of a fieldwork experience in an instrumental music methods class. Research questions included: (a) How do preservice music teachers describe the positive

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and negative aspects of assisting a student with special needs as part of their fieldwork experience in an instrumental music methods class? (b) What does a teacher educator perceive as the effects of coordinating fieldwork for music majors in a special needs placement? A particularistic case study design (Merriam, 1998) was used in this investigation. The experiences of two music majors were compared as they served as one-on-one assistants at a local school district for a child with traumatic brain injury.

Data included journals by the music majors, interviews of the participants, and observations. The participants concluded that this experience was an important part of their fieldwork in music methods classes. Findings suggested that this experience enhanced music majors' perspective on issues of teaching and learning. In addition, this experience helped music majors develop sensitivities and confidence in working with students with special needs.

Results of this study also indicated that preservice students have much anxiety upon entering the field, especially with an unfamiliar population. I learned from this research that preservice teachers need some sort of orientation to a special needs placement. I began to consider that the case method could be used to help students begin to discuss the nuances of such a placement and help them understand their own dispositions about teaching students with disabilities.

Both of the preliminary studies mentioned above guided my thinking in preparation for this dissertation. Through this work I was able to gain understandings into potential research designs, sharpen my qualitative data collection skills, and deepen my understanding of my role as a researcher participant.

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Design

A particularistic case study design was used in this study. Merriam (1998) defines a particularistic case study as studies that "focus on a particular situation, event, program, or phenomenon" (p. 29). This design was chosen in order to focus on the phenomenon of placing music majors in a self-contained general music classroom as part of a fieldwork placement.

Theoretical Framework (Phenomenology)

The foundations of phenomenology can be traced to Edmund Husserl's writings in reaction to the positivist argument that thoughts that come from meditations are not rational and should be ignored. Husserl (1933/1970) believed that the fundamental flaw of the objective sciences was the inability of positivist thinkers to recognize the subjective world as it is lived and the understandings that may come from examining the human experience. He states: ". . . the positive sciences, after three centuries of brilliant development, are now feeling themselves greatly hampered by securities in their foundations, in their fundamental concepts and methods" (p. 46). Husserl believed that the entire idea of an absolute in science is questionable. He further explains that immersing ourselves into a phenomenon leads us to a full understanding. Revealing the internal thoughts and conversations of all involved in an examination will lead others to a clearer idea of the intent of all parties, including the researcher.

Husserl was interested in not only exposing the lived experience of a person but the intent of the scientist. He believed that exposing this intent allowed for others to begin to understand the Ego of a scientist and therefore, for the findings of a researcher to be more credible. Ego is used by Husserl to describe the realization of our senses. The life

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experience of the researcher or the subjects studied is always changing and subjective. Husserl calls this subjectivity *transcendental subjectivity*. The human lived experience is not something that is concrete and stable that can be measured through an objective lens. Husserl explains that phenomenology (or the understandings of the Ego and meditations of the Ego) is the "final sense" of science. This final sense or understanding of the internal conversation that happens between the objective and subjective world is defined as transcendental phenomenology. My experience and any biases or intent are a part of this study and are made known throughout the following chapters.

Husserl influenced many philosophers to examine phenomenology. Unlike Husserl, Merleau-Ponty (1994) did not agree that phenomenology was the final stage of understanding in the scientific world. He believed that the human experience was the first step in the understanding of a phenomenon. He states:

> The whole universe of science is built upon the world as directly experienced, and if we want to subject science itself to scrutiny, and arrive at a precise assessment of its meaning and scope, we must begin by reawakening the basic experience of the world. (Merleau-Ponty, 1962, p. viii)

Both philosophers agree that the study of human consciousness, as it exists in the lived experience, is at the heart of credible scientific inquiry. The most important philosophical position of Husserl and Merleau-Ponty is that we can only know what we experience. It is by paying attention to our consciousness (and our senses that are channeled through our consciousness) that we can understand our world.

Phenomenological research is the attempt to study the essence or nature of the lived experience through the eyes of human existence. Van Manen (1990) describes

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phenomenology as the study of the human being in his or her humanness. He states that the phenomenological point of view is to "always question the way we experience the world, to want to know the world in which we live as human beings" (p. 5). Patton (2002) states that phenomenology is the study of "... [M]eaning, structure, and essence of the lived experience of this phenomenon for this person or group of people" (p. 132). It is through phenomenology that researchers attempt to extract meaning by interpreting these experiences (Patton, 2002, p. 106).

This study was phenomenological. It examined the "lived experiences" of the participants (the music majors, the music teacher educator, the inservice music teacher) as they collaborated, interacted, and participated in a field experience with children with special needs.

The Research Sites

All preparation for fieldwork and other practicum meetings was held on the campus of a large state university. This university has a total enrollment of approximately 20,000 students and is a primarily undergraduate institution with approximately 230 music education majors and was accredited by the National Association of Schools of Music (NASM). Both the university and the district were located in a mid-sized urban community with a population of approximately 67,000 people. The population steadily decreased in this community during the 1980s and 1990s due to the closing of several factories and other major employers. This put a financial strain on both the community and the school district. The decrease in population caused the school district to close two elementary schools two years prior to my study. This in turn caused overcrowding in the remaining open elementary schools.

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One public elementary school was chosen from this district as the fieldwork placement site for the four undergraduate participants. The school population was approximately 500 students and the school district served over 10,000 students. This elementary school served a diverse student body including many district-wide special education programs. Within this site there were five self-contained special education classes. The children in these classes attended music class in the music room for approximately 30 minutes three times a week. This site would be an example of what Patton would call *purposeful sampling.* I chose this site *purposefully* in order for the participants to be guaranteed a chance to observe, assist and teach students with a wide variety of students with disabilities.

The children who attended these classes were grouped according to their physical, cognitive and developmental needs. The enrollment in these classes varied from five students to twelve students. The grade levels of the students ranged from first grade through fifth grade. District-employed paraprofessionals attended music classes with their assigned student and helped them participate in class activities.

This classroom included three pianos, a sound system, Orff instruments, and a variety of instructional materials and was twice the size as a typical classroom (20 feet by 30 feet). A ramp was provided for wheelchair access. On one side of the room there were chairs set up in rows in a typical classroom set-up for children who could use them. The other side of the room was open to allow a space for wheelchair access. When Mrs. A taught a class to a group of students in wheel chairs, she would set them up in a circle on the open side of the room. Mrs. A. would use a variety of movement activities in her lessons and the open space of the room allowed her to encourage the paraprofessionals to

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move the wheelchairs in whatever way that was appropriate for the lesson. Her curricular goals followed the Indiana State Standards for Music (See Appendix A). Pseudonyms and approximate ages of the children at this site were used when reporting data in the findings chapters of this document.

The preservice music teachers who participated in this study attended any one of the five self-contained music classes for children with special needs. This was the second of two eight-week placements for MUSED 350 (see Appendix C). The preservice music teachers in this study were assigned to the same classes each week (this will be explained later in this chapter).

Participants

Four music education majors at a large state university participated in this study. All of the participants were enrolled in a required long-term practicum placement that was considered the final fieldwork placement before student teaching (MUSED 350). As a requirement for this practicum, each student was assigned two separate eight-week fieldwork placements. During each eight-week placement, students were assigned to teach at a school three days a week (24 total visits). All four students were assigned to an elementary general music class for the first eight weeks. I had no involvement with that placement. These students were then assigned a special needs placement for the second eight-week placement. More details about this placement will appear later in this chapter.

When describing the process of purposeful sampling, Patton (2002) states: "qualitative inquiry typically focuses in depth on relatively small samples, even single cases (N=1), selected purposefully" (p. 230). Patton sees typical-case sampling as a form of purposeful sampling. Typical case sampling is done in order to reinforce that if the

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sample is similar to another potential context, the same theory may apply. No pretenses were established to choose the undergraduate music majors in this study. The preservice music teachers were selected merely from their enrollment in a required fieldwork practicum (MUSED 351). All of the preservice music teachers who were assigned to this site were asked and agreed to participate in this study. This sample represents a "typical case" of music majors at a regional state university with a similar enrollment size (20,000 undergraduates). Patton (2002) defines typical case sampling as: "Illustrate or highlight what is typical, normal, average" (p. 243). In addition, it is important to clarify at this point that each participant did take a course with me during the semester before this study took place. Thus, I had a previously established rapport with each participant prior to the start of this study.

Lauren (pseudonym). Lauren was a senior music education major. In working with her in other classes, I found Lauren to be a strong student. She was professional in her interactions with faculty and demonstrated strong writing skills during her coursework. Lauren expressed an interest in becoming a high school orchestra director when she graduates. She was in her final semester before student teaching.

Adam (pseudonym). Adam was a fifth-year senior music education major. He had experience volunteering at a camp for children who were deaf or hard of hearing. Adam aspired to either be a high school or an elementary school string teacher. He also stated that he would like to teach elementary general music and had an interest in serving students with disabilities.

Mary (pseudonym). Mary was a senior music education major who was interested in teaching elementary general music. Mary was quiet and reserved in my interactions

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with her. Dr. K. (the music teacher educator) expressed concern about Mary participating in this study due to the fact that she had a hard time keeping up with class assignments and also was often absent from class in previous coursework. Mary was assigned to this fieldwork placement in order to prepare her to potentially student teach in this school. She was interested in "getting a feel" for the school and the inservice teacher.

Melissa (pseudonym). Melissa was a senior music education major in her last semester prior to student teaching. Melissa was interested in becoming an elementary music teacher in a public school. My interactions with Melissa in coursework were not always positive. She had attendance problems and did not always turn her work in on time. However, she was willing to participate and was excited about the possibility of learning to teach students with special needs.

Mrs. A. (pseudonym). An elementary general music teacher served as the cooperating teacher during this placement. Mrs. A. had 25 years of public school teaching experience in the United States and Canada with some experience teaching in higher education. She has both a bachelor's degree and a masters degree in music education. Her current position consisted of kindergarten through fifth grade classroom general music classes, including five self-contained classes for students with special needs and five self-contained gifted and talented students. She had been at this current school for ten years.

Dr. K. (pseudonym). Dr. K. was the music teacher educator who was the primary coordinator for fieldwork experiences at this university. She had been teaching music methods in higher education for 18 years. Dr. K. had expressed a desire to learn of more options to include special needs as a topic in her classes. She served as the coordinator of

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the placements and conducted formal observations in order to evaluate the participants for a grade and licensure requirements.

Personal Background

As the researcher participant, I was involved in the orientation to the fieldwork process, the support during the process (explained later in this chapter), and documentation after this fieldwork placement.

I brought a unique expertise to this study as a music teacher educator, researcher on this topic and a parent of two children with special needs. Patton (2002) states: "the perspective that the researcher brings to a qualitative inquiry is part of the context for the findings" (p. 64). My life experiences were an important part of this study. Patton further explains that self-awareness can be an "asset both in fieldwork and analysis" (p. 64). At the time of this study, I had been teaching instrumental and vocal methods classes in higher education since 2002. I am a parent of two children with autism and therefore, had attended many IEP meetings and have consulted, presented, and advocated on behalf of children with special needs in music education in Illinois, Indiana and Michigan. Previous to this study, I had done research on preparing preservice music teachers to teach children with special needs that had been presented at a national conference which was informed by the coursework that I had completed for a cognate in special education. My wife was finishing her degree in music therapy and will specialize in assisting children with disabilities.

Data and Procedures

The focus of understanding the human experience through phenomenology is the explication of phenomena as they become apparent to the consciousness of a person or

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persons. Van Manen (1990) states: “Consciousness is the only access humans have to the world” (p. 9). Therefore, phenomenologists are interested in the meaning that can be derived from the combining of objects of nature and objects of consciousness. Moustakas (1994) states: “What appears in consciousness is an absolute reality while what appears in the world is a product of learning” (p. 27). According to Moustakas (1994), knowledge can be gained by understanding a relationship through thick self-reflection, and description of the events and relationships. Mousakas states: “The challenge facing the human science researcher is to describe things in themselves, to permit what is before one to enter consciousness and to be understood in its meanings and essences in the light of intuition and self-reflection” (p.27). The following data sets and procedures have been chosen as an attempt to capture meaning by adhering to the ideas mentioned above. A timeline has been provided to help clarify procedures to the reader (See Figure 3.1, p. 80).

The Orientation Class

A 75-minute orientation class was offered on October 17th 2006 as part of this practicum. This class consisted of lecture material on special education strategies and the discussion of cases (see Appendix B). Materials such as observation protocols were provided (see Appendix B) to help induct students into their field placement. This orientation was videotaped and transcribed for analysis and will be explained in detail in Chapter IV.

Start of Fieldwork

An eight-week field placement began for the participants on October 19th 2006. Students were required to be present in a public school three days a week. During this

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assignment, students were required to observe, assist, plan, and implement music lessons to a self-contained general music class for children with various special needs. The participants kept weekly journals based on their experiences in fieldwork. Prompts for these journals were provided. A syllabus for the course has been provided (see Appendix C).

Interviews

A semi-structured interview (Merriam, 1998) was conducted with the music majors, Mrs. A. (the inservice general music teacher), and Dr. K. (the music methods instructor and coordinator of fieldwork practicum). Merriam explains semi-structured interview questions as "flexibly worded, or the interview is a mix of more and less structured questions" in order to give the researcher an opportunity to explore topics that emerge during the interview (p. 74). Questions were derived from the research questions, correspondence from the participants, and observations in the field (see Appendix D). Opening, midway, and final interviews were audio taped with a SONY M-670V micro-cassette recorder and transcribed for analysis.

Opening interviews. An opening semi-structured interview took place with the music majors and inservice general music teacher at the start of the fieldwork placement during the week of October 23rd 2006 (see protocols in Appendix D). Each interview lasted approximately 20 minutes.

Midway interviews. A midway semi-structured interview took place with each participant once during weeks three and four of this placement. Interview questions were derived from observations and the research questions (see Appendix D). Each interview lasted approximately 20 minutes.

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Final interviews. A final semi-structured interview took place with each participant once during week six and seven of this placement. Interview questions were derived from observations and the research questions (see Appendix D). Each interview lasted approximately 20 minutes. I also conducted a semi-structured interview with Mrs. A. and Dr. K. at this time in order to understand the implications of this experience from multiple perspectives. Their interviews lasted approximately 20 minutes.

Observations

I observed each student twice during the eight-week placement. Observations took place once at the beginning and once at the end of eight-week the time period. Field notes were taken and transcribed for analysis. I observed each preservice music major in the classroom looking for the following concepts as they relate to the research questions: (a) Is there any evidence that the preservice music teachers used any of the information obtained in the orientation? (b) Do the preservice music teachers look or seem out of place or anxious at the start of this experience? (c) What kinds of observable challenges do the preservice music teachers face? and (d) Are there any observable skills that are being developed? All sets of observation field notes were transcribed for analysis (see Appendix E for protocols). The final observation was designed to look for change or growth since the first observation. Also, during this observation the students were required to actually teach a lesson (See Appendix F for sample lesson plan). I was interested to see if they were able to incorporate things that they had learned into an actual lesson including adaptations and accommodations. Again, fieldnotes were taken and transcribed for analysis.

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Preservice Music Teacher Journals

The music majors were asked to keep a weekly written journal based on their experiences in this setting. Dr. K. requested that I use the prompts that she developed for the class in order to remain consistent with the curriculum and to not add additional work for the students (see Appendix C). I was allowed to view these journals. Dr. K. used her own criteria in order to assign a grade for the class. The music majors provided the same journals to me in electronic form for analysis resulting in 51 pages of single-spaced journal entries.

Student-written Cases (Final Topic Paper)

As a result of my preliminary research, I had realized that undergraduates need more guidance in case-writing. Because they most likely were unfamiliar with the case method, examples of teaching cases were provided to the preservice music teachers from Conway (1997).

All students enrolled in this fieldwork placement were required to select a topic and write a paper based on what they observed in the field. In order to stay consistent with the curriculum, Dr. K. allowed the student-written cases to serve as their topic paper in this class. As their final assignment, the participants were asked to write a case based on a significant event that characterized their teaching experience with children with disabilities (see Appendix G). I was also available for assistance to help with this exercise. Dr. K. and I both collected these assignments in order for Dr. K. to assign a grade for the class.

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The participants provided all student-written cases to me in electronic form for further analysis. These cases were coded and analyzed separately from their journal entries in order to understand the impact of their fieldwork experience.

Researcher's Journal

I kept a journal based on my interactions and experiences with all parties involved with this study. This included meetings, e-mail communications, and phone conversations. This journal provided an opportunity to document relevant interactions that were relevant to this study that may not have appeared in other data sets.

Figure 3.1 A Timeline

October 17th 2006 (8:00am-9:15am)	**Orientation Class**
October 19th 2006	**Start of Fieldwork**
Week of October 23rd 2006	**Opening Interviews**
Week of October 30th 2006	**First Observations**
Week of November 13th 2006	**Midway Interviews**
Week of November 20th 2006	**Second Observations**
Week of December 4th 2006	**Final Observations**
Week of December 11th 2006	**Final Interviews**
December 14th 2006	**Final Topic Paper Due (case)**

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Trustworthiness

Qualitative researchers use the term "trustworthiness" when explaining validity and reliability in their research (Oleson, 2000, p. 230). I attended to the following conventions during the research process: (a) data collection triangulation; (b) the researcher as the instrument of inquiry (accurate accounts of phenomena); and (c) member checks.

Data Collection Triangulation

Data collection triangulation was the primary source of validity in this study. Patton (2002) states:

> Multiple sources of information can be trusted to provide a comprehensive perspective on the program. By using a combination of observations, interviewing, and document analysis, the field worker is able to use different data sources to validate and cross-check findings. (p. 306)

The use of multiple angles in examining the phenomenon was used to strengthen my claims of validity. Researcher observations, observations by the music teacher educator, participant interviews, preservice music teacher journals, and a researcher's journal are all data sources that were triangulated in this study.

The Researcher as the Instrument of Inquiry (accurate accounts of phenomena)

In qualitative research, the researcher *is* the instrument upon which validity and reliability is scrutinized. Patton (2002) states:

> The credibility of qualitative methods, therefore, hinges to a great extent on the skill, competence, and rigor of the person doing the fieldwork- as well as things in a person's life that might prove a distraction. (p. 14)

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Maxwell (1992) further explains that validity is seen in the thorough accounts of phenomena by the researcher. Maxwell explains that validity should be examined in three ways: descriptive validity (accurate descriptions of accounts); interpretive validity (accurate understandings of what objects, events, relationships and behaviors mean to participants); and theoretical validity (accurate explanation of phenomenon, including analysis methods). As the primary researcher in this study, I was constantly attending to the accuracy of my accounts of phenomena. Patton (2002) states: "the perspective that the researcher brings to a qualitative inquiry is part of the context for the findings" (p. 64). My life experiences are an important part of this study. I bring a unique expertise to this study as a music teacher educator, researcher on this topic and a parent of two children with special needs.

Member Checks

Member checks are a technique of allowing the participants in a study to check findings for accuracy (Denzin & Lincoln, 2000). Findings chapters were shown to all participants to check for accuracy.

Analysis

Patton (2002) describes phenomenological analysis as a methodology that "seeks to grasp and elucidate the meaning, structure and essence of the lived experience of a phenomenon for a person or group of people" (p. 482). Before a researcher can truly understand a phenomenon, he or she must come to terms with "prejudices, viewpoints or assumptions regarding the phenomenon under investigation (Patton, 2002, p. 485). This process is called the *Epoche.*

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This process for me was a coming to terms with my personal beliefs about music teacher education, teaching students with special needs and my challenges as a parent with the special education system and the teachers who serve children within that system.

My motivation for pursuing this study is deeply rooted in my belief that music teacher education should be a combination of strong fieldwork experiences coupled with quality faculty support and mentoring by inservice teachers in the field. My own preservice teaching experience was weak in these areas. I set out into music teacher education in order to attempt to promote a parallel curriculum.

In addition, my children have had great care within the public special education system. However, the administration of an appropriate education within IDEA for my children has been a struggle. I am coming to terms with the fact that inclusion may not be the best situation for my children. Inclusion is theoretically solid, however, I have learned that inclusion is difficult for administrators and teachers to implement into practice.

The Phenomenological Reduction

Patton (2002) explains that the next step of phenomenological analysis is the phenomenological reduction. He states "In this analytical process, the researcher 'brackets out' the world and presuppositions to identify the data in pure form, uncontaminated by extraneous intrusions" (p. 485). After all of the data had been collected and transcribed, the following method was chosen based on Husserl (1933/1970) and Patton (2002): (a) through coding the data I located the personal experience of each participant based on their writings or answers to interview questions that spoke directly to their experience in teaching music to children with disabilities; (b) I interpreted these meanings as an informed reader; and (c) I reexamined all data based on

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"recurring features of the phenomenon being studied" (Patton, 2002, p. 485). The next set of chapters will offer statements or definitions of the phenomenon of providing a special needs fieldwork placement for preservice music teachers. These tentative statements will include the *recurring features* of this experience and the challenges and rewards of offering this type of fieldwork placement to undergraduate music majors.

The Horizontalization of the Data

After the data had been coded and bracketed (e.g. observation, modeling, discussion with colleagues, discussion with each other, etc.), I began to horizontalize the data. This involved organizing the data into what Patton calls *meaningful clusters* (e.g., the induction process, examples of reflection, becoming comfortable within the environment). Repetitive and irrelevant themes were eliminated. I attempted to use the data to look at this phenomenon through the different views of the participants. The following chapters will be what Patton calls a *textural and composite portrayal* of each theme of the structure of the phenomenon.

Intentionality

During the phenomenological reduction and horizontalization of data the researcher must keep in mind the perspective or intention from which the data is realized. There are two terms associated with this process. Noema is a phenomenological term used to describe "the features of consciousness that are essential for the individualization of objects (real or imaginary) that are before us in consciousness (Patton, 2002, p. 484). In other words, the nomea is the perceived phenomenon through the eyes of the participants. Noesis is another phenomenological term used to describe the "explicating of how beliefs about such objects (real or imaginary) may be acquired, how we are

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experiencing what we are experiencing (Patton, 2002, p. 484). In other words, the "perfect self-evidence." Patton explains that in each perceived phenomenon there is a nomea and noesis. Researchers must portray both the perceived experience and the actual experience from the outside perspective of the participants.

Patton states: "Phenomenological analysis then involves a 'structural description' that contains the 'bones' of the experience" (p. 486). Many themes emerged as part of the coding process. However, my findings focused on only those themes that were seen as part of the structure of this fieldwork experience. Potential use of other themes will be discussed in Chapter VIII. Therefore, the findings chapters are organized around representations of this perceived structure. These chapters are entitled: (a) the orientation and induction; (b) teaching students with special needs; (c) writing as part of a special needs field experience; and (d) the perspectives of the music teacher educator and the cooperating teacher. A summary of findings will serve as a final chapter of this document. The headings contained within each chapter represent the "bracketing" and the clustering of themes that were identified during the coding process. A research diagram has been provided (see Figure 3.2, p. 87) in order to clarify the emergence of findings.

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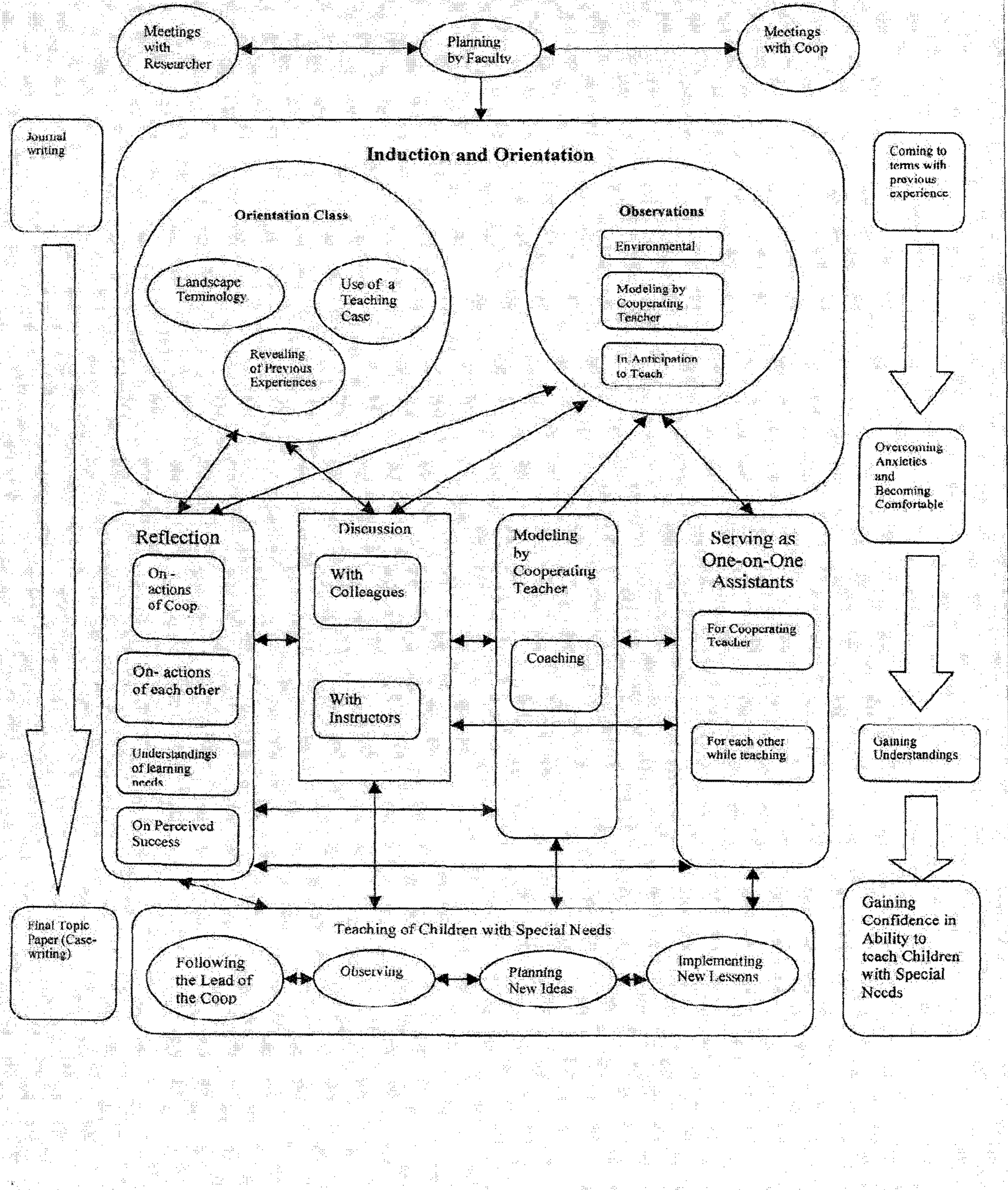

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CHAPTER IV

THE ORIENTATION AND INDUCTION

This chapter will focus on the induction process of this fieldwork assignment from the preliminary meetings with Dr. K. and Mrs. A. through the preservice music teachers' final observations in preparation to teach. As mentioned in the previous chapter, the headings in this chapter represent textural portrayal of the components of the induction structure as a part a fieldwork experience with students with special needs. The subheadings represent themes that emerged during the "bracketing" and horizontalization during analysis. Please refer to the diagram on page 87 for clarification. Headings for this chapter include: (a) preliminary preparation and coordination by the faculty; (b) the orientation class; (c) the development of reflection through observation; (d) discussion as a part of the induction and orientation; and (e) music education majors serving as one-on-one assistants. The combination of the parts of this orientation and induction experience set the stage for the preservice music teachers to reflect and began to formulate ideas and strategies to teach the children in these classrooms. Each theme is described with evidence to support findings.

In paying close attention to the nomea-noesis relationship, I will portray what appears to be the "perfect self-evidence" or noesis of the induction structure. I will conclude this chapter with a discussion of the horizontalization of the themes and answer the research questions that pertain to the students' perceptions of the phenomenon

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(nomea). This is a challenging textural portrayal in that my *epoche* is always present. However, in order to provide a clear picture of this experience I will acknowledge those biases that arise when they are relevant to the findings. In addition, it is difficult to portray the structure of a phenomenon in a linear paper. Efforts were made to avoid redundancy whenever possible.

Preliminary Preparation and Coordination by the Faculty

I met with Dr. K. (a music teacher educator) and had many conversations with her prior to the start of this study. Much of this time was spent making sure that the established syllabus and the participants of this study would still meet curriculum and licensure requirements. I agreed to follow the same journal format (see Appendix C) in order to stay within these requirements.

Dr. K. and I also made sure to solidify our roles in providing this fieldwork opportunity for the undergraduate music majors. Dr. K. was strictly in charge of delivering the syllabus and assigning grades to the preservice music teachers. During this time she was also in charge of fieldwork placement for all music education students at this university. This role yielded consequences for some of the participants in my study. This will be discussed in detail in Chapter VII.

Prior to the start of this study, I also met extensively with Mrs. A. (the inservice cooperating music teacher) in order to discuss the study and my involvement with her and the preservice students who would be coming to her class to fulfill their fieldwork requirement. During this time she explained some of the background behind her program and why this school has such a high concentration of special education students compared to the rest of the district. Mrs. A. explained that within the two years previous

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to our meeting, two district elementary schools were closed and two elementary schools were placed under construction in order to handle the overflow of students. At this time she was assigned to teach music to five self-contained classes for children with disabilities. Previous to this placement, she had some experience teaching students with special needs but none with self-contained classrooms. She stated:

> I had no training with disabilities in college. I had experiences outside of the college. My sister taught students with disabilities. She was quite a bit older than I was and I would go to her class when I was 15, 16 and 17. I would go in and I would do music with them, even at 15, and so I was well aware that songs that repeated or songs that had on-hand signs or actions would be more acceptable for those children. However, this position opened a world of different experience for me. (Mrs. A., Interview, December, 2006)

At the time of this study she taught five self-contained special educations classes per week whereas before she had only taught children who were mainstreamed into her classes.

Mrs. A. expressed concern that the music education majors would not know how to observe and what to look for during the induction period. I asked her to give some examples of what the music majors should be aware of during their observations. An observation protocol was developed for the participants based on her suggestions and a previous protocol that I had developed (see Appendix B). This protocol was provided for the preservice music teachers at the orientation class.

Mrs. A. also expressed concern over her role in the research study. I explained that she needed to conduct "business as usual" and I was there to observe this process

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from the outside and to offer help when needed during the study. The following is an excerpt from my log on this matter:

> A meeting was held for approximately one hour with Mrs. A. regarding the placement of four students with her for fieldwork. She expressed anxiety over her role in this study. I assured her that she just needed to teach like she normally would and be available in some way to answer questions. (Researcher's Journal, October, 16th, 2006)

This anxiety continually came up through e-mail and our conversations throughout the eight weeks.

Planning for the orientation class. In order to prepare the four music majors for this experience, an orientation class was scheduled one week prior to the start of fieldwork. This was common as part of fieldwork experiences in general at this university. Dr. K. allowed me to conduct this orientation class in my office with the four participants.

In preparation for this orientation I examined my previous work in (Hourigan, 2006b) and the literature in order to understand the challenges that these students might encounter during the induction process. My strategies in the orientation class included an attempt to familiarize the preservice music teachers with some of the terminology that is used within the special education system. There are many acronyms and abbreviations associated with special education. This causes undo stress and points out how limited their experience is with students with special needs. A list of acronyms was provided in order to give the music education majors a frame of reference (see Appendix B). Mrs. A. also provided the terminology that was specific to this school district.

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In order to allow the preservice music teachers to come to terms with their previous experiences and biases, I decided to permit 30 minutes for questions and discussion. This discussion included the introduction of a teaching case (see Appendix B). I was interested in showing them how they, even with limited experience, could strategize and plan for teaching students with special needs. It was hoped that this would allow the students a chance to begin to come to terms with their anxieties about this placement. An outline was developed for use in this orientation (See Appendix B).

My *epoche* may have been a part of the anticipation of anxiety by the participants. In my preliminary study (Hourigan, 2006a), there was an extensive amount of anxiety among the participants prior to the experience. I also noticed when people meet my own children that they can be awkward not knowing what to expect from them. It was hoped that the orientation class would alleviate some of the anxiety associated with the anticipation working with a population that was unfamiliar to them.

The Orientation Class

I held a 90-minute orientation class with the four preservice music teachers in this study. This class also included procedures on how students were to complete curriculum and licensure requirements, the details of how I was going to undertake a research project with them and how that would work, a brief overview of the special education system, what kinds of students they would be seeing (including observation protocols), and how I was available for assistance during the semester for support.

This class also included discussion concerning previous experiences with students with disabilities. This discussion revealed that only one of the participants (Adam) had any lengthy previous interactions with children with special needs. He worked at a

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summer camp for students who were deaf or hard of hearing. He stated the following when asked to describe this experience further:

> I have been working a lot, the last couple of years with the deaf in a deaf camp because I was in a member of ASL (American Sign Language Clubs) in school. I was just a counselor there. I took the kids canoeing and hiking and things like that, part of a good sports group, that type of thing. I got to work with all the different kids from 5 years old to 15 years old. Some couldn't hear, some had mental disabilities or like physical and mental disabilities, as well. It was a lot fun and we had a good time with them. (Adam, 1st Interview, October, 2006)

The other music education majors had limited or no interactions with students with special needs. This discussion allowed me to understand the experience each music education major was bringing to this class in order for me to better assist them in their fieldwork.

A teaching case exercise (see Appendix B) was included as part of the orientation class. This included reading the case out loud to the participants and offering questions for discussion. This was done for three reasons. First, as mentioned above, to allow the students to express their own experiences with students with special needs. Second, this discussion permitted the students an opportunity to begin to strategize about teaching students with special needs. The final reason was to orient the students to case-writing. As their final project for this experience, the students were required to write a case based on their experiences in fieldwork. More details of this assignment will be discussed later in Chapter VI.

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The theme of the teaching case was chosen to give insight into a segment of special education that I knew would not be a part of their experience but is an important component of teaching students with special needs. The Individualized Education Plan (IEP) is an essential part of the special education system. However, many educators outside of special education do not receive training and are disenfranchised from the process. Discussion questions were used as a part of the teaching case to encourage the students to openly discuss challenges with me that they perceive to be a part of this experience and also to encourage open discussion among themselves as colleagues in this experience.

Response to Research Question A

After the fieldwork had started, I conducted interviews with each of the participants. During these interviews I inquired as to their perceptions (noema) of the importance of the orientation class. The next section is in response to the following research question: *What are the perceptions of the preservice music teachers as to the value of the orientation class in preparation for fieldwork?*

The observation protocols that were developed were seen as useful to the music majors during their induction to this experience. This was evident in their descriptions of what they were seeing during their first observations in the various special needs classrooms. They described issues that were deemed important by Mrs. A. and myself (see observation protocols in Appendix B). The following is an entry based on an observation in Lauren's journal:

> The class stood up and danced around in a circle while singing. Some of the students were talking too much rather than participating and the aides intervened

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and kept the children focused. The aides were participating with the students in all the activities. This is vital, in my opinion. To keep the students engaged, the adults that are with the children all day should be involved in their activities. (Lauren, Journal, October, 2006)

The observations that the preservice music teachers made emerged as a significant part of the induction process. This example was used to point out that the observations developed out of the orientation class. As the preservice teachers continued to observe and write about their observations, the observations began to occur on different levels. I will discuss these levels and the significance of these levels in the observation portion of this chapter.

In their interviews, the music majors also described how important it was for them to learn the basics of the special education system as part of the orientation class. Melissa was particularly appreciative of the focus on the IEP process. She stated the following at her first interview.

Well, I didn't know that they had the whole individualized Education thing and, just how much, like individually they get, you know, and we know that it is definitely needed because of the situation, but I just never realized how much preparation and everything went into what exactly they do in school. (Melissa, 1st Interview, October, 2006).

Another perceived positive outcome of the orientation class was the discussion of the acronyms associated with the special education system. Adam expressed that discussing some of the acronyms helped him with some of his anxiety about participating in this fieldwork assignment. He stated: "The acronyms, yes, because we even got a few

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of them yesterday. I'm anxious about starting. So that was very helpful" (Adam, Interview, October, 2006). As mentioned above, there are thousands of acronyms and abbreviations used when referring to students with special needs. I provided a small list in order to help orientate the students to the language used in the classroom (see Appendix B). Some of these terms were specific to the district in question.

The Development of Reflection through Observation

The four preservice music teachers were asked to spend at least two days in the field observing at the start of their fieldwork experience. Observations continued and were an important part of the eight-week field experience. Observations sparked dialogue not only between the preservice teachers but also with the Dr. K., Mrs. A., and myself. It was clear in their journals that observation played a role in the beginnings of reflective thinking in preparation to teach children with disabilities. Observations occurred on the following levels: (a) environmental observations; (b) observation of the unique challenges of teaching students with special needs; (c) observation of modeling in anticipation for teaching students with disabilities; and (d) observing and reflecting in anticipation to teach students with disabilities. The next section of this paper will highlight findings in association with these levels of observation. Figure 4.1 has been provided on page 97 in order to help clarify findings.

As mentioned above, Mrs. A. and I developed an observation protocol to help structure their initial observations and to help alleviate anxiety associated with this new experience. As time passed, the students became more skilled at their abilities to observe the challenges and nuances of this (Emmanuel, 2002; Reynolds, 2003; Reynolds and Conway, 2003; Reynolds et. al, 2005).

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Figure 4.1 Observation as it relates to Learning to Teach Children with Special Needs
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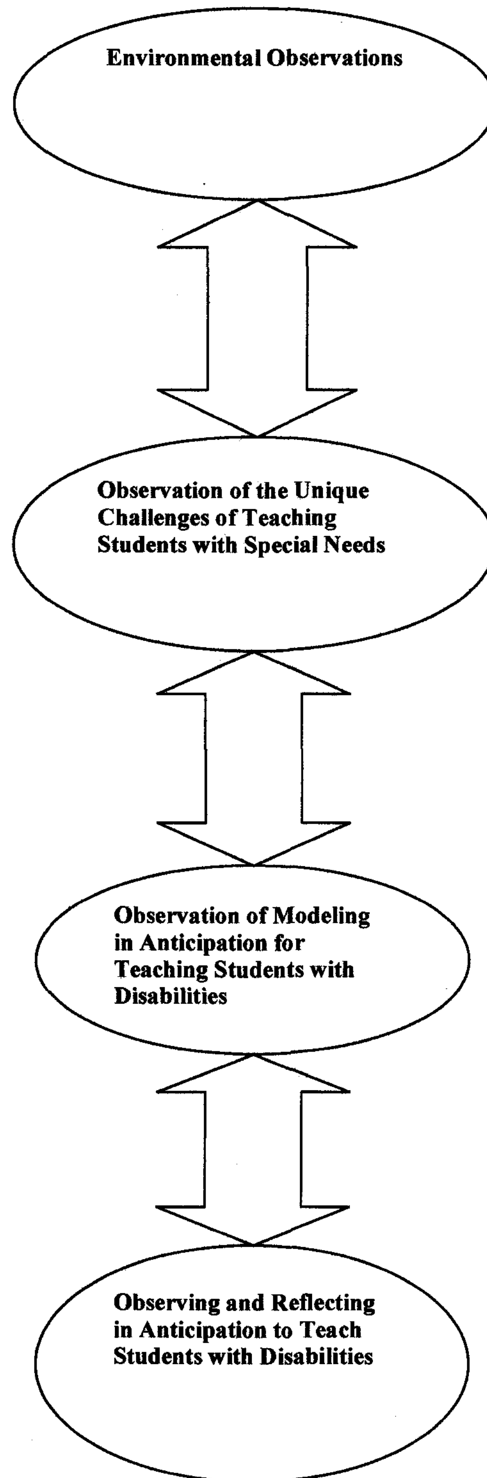

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Environmental observations. As a result of the orientation class and the observation protocols developed it was clear that the students were looking for those things in the teaching environment that were unique to teaching students with special needs. This appeared to have helped Lauren know what to look for on her initial visits to the classroom. She observed the following environmental conditions on her first visit to the field:

> The class stood up and danced around in a circle while singing. Some of the students were talking too much rather than participating and the aides intervened and kept the children focused. The aides were participating with the students in all the activities. This is vital, in my opinion. To keep the students engaged, the adults that are with the children all day should be involved in their activities. (Lauren, Journal, October, 2006)

Adam made the following observation on his first visit:

> Many of the students were very enthusiastic and ready to be there. It sometimes seemed a bit of a challenge to keep their attention to the task at hand but they all were very involved. Each student in this class had all different types of handicaps. Only a few of the imparities seemed very visible and apparent at first glance. (Journal, Adam, October, 2006).

These observations were important in setting the stage for the participants to interact with the students in classroom in preparation to teach them. I noticed in my first set of observations that each preservice music teacher seemed a little out of place upon entering the classroom for the first week. Mrs. A. would not just let them sit and take notes. She

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immediately got them involved during their observations. The following excerpt is from my observation fieldnotes:

> Adam and Lauren look a little uncomfortable knowing what to do to support Mrs. A. in her teaching. They continue to look to her for guidance throughout the lesson. This is unusual for Adam and Lauren. (Fieldnotes, October, 2006)

I state that this is "unusual" because both Adam and Lauren have shown to be rather confident in other situations such as presentations or microteaching experiences in my previous interactions with them (i.e. methods classes that I was the instructor previous to this study). When faced with an atypical population, their confidence changed.

The music education majors also became keenly aware of the individualized teaching that was occurring in this classroom. For example, Lauren stated the following in her journal:

> Mrs. A. assigned each child a motion in the song so no one felt left out. They sang through the song with the motions, and they repeated it a few times so the song and motions would sink in more with the children. After the song, the students were told to stand up, get in a line, and follow Mrs. A. They walked to the front of the room and sat down in a line, facing the chalkboard. Some of the children have a difficult time sitting "criss-cross applesauce," so the aides assisted them until they did it. (Lauren, Journal, October, 2006)

In my interactions with the four music education students, environmental observations were important in showing the subtle nuances of this exceptional situation. It was apparent from their journal entries that environmental observations also helped alleviate anxieties that were associated with the anticipation of teaching this unique population.

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Observations of the unique challenges of teaching students with special needs. Part of the induction process was showing the challenges faced by teachers of students with special needs. Observation was an important part of recognizing these challenges. Melissa witnessed some significant challenges during her observation experience. This excerpt appeared in her journal after experiencing a child in the self-contained class in the midst of a seizure:

> One activity was a song called *pumpkin soup*. Mrs. A. had a bowl with some orange pieces of paper in it, which she brought to each student to stir the pumpkin soup while she sang the song. During one activity, a student had a seizure. The aide timed his seizure, but Mrs. A. went on with the lesson. (Melissa, Journal, November, 2006)

Mary witnessed the same seizure and wrote in her journal the following passage:

> Then at the end of class when I was holding his hand, he had a little seizure. It was hard to watch, because I hadn't really seen something like this so close to me before. In fact, I had never seen this before I observed this particular severe class. It was difficult, and I know that these kids are going through a lot. It made me feel good though that before this happened, I could see that I was helping him have fun. (Mary, Journal, November, 2006)

Seizures, accidents and restraining children are all in a day's work at this school. It was important for Melissa to come to terms with this environment and witness the other teachers handling it appropriately.

Melissa observed some of the behavioral obstacles associated with special needs classrooms. She stated:

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Today was a frustrating day at Stoner. I sat by Chris, a boy who likes to get out of his seat (first grader). He can be very entertaining because he loves to sing along with the songs. Today, however, he was not in a very good mood and did not want to stay in his seat. I have never had any experience with a child like this, so I wasn't sure what to do. Mrs. A. told me that I had to chase him otherwise he would run away. I felt really stupid chasing this kid around the room, especially because he wouldn't sit down or listen to me at all. It seems that when Chris doesn't want to do something, trying to convince him just makes him more upset and angry. It will be a challenge to figure out how to work with Chris for these next few weeks. (Melissa, Journal, November, 2006)

I observed Chris in the same class and stated in my fieldnotes the following:

It was interesting watching Melissa interact with Chris. She could not get him to fit within the mold of the class. I noticed in my earlier observations that this kind of behavior can happen at a moment's notice. Chris is a happy kid most of the time. Today he was just having a bad day. Melissa did her best. I will encourage her to see Mrs. A. about strategies to help. Chris (Fieldnotes, November, 2006)

Mary had a similar experience and stated:

These students are so distracted in every way. They spin around on the floor, they talk, and they touch each other, and so on. It's such a big class and so out of control. I really look forward to seeing how Mrs. A. uses discipline in this class. It must certainly be difficult. (Mary, Journal, October, 2006)

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Lauren stated the following in her first interview:

> Just this afternoon, we were talking about a kid that threw a really huge tantrum the other day, and it took all three aides to go and get him to calm down. She (Mrs. A) said she is certified to actually go and physically stop the student. It was kind of scary to know that you have . . . there is the whole idea of being certified to do that (Lauren, 1st Interview, October, 2006).

In my observations I noticed that unique behavioral problems were just a part of these classes. Again, it was important for the four future music teachers to see appropriate techniques used to handle these issues in anticipation of their teaching assignments.

Observations of modeling in anticipation for teaching students with disabilities.

The observation by the preservice music teachers of Mrs. A. modeling teaching techniques emerged as an important part of the orientation and induction process. In the process of observing Mrs. A., Adam, Mary, Lauren and Melissa saw the nuances of teaching in this environment and began to reflect and strategize about their future teaching experiences with these students. Melissa stated:

> I was surprised to see what Mrs. A. was able to do with them (self-contained/mild mentally impaired class). Every activity was a song with movements. For every song she went around to every student and did the motions with them. Most could not do them on their own. Every time she would touch a student, they would look up and smile. (Melissa, Journal, October, 2006)

Adam made the following observation:

> I thought the songs she sang and the motions she assigned were easy and could be done with the students in the class. I can see that working with these kids will

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involve a certain level of touching that isn't prevalent in a typical classroom. Also, my directions need to be very short and to the point. When that one female student would get up and run around Mrs. A. would use one word commands like stand up or sit to get her point across. She also was stern and unwavering. These will be more considerations I must think of when I start to teach these children in the future. I think that the more I work with these kids the more accustomed I will be to them and the more accustomed they will be to me. (Adam, Journal, October, 2005)

Modeling by Mrs. A. continued to be a critical part of this field experience throughout the eight weeks. I will continue to mention the modeling as it appears relevant to the finding of this study.

Observing and reflecting in anticipation to teach students with disabilities. As time passed and more observations took place, the four music majors began to look for things that would affect their assigned teaching duties in the class. As a result of reflecting on their observations, it was clear that the beginnings of reflective practice began to emerge at this point among the participants. The preservice music teachers learned in the orientation class that this population of students would be different and that they would need to be thinking of modifications as part of their observation process. The next set of journal entries revealed that the participants were thinking of these modifications and were curious of how they would fit within the teaching-learning relationship. Mary made the following entry after observing the students in a self-contained special education class:

I think that one of the hardest things in a severe class such as this one would be

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> how to tell when the students are getting something out of what you're teaching them. It can be very difficult to tell, particularly if the student doesn't really move much on their own or doesn't speak. I am looking forward to figuring this out and finding ways to reach them. (Mary, Journal, November, 2006).

It was clear that Mary, through observation, was reflecting on how she was going to be able to tell whether or not the students would understand her lessons and be able to give her feedback on her effectiveness as a music teacher. The "severe class" she was referring to was a class for severely disabled students. Most of them were not verbal in any way and had no appearance of affect (Observation notes, October, 2006). Adam made the following entry in his journal:

> One thing I am going to have to be conscious of is that continuity and flow might be a much harder skill for these kids. So when I go to teach them I need to be patient and understand that delay doesn't necessarily mean they don't understand, I just need to be patient. (Adam, Journal, October, 2006)

Again, it was clear that Adam was observing and reflecting in anticipation of his first teaching experience with these children. He was identifying a problem and a potential solution. This was a critical first step in developing his ability to think reflectively. This skill was heightened as he was approaching and planning for his first teaching experience.

Discussion with the Cooperating Teacher as Part of the Orientation and Induction

Mrs. A. spent a great deal of time discussing the nature of this teaching environment with each of the future music teachers. This allowed for our students to ask questions, ask for advice, and get to know Mrs. A's expectations as part of their

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experience with her. These discussions were a valuable part of the induction and orientation experience. The following excerpt appeared in Lauren's journal:

> After class was over, Mrs. A. talked to Adam and me about how to teach a mentally handicapped music class. She mentioned using turn taking between the teacher and students, using visuals, and incorporating a lot of wait time. We should also use short instructions that are to the point. The more words we use with this class, the less chance of success we will have. She also mentioned that songs with numbers, letters, or holidays are appropriate to use for this class. It was very interesting to observe this class for the first time, and I'm glad she gave us a little information before we dive into teaching. It was great to have this time with Mrs. A. and chat about the special needs classes we will be dealing with. Having this time to discuss what will work and what won't work will be very beneficial for future teachings. (Lauren, Journal, October, 2006)

This excerpt appeared in Adam's journal:

> One other approach to teaching that she said was very useful was assigning tasks to each student. In the first song she taught she had each student sing one specific part of the song and then stand in a line in order of their part. This helped each kid be responsible for one part as opposed to the whole song. I think this helped the students learn the song. (Adam, Journal, October, 2006)

As shown in the previous quote, the music education majors perceived these open-ended discussions with Mrs. A. as a valuable tool for the induction and orientation process. Mrs. A. also used discussions to follow-up on lessons taught by the preservice music teachers and point out strengths and weaknesses for future lessons. Discussions were held between

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myself and Adam, Lauren, Melissa, and Mary during their lesson planning. These discussions were pivotal and will be discussed in future chapters as well.

Music Education Majors Serving as One-On-One Assistants

Completing a fieldwork experience in a self-contained special education classroom provided unique opportunities for the preservice music teachers. The observation, discussion, and modeling mentioned above were coupled with the music education majors serving as one-on-one assistants to the children in the classrooms. Serving as one-on-one assistants was shown to have the following impact on the music education majors' fieldwork experience: (a) the overcoming of anxiety and becoming comfortable in the classroom; (b) the understanding of the importance of touch and movement to children with certain disabilities; and (c) the understanding of how students with communication problems show their understandings. This was all done in the midst of participating, observing and discussing outcomes with Mrs. A. before during and after each class.

Response to Research Question B

The children in the self-contained music classrooms at this school often needed one-on-one support from another individual. This is common among individuals with physical disabilities. The one-on-one support in this instance came from either an aide, or during this fieldwork placement, the preservice music teachers. The best way to show the effectiveness of this experience was through the perceptions of the preservice music teachers (noema). The following section is a response to the following research question: *What were the perceptions of preservice music teachers of their experience as one-on-*

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one teaching assistants during their fieldwork experience in elementary general music classes for students with special needs?

In serving as assistants to the students in the class, the preservice teachers would often provide hand-over-hand assistance with any movement associated with the music. This was at times awkward and against what the preservice music teachers were taught in methods classes. Mary stated: "I was a little concerned at first, because I wasn't sure how to kind of be an aide in a class like this. We have kind of been taught not to touch students or anything like that, so I have kind of developed this discomfort in touching students in any way" (Mary, Journal, November, 2006). Adam stated "This was a very good experience for me. I have never worked closely with people with disabilities and this first day of interaction was a definite ice-breaker. I felt really nervous at first and I eventually got better as the class went on" (Adam, Journal, October, 2005). Adam expressed what was obvious during my observations of this part of the phenomenon. As time lapsed, the music education majors became more comfortable and participatory in the music making of the class.

Melissa realized the importance of touch to these individuals. She stated: "Although he couldn't do the motions on his own, he seemed to enjoy the music very much. Sometimes he would get restless, and I noticed that at these times simply touching his arm or back would calm him down" (Melissa, Journal, October, 2006). In my observations I noticed that as time went by the music education majors began to utilize touch and massage as an acquired technique in the special needs classroom. I wrote the following after my first observation to one of the classes: "I noticed that Lauren felt

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comfortable providing Ken with support. They seemed to have bonded and touching seemed to be a form of communication between them" (Fieldnotes, October, 2006).

Understanding affect was a challenge for the music education majors. Many of the students with disabilities did not always show if they understood what was happening in the classroom. Mary wrote: "I think that one of the hardest things in a severe class such as this one would be how to tell when the students are getting something out of what you're teaching them. It can be very difficult to tell, particularly if the student doesn't really move much on their own or doesn't speak" (Mary, Journal, October, 2006). In serving as assistants to the various children, the preservice music teachers were able to "get a feel" for the ways students could show their understandings and enjoyment of the various activities. Melissa wrote:

> Mrs. A. asked me to work with one boy named Neil (second grader) who was in a chair. Whenever I would do the motions with him, he would smile and look at me, but he couldn't do them on his own. It was very interesting to get involved with Neil during this class. Although he couldn't do the motions on his own, he seemed to enjoy the music very much. Sometimes he would get restless, and I noticed that at these times simply touching his arm or back would calm him down. (Melissa, Journal, October, 2006)

Adam wrote:

> I sat next to the students I sat between last week and Mrs. A. had me get up and start to work with the students that were in wheel chairs. These students do not have much mobility and cannot participate like the rest of the class. I held their hands and made the motions and there were signs of emotion and some

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excitement. I think that they like music class because they smile and seem to move around a bit more. She told me to help those students to "... get out of my comfort zone..." a bit more which is what I felt but as I worked with them more I began to feel more comfortable. This definitely helped me adjust to working with the special needs students that are more incapacitated. (Adam, Journal, November, 2006)

Touching the students in these classes is outside of the experience of many music educators. In fact, we often tell undergraduates to never touch a student. I noticed in my observations that touching was another form of communication for many of these students. I wrote: "Mrs. A. incorporates much movement in her lessons. If a student cannot move, another person helps the student make the motions. This appears to be a critical part of Mrs. A.'s lessons and allows the students another way to show their understandings" (Fieldnotes, October, 2006). This was a new way of thinking about music teaching and learning for the preservice music teachers. Movement and touching had further implications during the planning and teaching phase of this experience. This will be discussed further in later chapters.

Summary of Chapter and Related Literature

Many universities do not offer adequate coursework in teaching music to children with special needs (Colwell & Thompson, 2000; Heller, 1994). This university music teacher education program was similar to those studied by past researchers. There is some mention of students with disabilities within methods classes but no real coursework or encounters with actual students with disabilities. Many music educators are unaware of the structure of the special education system and often times are left out of the process

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(Gilbert & Asmus, 1981; Gfeller, Darrow & Hedden, 1990; Frisque, Neibur, & Humphreys, 1994; Culton, 1999). Menlove, Hudson, and Suter (2001) explain that because of their lack of training, many educators do not participate in the special education process and perpetuate their lack of understanding of teaching children with special needs.

All four undergraduate participants expressed their dissatisfaction with their lack of preparation in special education. Mary stated the following in her interview: "I had hardly any Special Ed training. I believe in one or two of my Teacher's College classes, we had one day presentation on it, maybe, and I think we did a little bit more in my music ed. classes, about the same one day" (Mary, Interview, October, 2006).

Many music teacher educators would like to include more special needs preparation but find it hard in the face of teacher licensure and NASM requirements (Colwell & Thompson, 2000). Dr. K. expressed similar frustrations for including special needs in her methods classes. She stated:

> I would try to do at least a lesson, or for example, I wanted to highlight the difficulty of something like reading from the screen or reading from the book. So, I gave the two kids the glasses that would make them visually impaired. And just to point out, like what are you going to do? Are you going to still leave those two kids out? I tried to do those as often as I could. I didn't do it this semester. I didn't do it last semester. (Dr. K., Interview, December, 2006)

This experience was shown to offer a unique insight into teaching children with special needs and could offer a way to "bridge the gap" in university special needs coursework.

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In addition, the components of this fieldwork experience were key in this study. Dr. K. and I attempted to make this field experience, as Brownell (2003) states, *well crafted.* In crafting this experience with Dr. K., we attended to the following components based on the literature: (a) Planning fieldwork with actual students; (b) solid faculty support in the form of orientation, activities that promote self-examination and reflection; and (c) placing the students with a qualified skilled music educator.

An orientation was shown in previous research to be a vital element of immersing students into a population that is unfamiliar to them (Emmanuel, 2002). Emmanuel found that the orientation experience allowed her students to "encourage self-examination, and to present activities that would promote discussion and reflection" (p. 272). Previous research also suggests that students have much anxiety when faced with a new teaching situation that is outside of their typical experience (Emmanuel, 2002; Parker, 2002). The orientation class was perceived by the participants as an important part of their induction and helped alleviate some stress in being placed in the field with a population of students that is outside of their experiences teaching music.

The case method has been used as a way to promote reflection and to begin to strategize about teaching during or in parallel with fieldwork (Bailey, 2000; Barry, 1996a; Conway, 1997; Conway, 1999; Hammerness, Darling-Hammond, & Shulman, 2001; Powell, 2000; Thaller, Finfrock, & Bononi, 1993). In this instance, the teaching case presented started the path of discussion and reflection and helped students come to terms with their own anxieties about teaching students with special needs. The teaching case also encouraged students to strategize about their future lessons with students with disabilities.

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Promoting an atmosphere that encourages and supports reflective thinking is seen as a critical element in music teacher development (Elliott, 1992; Kerchner, 2006; Schon, 1987). Observations and writing about those observations in a journal have been shown to promote reflective thinking among preservice teachers (Barry, 1996b; Smith, 2002). The observations depicted in this chapter show similar results. However, the findings in this study suggest that observation can occur on different levels (e.g. environmental, observation of modeling, and observing with intention to teach). It was clear in Chapter IV that observing and journaling, along with the preservice music teachers' discussions with Mrs. A., laid the groundwork for reflection. An examination of the tools used to encourage reflection during the teaching experience will be offered in Chapter VI.

There were added benefits to the levels of observation that emerged during this study. Kerchner (2006) describes seven *professional habits of mind* in preparation for reflective practice. One of these habits is the "sharing thoughts and feelings about teaching challenges with mentors, other colleagues, and possibly students" (p. 125). The discussions that occurred as a result of observation were an important attribute of this study. The preservice music teachers were in constant discussion with Mrs. A. and their colleagues. This offered a sounding board to reflect on a new teaching environment in anticipation for their future teaching challenges. Discussion as it relates to findings will also be examined further in future chapters.

The observations of Mrs. A. and the discussions thereafter continued to be important throughout this study. Schon (1987) considered observation a key part of the dialogue between a teacher and a student. He states: "He (the teacher or coach) can demonstrate some part or aspect of the process he thinks the students need to learn,

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offering it as a model to be imitated; and he can, with questions, instructions, advice or criticism describe some feature of designing" (p. 101). The modeling that was observed by the four preservice teachers continued to be crucial throughout this study. In addition, the encouragement to be more "hands on" and involved in the lessons (serving as one-on-one assistants) as part of their initial observations helped the preservice music teachers understand the different ways students with disabilities show their understandings of music.

This experience created an environment that involved the kind of "coaching" or "studio" atmosphere described by Schon (1987) that has been so influential in the development of professional practice. Schon states: "Through their combination (listening and imitating) students can learn what they cannot learn by imitation or following instruction alone. Each process can help to fill communication gaps inherent in the other" (p. 111). Through the techniques mentioned above the undergraduates had an opportunity to reflect and begin to plan in their mind their future teaching experiences while developing techniques along the way. Students saw teaching strategies made by Mrs. A. and then had the opportunity to discuss these actions with her. These preservice music teachers began to learn how to teach music to children with disabilities while "doing" or assisting. Serving as one-on-one assistants continued to be an important part of this study and will continue to be examined in later chapters. The next chapter will show how these preservice teachers began to strategize, planned and implemented music lessons within a special needs classroom.

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CHAPTER V

TEACHING STUDENTS WITH SPECIAL NEEDS

The fieldwork practicum is often the first opportunity for preservice teachers to plan, implement and reflect on lessons within an actual classroom. Other than the first eight-week placement of MUSED 350, many of the preservice music teachers had no prior teaching experience. Lauren stated in her interview that "In high school, I taught a couple private lessons, like violin and stuff, and then I came here at State and I taught the same kind of lessons again, but none in any actual classrooms or anything, it was just for classes here" (Lauren, Interview, November, 2006). The kind of previous teaching experiences the undergraduates in this study had were similar to music education majors in many music teacher education programs. This chapter will examine the process of becoming comfortable teaching students with special needs, the actual teaching of students with special needs, and the reflective practice that continued to be an important part of this study. I will finish this chapter by answering the following research question: *What were the perceptions of preservice music teachers of their experience assisting and teaching students with special needs during their fieldwork experience in elementary general music classes for students with special needs?*

Becoming Comfortable within the Teaching and Learning Environment

The process of becoming comfortable within this environment occurred as a result of forming relationships with the students, further observations and discussion, and

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continuing to serve as one-on-one assistants to the students with special needs. These stages were not necessarily linear in nature (e.g. the music education majors were always becoming more comfortable teaching).

This chapter will provide a textural depiction of these stages. In order to remain conscious of the noema and noesis relationship, both the portrayals of the consciousness of the students and myself as an outside researcher, observer and participant will be examined as part of this chapter. To continue to examine the noema and noesis relationship in this study, the ideas expressed by the teacher educator (Dr. K.) and the cooperating teacher (Mrs. A.) will be examined in Chapter VII.

Forming relationships. As these preservice music teachers continued to attend class and assist the students at this school, relationships began to develop. These relationships encouraged a positive and forgiving learning environment for all involved, including the preservice music teachers. Many of the students with special needs would look forward to their visits and, even though their communication skills were limited, would send subtle signals to them in an attempt to make them comfortable. The preservice music teachers would reciprocate by being mindful of their individual needs. This made for a positive learning atmosphere.

Adam explained the following in an interview:

> Those kids (mild mentally impaired class) know who I am and they give me a hard time. Because like, I did a lesson with them last week and I couldn't remember any of their names to save my life and I tried like three or four times and one kid gave me a hard time about it yesterday when I went back in. Then,

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there is a little girl in the severe class, who doesn't really speak much, and she recognized me pretty well. (Adam, Interview, November, 2006)

When asked to clarify what they were doing to "give him a hard time" he explained that they would smile or laugh when it was his turn to teach. When asked how they made him feel he explained: "Pretty good. It made me feel good that I was somebody they felt good around, so that was pretty cool" (Adam, Interview, November, 2006).

Melissa said the following in an interview:

> . . . this one kid. His name was Neil (first grader). I don't know what he has or anything (referring to his diagnosis), but he just smiles all the time. A lot of times I tend to sit next to him, usually I have him on one side and, Do you remember Chris (first grader)? He is on the other side. Neil always gives me a big smile even as soon as he sees me in the room. I like to work with him a lot. (Melissa, Interview, November, 2006)

She was asked in the same interview about how she perceives that students react to her presence in the classroom. She replied:

> It is hard to say. I think that, like I said, Neil really enjoys me helping him out. He likes to grab my arm and just hold on to it for dear life basically. Chris, I'm not really sure because a lot of times, he is kind of real touchy sometimes, especially with people he doesn't know well. Most of the time, he is like joking around and singing. Sometimes, if you try to ask him to do something and he doesn't really want to do it, then he gets real defensive and he says something like, "No, I don't want to", something like that. So, with him, I'm not really sure.

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> There is no reaction. I guess he really needs somebody that can give him more help. (Melissa, Interview, November, 2006)

It was interesting to see that Melissa was beginning to understand the individual needs of Chris. This happened as Melissa built a trusting relationship with Chris. A similar experience happened to Mary. She made the following statement in our second interview when asked if she noticed if the students recognized her when she continues to attend class:

> Oh yes! I was walking into the school to teach another class and I passed one of the kids that was in the severe class (severely mentally impaired class) and he walked over and grabbed my hand for a minute and then went back to class. He just came over and looked at me and touched me and I wasn't used to it. (Mary, Interview, November, 2006)

Making sense of the ways these students expressed their understandings of music continued to be an important part of the teaching and learning relationship. Mary stated the following in her second interview:

> You couldn't tell that he was even noticing that you were doing anything. After a while though, I saw something. From time to time he would smile and you could see in his eyes that he was getting some sort of pleasure out of the experience. I was really excited, because for once I felt like I was making a connection. (Mary, Journal, November, 2006)

When I would observe the classrooms I would notice that each of the preservice music teachers and the students with special needs looking for each other as class was ready to

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begin. This was a delightful part of this study and was pivotal in fostering a comfortable teaching and learning environment.

Continuing to serve as one-on-one assistants. Serving as one-on-one assistants for Mrs. A. continued to allow the preservice music teachers to understand and become comfortable by being actively engaged in the teaching and learning environment. As I continued to observe, I noticed that the students with special needs, especially communication difficulties, would let our preservice music teachers know in subtle ways how they communicate. This was imperative in realizing how students would express their understandings of music. The following is an excerpt from my observation fieldnotes:

> I am observing a class led by Mrs. A. She is attempting to teach a movement exercise using a frame drum. Melissa and Mary are doing the motions with the students who cannot do them themselves (varied ages). As they are doing the activity, one of the students is smiling at Melissa. I have been here twice and never have seen a reaction on his face. When she stopped he squirmed, which was an obvious sign that he wanted to continue. (Observation Fieldnotes, November, 2006)

It was obvious in this observation that Melissa and Mary were benefiting in many ways by continuing to act as one-one-one assistants for these students. They gained understandings of communication adaptations and potential lesson strategies for the future, as they were actively involved in the lesson. Lauren gained similar results and wrote:

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> Mrs. A. played a CD full of children's songs, such as "Jack and Jill" and "Pop Goes the Weasel." As the CD played, the sub, the aides, and Adam and I sang and did the motions. We helped the students do the motions as best we could. The children seemed to really enjoy being involved and seeing the aides do the larger motions, like standing up and sitting down. We had everyone walk around in a circle during "London Bridge" and I pushed one boy who was in a wheelchair and held another boy's hand as we walked. (Lauren, Journal, November, 2006)

Serving as one-on-one assistants while a peer taught was another added benefit of sending the preservice music teachers to their placements in pairs. Being actively involved in partner teaching experiences allowed each preservice music teacher the opportunity to reflect on their partner's lesson and support them in anticipation to teach in the future. This will be examined later in this chapter. Serving as one-on-one assistants will continue to be an important activity throughout this paper and will be brought into the discussion when necessary.

Observations and discussions. In the teaching stage of this experience, observations and discussions between the preservice music teachers, Mrs. A., Dr. K. and myself continued as part of the process. This encouraged the preservice music teachers as they planned for future teaching experiences. I wrote the following in my researcher's log:

> I had a conversation with Lauren and Adam today in another class. They were both interested in ideas of songs that would be good for teaching fast and slow. I provided some suggestions. As we were talking, Dr. K. happened to walk down

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the hall and engage in our conversation. She offered many ideas for resources and where to obtain them (Researcher's Journal, October, 2006)

As depicted in Chapter IV, the discussions that occurred were important throughout this study and will appear as they are important to the findings.

Observations also continued up until, during, and after the teaching experiences of the preservice music teachers. This was crucial in assisting the preservice music teachers in becoming at ease within this setting. The observations continued to be in two areas (environmental and anticipatory). However, they became more detailed as the preservice music teachers gained understandings of the classroom environment in their anticipation to teach students with special needs. Adam wrote:

> Today we sang for the first half of class and used rhythm sticks for the last half (self-contained developmental delayed class). She started the class off doing one rhythm. This was especially effective with this class to start by getting everyone on the same page. She also wanted us to sit and watch this and not participate so they can learn it themselves. After she taught the basic stick pattern she gave the students jingle bells and taught them another rhythm. She then split them into two groups and had Lauren and I be the leaders of each group. I stayed on the sticks and she stayed on the jingle bells. The goal of this lesson was to play both rhythms at the same time. (Adam, Journal, November, 2006)

It was clear in this entry that Adam was observing nuances, adaptations, ideas, and teaching strategies rather than environmental considerations. These observations were all

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done within an active "learning by doing" environment while Adam and Lauren served as assistants during the lesson. This was a strong part of this fieldwork experience.

The combination of forming relationships with the students, observation, discussions, and writing about all of these occurrences allowed the preservice music teachers to become comfortable and confident in their teaching ability. Continuing to serve as one-on-one assistants engaged the preservice teachers in active participation in the classroom. The teaching and learning relationships that began to form between the preservice music teachers, the students, and Mrs. A. served as a catalyst in the preservice music teachers' ability to gain the confidence to teach them on their own. Adam stated: "I really feel like I am able to relate to the kids a lot better than I thought I was going to be able to. I certainly feel more comfortable now than I thought I would ever be" (Adam, Interview, November, 2006). The next section of this paper will examine the process of the actual teaching of students with special needs by preservice music teachers.

Teaching Students with Special Needs

The teaching of actual students within a classroom while attaining understandings of the complexities of music teaching is an advantage of placing future teachers within the field. Many states require early fieldwork as part of the licensure process. In this study, the following teaching processes were pivotal within the fieldwork experience: (a) following the lead of the cooperating teacher; (b) planning and implementing new lessons; (c) observing and providing assistance to colleagues; and (d) reflecting on lessons taught. The next portion of this chapter will focus on these areas as they appeared in the data.

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Following the lead of the cooperating teacher. By the middle of the eight-week placement, the four preservice music teachers had observed Mrs. A. for many hours. The next step for Mrs. A. was to allow Adam, Melissa, Mary, and Lauren an opportunity to teach. Mrs. A. allowed each person to be in charge of a small portion of a lesson. Mary wrote the following:

> In this class (self-contained developmental delayed class), I lead a warm up exercise using ta and titi and quarter-note rests. I was not to use any visuals, so we did clapping with echoing. This was not a formal lesson or anything, but I did write out a brief summary of what I was going to do. We just did some echoing patterns. Then, they sang a song about turkeys and she asked some questions. They did movements to the music also. (Mary, Journal, November, 2006)

Mary followed the lead of Mrs. A. by just repeating a similar warm-up that was done many times by the students prior to this lesson. Adam put into practice a similar activity. He wrote: "Today I sang the "Hello Song" to the class when they came into the room. I went around to each student and sang directly to each of them. This song is part of their routine when coming into the music classroom" (Adam, Journal, November, 2006).

While they were teaching these micro-lessons, Mrs. A. continued to discuss and coach the preservice music teachers. This continued to help build confidence and teaching skills and to aid the preservice music teachers to be successful with their first "real" teaching experience. Melissa wrote:

> Today after my teaching, Mrs. A. re-taught my warm up using some techniques that may help me in the future. It was very interesting to watch her expand on

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what I attempted to do. Mrs. A. showed me some activities I could do to help the students. She showed me that if I ascend slowly and stop on the starting pitch, they will do better. She said it is easier for them to start low and go high than to start high and come down with their voices. I still need more energy in my teaching, although I am slowly improving. In the future, I will do more of the activities that Mrs. A. showed me. (Melissa, Journal, November, 2006)

Following Mrs. A.'s lead in the form of assisting her and teaching small portions of lessons were shown in this study to be a positive catalyst for building the skills needed to "solo" teach with students with special needs.

The planning and implementing of new lessons. The combination of all of the above stages and processes (i.e. observing, discussing, assisting and micro-teaching) all led up to the planning and implementation of new lessons that were designed by the four preservice music teachers. The students were required to file a lesson plan with Mrs. A. She then discussed the lesson with them and, if approved, the students were allowed to teach. The following are examples of the lessons taught by each of the four preservice music teachers. The following is Adam's portrayal of one of his lessons as written in his journal:

Adam: Fast and slow.

This week I taught an exercise to determine the difference between fast and slow music. I brought in a rope and some orchestral pieces on CD. I played through them and instructed the students to move the rope back and forth to the speed of the music. The MIMH (mild mentally impaired class) students I had sit on the floor and the more severe students sat in their chairs and wheelchairs. The pieces I

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chose to use were *The Swan* from the *Carnival of the Animals*, the first movement of the *Pines of Rome*, and clips from *Britten's Young Persons Guide to the Orchestra*. I alternated the pieces to have a slow followed by a fast. (Adam, Journal, November, 2006)

The following was my account of this lesson after having observed it:

> Adam did the most amazing lesson today. The lesson was on fast and slow. He used a heavy-weighted rope and handed it to each student and asked him or her to either shake it fast or slow depending on the speed of the music. Many of the students in this class cannot communicate verbally. Amazingly enough, many of the students got it right!!!! They would shake the rope appropriately. (Fieldnotes November, 2006)

Adam did so many things right with this lesson. For example, the use of a heavy rope instead of a piece of string was developmentally appropriate for children who have physical disabilities. It was obvious in this class that many of the students had low muscle tone and needed a heavier piece of equipment to feel what Adam was trying to accomplish. Mrs. A. expressed her satisfaction with this lesson and referred to him as her "hero" in our discussions after this lesson.

Lauren: Joy to the world.

Lauren also had a unique lesson that she implemented with a different class. The following is how she described the lesson:

> I taught a lesson on high and low using the Christmas carol *Joy to the World.* I taught the song using whole-part-whole, which the students seemed to do rather well with. I had to repeat the words several times for the children to learn them,

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> which I expected. I've learned that in special needs classes, repetition is absolutely necessary. Instead of just having the students sing the song, I had them raise and lower their hands when the song went high and low respectively. I had to guide and assist them throughout most of the lesson rather than letting them do it without me, but I think they understood what I wanted from them. (Lauren, Journal, November, 2006)

Lauren also not only used solid teaching skills (whole-part-whole) but incorporated adaptations for the class (repetition). In our conversations about Lauren, Mrs. A. expressed how she was encouraged by Lauren's ability to teach and adapt lessons for the classes she taught.

Melissa and Mary: Fast and slow.

As mentioned earlier in this paper, the students were sent out to this school in pairs. This was shown to be positive when planning and implementing new lessons. The preservice music teachers would often plan and execute lessons together. In some cases, they would "team-teach". The following is how Mary described a team-taught lesson. She wrote:

> Today, Melissa and I did a short listening activity, using slow and fast music (mild mentally impaired class). I did the slow portion of the lesson, and Melissa did the fast portion. We found a really good piece of music for this one in the Music Connection book. The song "My Father's Children" has a slow version, and then a fast, jazzed-up version of the same song. For the slow version of the song, I had them clap from side to side, or tap, or something like that to get the slow beat. It's kind of whatever they can do, and what their aide can help them

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do. Melissa did the fast version of the song. She had the students use tambourines to tap the beat, since this version of the song used tambourines. Then, she moved around the circle with a big drum for them to tap the beat on. After that, we all got up and moved to the music of the slow version of the song. (Mary, Journal, November, 2006)

As in many teacher education programs, there are strong and weak students. The concerns expressed by Dr. K. concerning Melissa and Mary began to appear when each student planned and implemented their individual solo lessons.

Melissa: Solfege warm-up.

> This warm up was with a 1st grade class. They tend to be a class that has trouble focusing and does not behave very well. They listened well during my warm up, but had some trouble getting the pitches correct. Mrs. A. told me to work in their upper range, but still I did not get quite high enough. I used hand signals, which seemed to help, but they still had trouble with some of the notes. Mrs. A. showed me some activities I could do to help the students. She showed me that if I ascend slowly and stop on the starting pitch, they will do better. She said it is easier for them to start low and go high than to start high and come down with their voices. I still need more energy in my teaching, although I am slowly improving. In the future, I will do more of the activities that Mrs. A. showed me. (Melissa, Journal, November, 2006)

This was the more positive perception of the lesson. The following was an excerpt from my fieldnotes and showed my perceptions of this lesson:

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> I observed Melissa today teaching a basic solfege warm up to a group of students. She obviously lacks the audiation skill to execute this lesson. She is missing pitches and changing key all in the midst of poorly managing her class. (Fieldnotes, November, 2006)

Even though this was a unique fieldwork setting, the instructors still held each preservice music teacher accountable for weekly assignments. Melissa began to have problems at this point in the fieldwork. She was having trouble turning in work on time, being at the school on time, and showing a general interest in becoming a music teacher. This will have further implications later in this paper.

The Reflective Practice of the Preservice Music Teachers

This section of this chapter will focus on three areas of opportunity for reflection that appeared during this study. These areas include: (a) reflecting on the actions of the cooperating teacher; (b) reflection on colleagues as they teach students with disabilities; and (c) reflection on the actions of themselves as they teach in preparation for future teaching experiences. The tools used to promote reflective thinking (journaling etc.) will be discussed in Chapter VI.

The reflection on the music teaching of the cooperating teacher. The entire fieldwork experience was filled with opportunities to reflect on the music teaching done by Mrs. A. The preservice music teachers in this study witnessed many strategies in teaching students with special needs. Lauren, Adam, Melissa and Mary all made comments within their journals and during interviews as to the effectiveness of what they observed in Mrs. A's teaching. As the students began to teach on their own, they became more critical of Mrs. A. Adam wrote:

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> I feel that the students did ok with this task. The two rhythms did not go together very well when played and I don't think that the students grasped that they were supposed to fit together. I think that they did have a good time using the instruments though. Each individual rhythm I think was understood which I think is a nice accomplishment for this class. I feel like my specific goal in this participation was to lead by example and try to keep my group on task. I think that the students did this well. (Adam, Journal, November, 2006)

This is an example how in reflecting on the teaching of Mrs. A., Adam had perceptions of what worked and what didn't work. He was also reflecting on what he needed to do in his lessons in order to be successful. Lauren had a similar entry in her journal. She wrote:

> While I was participating, I realized how some students with disabilities simply will not react to you whatsoever. There were two children that were not aware of their surroundings at all, or at least did not seem aware. I'm unsure of how to have them involved in the class. I suppose all I really can do is sing and play an instrument for them to hear and hope they absorb something. I'm sure I'll learn more about what I can do for each student the more time I have with them. Lauren, Journal, November, 2006)

In reflecting on Mrs. A., Lauren saw the struggle of how to teach a child who seemed to have no receptive language skills. It was good that Lauren saw that even though Mrs. A. had been teaching these students for a while, she still had some difficulties in teaching students with severe disabilities. This allowed her to see that even Mrs. A. struggled sometimes to deliver lessons to this population.

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The reflection-on-action of colleagues. The preservice music teachers also anticipated their own teaching by reflecting on the teaching actions of each other. Many times this occurred while they were assisting each other as part of a lesson. Again, this was another benefit of assigning preservice music teachers to fieldwork in pairs or cohorts. Lauren wrote:

> Adam did a very good lesson on fast and slow using a ball (mild mentally impaired class). We listened to music and passed the ball around the circle in a manner that represented the tempo of the music. When the music was slow, the students were supposed to pass the ball incredibly slow and then when the music was fast, the students were supposed to pass the ball very fast. The only issue with this was that some of the students would toss the ball instead of pass it when the music was fast. Even with this minor setback, the students grasped the concept of fast and slow quite well. (Lauren, Journal, November, 2006)

Again, Lauren had an opportunity to reflect on Adam's teaching in anticipation for her own teaching experiences. She assessed what went wrong and what went right. This assessment of the lessons of both Mrs. A. and each other continued either in journaling or in conversations between the parties.

Reflecting on self. The opportunity to reflect on the success of teaching students with special needs was a positive outcome of this study. Each student wrote in their journal after they taught explaining the successes and weaknesses of his or her teaching. Melissa wrote the following after teaching for her first time:

> One of my weaknesses in this area, however, is learning how to assess them. Another challenge I faced was that they do not answer questions, so I had to come

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> up with other ways to get them involved and see if they are learning. (Melissa, Journal, November, 2006)

As mentioned earlier, understanding how to assess the students who could not communicate was a constant struggle. In our conversations, both Mrs. A. and I felt that it was positive that Melissa was trying to figure out how to resolve this matter. In her journal, Mary reflected on her teaching skill. She wrote:

> Something that I need to do more of is to have the students be the teacher more. I need to have the students lead the class more. This will not only build confidence for them individually, but it will give me an opportunity to see where we are having troubles and where we are getting it. This is something that I will certainly work on. (Mary, Journal, November, 2006)

Both Mrs. A. and I were encouraged that Mary was reflecting on her ability to teach and that she wanted more time with the students. This was a big change from the beginning of the semester. Mary, by far, was the most timid and least musical of the group.

Adam and Lauren seemed to focus on the successes of individual lessons in anticipation for future teaching. Lauren wrote:

> The lesson went very well. The students showed their understanding of high and low and they learned the first verse of a common Christmas carol. I think I still need to work on how much I talk and explain in front of this class, however. I have a habit of talking and over-explaining instructions, which is counterproductive in this classroom setting. This will be something I will continue to improve. (Lauren, Journal, November, 2006)

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Adam wrote:

> This activity I felt went off very well. I felt that the MIMH class got the most out of this experience. I feel that they all had a very good grasp on the concept and were all excited about doing the activity. The students had a tendency to just make the rope move back and forth in a fast manner but when I told them really listen to the music and reflect the speed these students made appropriate motions. I think that using the rope was a successful medium for teaching this concept. This was visual and tactile and the class responded very well to it. (Adam, Journal, November, 2006)

Both Adam and Lauren started to separate themselves from Mary and Melissa during their teaching experiences. As you can see, Adam and Lauren's writing and reflecting were stronger as well. For example, Lauren wrote the following after teaching another lesson:

> I realized that maracas are a great instrument to use for a fast tempo, but not very appropriate for a slower one; however, I didn't want to switch between two instruments in this class, and I also didn't know what would have been an appropriate instrument to use. The lesson went well overall. I probably should have made my CD a little longer for the lesson because we ended up repeating some songs to lengthen it. My preparation for the lesson was fairly thorough, but there's always more I can do. The lesson was successful, but I now know of some things I should be more aware of in the future. (Lauren, Journal, November, 2006)

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As Adam, Lauren, Melissa and Mary continued to observe, teach, discuss and reflect on their own teaching and the teaching of others, their understandings of the multifaceted complexities of teaching children with special needs began to emerge. Mary wrote:

> Because they have trouble keeping their attention on what's going on sometimes, they of course have some pretty big discipline problems daily. This is certainly something that can get in the way of teaching a lesson. One thing that works most effectively with this class is to isolate them from the other kids and not let them do what the other kids get to do. This usually works pretty well, and then they are re-introduced to the class. However, many of the students have a lot of trouble sitting in isolation. You may look over and see one almost upside down in a group of chairs or something like that. Then, you have to move that student to a chair all by himself. Before you know it, he's walking around by the chair. It's crazy sometimes, but this usually works pretty well for them. Usually when they're isolated they are pretty quiet though. Because they enjoy music so much, it is certainly a reward to get to come back to the group. (Mary, Journal, November, 2006)

In reflecting on her classroom management style, Mary found something that worked and that she can add to her repertoire of teaching "tricks." In most cases, the teaching tools that were acquired from these situations could be used in any teaching situation, not just with students with special needs.

It was clear in the data portrayed above that increased understanding of how children with special needs learn music was also a part of this experience. This was an encouraging part of this experience. Even Melissa, with all of her complications with

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completing the required coursework, gained a small understanding of students with special needs. She wrote:

> Actually all of them are really good at keeping a beat, especially Chris and Jacob and another kid, he is blind (I can't remember his name). I was really surprised how well they can keep a beat. A couple of them actually can match pitch well, too. (Melissa, Journal, November, 2006)

Response to Research Question C

In order to continue to report on the structure of this experience and to be mindful of the noema and noesis relationship as it related to this phenomenon, it is appropriate to address the following research question: *What were the perceptions of preservice music teachers of their experience assisting and teaching students with special needs during their fieldwork experience in elementary general music classes for students with special needs?* Melissa, Adam, Mary and Lauren all stated that this experience was among the highlights of their undergraduate degree program. Lauren stated the following in her interview:

> I think it is really worthwhile because doing anything with them, they have a ball. They really enjoy it, especially the last time when Adam and I brought in the string instruments. They loved that and I don't think music teachers or teachers in general should be afraid to go and like try things with the special needs students, because they just want to learn. They really enjoy music. (Lauren, Interview December, 2006)

Mary stated the following in her final interview:

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I actually have thought a lot about teaching music to special learners, but I didn't have any idea about what that really meant, because it was something I never experienced or have never been exposed to. Just talking about it in class, certainly isn't enough. You need to actually experience it or at least see what is going on. Yes, when they say, this student has down syndrome, this is what the classroom would probably be like for him or her. Their descriptions really do not mean anything until you actually see it or experienced it. (Mary, Interview, December, 2006)

Adam stated the following in his final interview:

I had a really good experience with it. I'm sure there are things that would probably be better off for me if I had maybe more time, I don't know, but I really had a good experience with it all together, I really did. I learned a lot. I've become a lot more comfortable with that facet of teaching. I don't know, I feel like I have been in schools before, and not that I have a personal connection with any of the kids I wouldn't say, but they were more comfortable with me than other students that I have come in contact with. They can talk with me and joke around with me a little bit. I had a pretty good experience all together and I really appreciated Mrs. A. She was great. (Adam, Interview, December, 2006)

Melissa struggled with this course because of many factors. However, I was encouraged that if she decided to repeat this class and continue in this program, or another teacher education program, that she at least felt good about this experience. She stated in her final interview the following: "Well, I really enjoyed it more than I thought I would, to be honest, and I think that I really, I mean it is always going to be difficult, at least more

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difficult and more challenging. Also, I kind of feel more rewarding in a lot of ways" (Melissa, Interview, December 2006).

I was also encouraged by the change that emerged from the four preservice music teachers. They went from being timid, uncomfortable music majors to confident music teachers. They all expressed that they would feel confident teaching children with special needs in their future classroom. Lauren stated:

> I feel more confident. I mean, I still like to have more experience if possible and hopefully I will get that before I go to a job. I think I could probably do it comfortably. I might be a little shakier at first, because I am not used to it whatever, but I think that doing this and having the experience ahead of time, prepared me well. I can go and do it if I need to. (Lauren, Interview, December, 2006).

Adam, Lauren, Mary, and Melissa all gained confidence in their expectation to teach children with special needs in the future. The summary and related literature section of this chapter will highlight how these findings are similar to the research that was done previously on fieldwork with students with special needs.

Summary of Chapter and Related Literature

The prospect of teaching music in a public school can be overwhelming. The process of becoming comfortable within the teaching and learning environment was shown to be crucial in this study. Kerchner (2006) explains that a "trusting relationship" between everyone in the learning community is essential in allowing arts teachers to grow. In order to become comfortable, a trusting relationship must form between all parties. Becoming comfortable and confident teaching students with special needs

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occurred as a result of the relationships that formed, the continued observation and discussion among the participants, and the preservice music teachers continuing to assist Mrs. A. This kind of teaching and learning environment would not have happened if it were not for the long-term placement. There were many opportunities to observe, discuss, teach, and reflect.

Schon (1987) argues that many of the complexities of a profession cannot be taught in theory, students must learn by practice. He explains:

> The nonroutine situations of practice are at least partly indeterminate and must somehow be made coherent. Skillful practitioners learn to conduct frame experiments in which they impose a kind of coherence on messy situations and therefore discover consequences and implications of their chosen frames. (p. 157)

Some of the previous fieldwork research with students with disabilities in music education have only been "one-shot" experiences (Kaiser & Johnson, 2000) or did not involve actual students (Wilson & McCrary, 1996). It was clear in Chapter V that one successful component of this experience was that it was long-term and it involved actual students. The in-depth and detailed experiences that were portrayed as part of the data in Chapter V could have only come by being in the field teaching music to actual students.

The length of time and the number of teaching experiences in the field was shown in previous research as also being a factor in fieldwork with atypical populations such as multicultural or urban environments (Barry, 1996a; Emmanuel, 2002; Fant, 1996; Reynolds, 2003; Reynolds & Conway, 2003; Reynolds et. al, 2005) as well previous fieldwork with students with special needs (Kaiser & Johnson, 2000; VanWeelden & Whipple, 2005; Wilson & McCrary, 1996). Barry stated that even though the preservice

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music teachers in her study felt more comfortable teaching in a multicultural environment, more time was needed in a more in-depth fieldwork experience. Emmanuel (2002) provided such a thick and rich experience for her undergraduates that they became comfortable enough in their environment to look past music teaching and begin to understand the components of cultural bias. They were also able to understand that these biases affect music teaching and learning in an urban setting. Reynolds (2003) explains that the length of time associated with a service-learning environment contributed to the preservice music teachers "increased confidence in themselves as teachers" (p. 165). In this study it was clear that each preservice music teacher gained confidence in their own teaching of children with special needs by their increased understandings of how children with special needs learn music.

The structure of learning to teach children with special needs was facilitated by following the lead of the cooperating teacher, teaching small units of lessons, assisting each other, and reflecting on the actions of all of the parties involved in this experience. As mentioned in Chapter II, this study was structured similar to the research done by VanWeeldon and Whipple (2005). These authors allowed the preservice music teachers to assist each other in teaching small portions of lessons as the researchers coached them as part of the experience. They found similar results, which included: (a) increased comfort in teaching children with special needs; (b) increased understandings of how children with disabilities learn; and (c) increased confidence in teaching children with special needs in the future. They explain: "The great advantage of working in the field during preservice training is to practice and prepare for "real life" experiences (p. 67).

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The authors further explain that teaching actual students with special needs for an extended period time contributed to their results.

The opportunities for reflection that were a part of this study were crucial in the acquisition of understandings of the practice of music teaching and teaching music to children with special needs. Kerchner (2006) describes "supporting other colleagues who are engaged in reflective thinking and teaching" as an important professional disposition (p. 125). It was clear that the participants in this study were acquiring these dispositions in support of each other. Adam, Mary, Melissa, and Lauren all had an opportunity to reflect on the actions of Mrs. A., themselves, and each other as a part of this field experience. Some of the results of my study were similar to the research done by Barry (1996b) and Smith (2002). This research showed that reflecting of peer teaching, self – evaluations, and class discussions with the instructor were important in the reflective thinking of the participants. Smith (2002) found that structuring self-assessments as part of the reflective process encouraged reflective thinking. In my study, only reflecting on the daily activity was a part of the assignment (see Appendix C). The critical reflection on self and each other occurred voluntarily within their journals. This was encouraging and may have been heightened because of the uniqueness of the situation. The research presented by Thaller, Finfrock, and Bononi, (1993) mentioned reflecting on the actions of an inservice teacher. However, this was done by videotape. The participants in this study were allowed to see Mrs. A. demonstrate teaching techniques with students with disabilities live and in-action. The reflections of Mrs. A. in-action were shown to add to the preservice music teachers' confidence and understanding of how to teach children with disabilities.

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Assigning the preservice music teachers to attend their fieldwork in pairs was an interesting development as part of this research. This was shown to offer support, encouragement, and opportunities for further planning and reflection as part of the fieldwork experience. This was similar to the research presented in Chapter II by Deiker and Berg (2002) and achieved similar results. They explain that cohorts of students assigned to fieldwork together contributed to an increased understanding of adaptations for students with special needs. The results in my study show that the pairing of students increased confidence, awareness of strategies and increased understandings of the nuances of teaching children with special needs.

There were students who were placed at other sites during this time. My study was not a comparison of two different fieldwork experiences. However, it became clear that requiring the same expectations as any other fieldwork practicum was important in the acquiring of teaching skills (e.g., lesson planning, using the voice correctly, etc.) and an understanding of professional practice (e.g. being on time, turning in appropriate paper work, etc.) by the preservice music teachers. Placing responsibility on Adam, Lauren, Melissa, and Mary to complete these tasks strengthened the claim that these students did not miss any opportunities that would have been acquired in another placement. They just gained understandings about teaching children with special needs.

The tools used in this study to encourage reflective practice were an important part of the structure of the field experience. Chapter VI will provide a detailed examination of the tools used and their implications for the level of reflective thinking practiced by the participants.

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CHAPTER VI

WRITING AS A PART OF A SPECIAL NEEDS FIELD EXPERIENCE

Journaling and case-writing were used in this field experience to encourage reflective practice while teaching students with special needs. The undergraduate music education students were required to submit a journal entry after each visit to the field. These journals served as a small window into the inner-voice and the perspective of the preservice music teachers as they carried out their fieldwork teaching students with disabilities. As a final project, each student was required to present a case that captured an important moment while teaching students with special needs. A format was also given to use as a guide for both their journals and their student-written cases (see Appendix G). This chapter will examine journaling and case-writing as part of a field experience teaching children with special needs. This chapter will also provide a response to the following research question: *How did the participants respond to the assigned writing activities that were utilized to promote reflective thinking?* This chapter is designed to look specifically at the structure of journaling and student-written cases as part of this fieldwork practicum from multiple perspectives. The reflective thinking that may have occurred as a result of these exercises has been examined in previous chapters.

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Journaling as part of a Field Experience Teaching Children with Special Needs

The journal entries that were required by Adam, Mary, Melissa, and Lauren served many purposes in this fieldwork practicum. First, from the teacher educator's perspective, Dr. K. used the journals to look into the kinds of experiences that all of the undergraduates were getting at each of the many field placements that she was supervising (Researcher's Journal, October, 2006). She was not always able to make multiple visits to each site. The journals helped her understand the quality of the field experiences at each placement. This included making sure that each student was given an opportunity to plan, implement and reflect on music lessens taught in the field. The process of journaling will be examined in the next section from the perspective of the preservice music teacher, the music teacher educator, and the researcher.

Response to Research Question D

In order to understand the complete picture of journaling as it related to the structure of this experience I asked the following question to Adam, Mary, Melissa and Lauren: What was your experience like when preparing the assigned written assignments such as the journals and the case paper? This was done in part to answer the following research question: *How did the participants respond to the assigned writing activities that were utilized to promote reflective thinking?* Lauren responded by stating:

> Sometimes I'm just like, it is like kind of busy work sometimes, but when I am actually teaching, I don't mind doing the journals because I can do reflections. If I'm doing observing, I think observing is good enough for me. It would be nice if we just had one journal a week. It would have been pretty long journals, especially since we are going out three times and, I don't know, I have three

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> different classes when I go. It would be nice for time sake to just have one journal, but for organization, it might be better to have individual ones because there is different stuff going on in each class. (Lauren, Interview, December, 2006)

Lauren was a strong student and still felt as though journaling was busy work. It was interesting that she said that she “can do reflections.” This offers an understanding that Lauren felt as though a “reflection” was a skill that she obtained earlier in the teacher education program. Even her response to this question demonstrated her ability to reflect on her experiences. She was also able to make suggestions for the future (i.e. “one journal a week”). I acquired the same type of response from Adam during his interview. He stated the following after being asked the same question:

> Yes, we did a journal every single class period. Let’s say like one week, because on those weeks that I did the lessons, like the rope lessons, I did the same lessons all three days. So, I just made one big reflection, I did this all three days and this is a different reaction I got from a different class. This is how I feel about the different things, and then, it was like, one reflection, and that kind of like helped me not say the same thing over and over. Because when I was going into that class and having to do these reflections every week was like, well we did this with the kids, and this was what the response was. It was kind of the same type of thing. It was like I was repeating myself. (Adam, Interview, December, 2006)

Adam expressed that the journal assignments were due too often. He felt as though they were repeating themselves and lacked new material to write about because of the frequency of when they were due. Both Adam and Lauren’s response to this question

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were thoughtful which was much different than the responses I received from the others. Melissa stated the following when asked the same question:

> Journaling was good just to think back on what happened, but like you are so busy, you normally like with the first half of the semester, I could write down things while I was there. For this one, we are so busy, like helping out the students, that you kind of have to remember what you can and then, when you get home, you have to write what you remember, and when you actually write out the journal, so it is difficult not being able to write it down as it is happening. (Melissa, Interview, December, 2006)

Melissa was completely overwhelmed at this point in the semester. It was clear from this qoute that Melissa was just "jumping through hoops" at this point in the study. Her writing and her response to this question were at the surface-level focusing on a description of how she went about the assignment rather than a reflection of the experience of journaling as part of her fieldwork. In working with her, it was obvious that having the organizational skills to make time to write began to play a role in the journaling assignment. Mary had a similar response. She stated:

> Like, it is not something I wouldn't do. If it was something I wasn't required to do, I would do it anyway. I think about the things I had experienced and what I got out of the lesson, the really cool things that I have noticed this time that I did not notice before, and I would tell my husband about all of it. He could be my journal. (Mary, Interview, December, 2006)

This was interesting considering that Mary did not turn in any written work until the very end of the semester to maneuver around the possibility of failing the class. When she did

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finally turn in her journals, many of the entries were, as Dr. K. explained above, just reporting on events rather than insights into her teaching. Even her response to this question was a "report on events" rather than a reflection of the attributes of journal-writing experience. I contemplated whether she was not responsible, mature or skilled enough as a preservice music teacher to offer this kind of information. Based on these understandings, she may not have been ready for this kind of fieldwork and the requirements that accompanied the practicum.

To portray the music teacher educator's perspective (Dr. K.) on the structure of the writing assignments, I asked Dr. K. the following question in her interview: Did you notice any growth among the four by reading the journals? Dr. K. explained that she did not receive all of the assigned writing requirements from either Mary or Melissa. Dr. K. stated the following:

> As far as the other two goes (Melissa and Mary), I have to honestly say, no, and I am sad about that. One is because I haven't got all journals to read from Mary and Melissa. The other one, it's been the same comment I have written in the column and it has been the same comment week after week. There as been no really in-depth insight into this . . . this is what is different, this is what I know. Like the observation is that one level observation, instead of really trying to dig deeper, whereas a lot of that journal writing has been just reporting events, instead of trying to gain insight and getting impressions on how it is done. (Dr. K., Interview, December, 2006)

It was clear that Dr. K. was frustrated as to the lack of depth that came from the journal entries that were submitted by Mary and Melissa. Dr. K. expressed that this was just one

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of the many opportunities missed by Melissa and Mary to grow during the semester (Researcher's Journal, December, 2006). She wanted Mary and Melissa to "dig deeper." Again, did the frequency and format keep them from providing such in-depth entries? Were they not skilled enough as writers and reflective practitioners to "dig deeper." The next few paragraphs show how Adam, Mary, Melissa and Lauren understood journaling and provided a partial response to these questions.

Many teacher educators use journals to encourage reflective practice among preservice teachers. In this case, the timing of journal requirements, the level of format, and the maturity and perseverance of the preservice music teachers played a role in the level of in-depth reflection that occurred within the journal writing. This study also showed that the balance between format, timeline and student ability might be in question when requiring journaling as part of the structure of an early field experience with students with special needs. Understanding the role of journaling as a requirement without discouraging the writing of undergraduates was a theme that emerged during this study. Suggestions for future inquiry in this topic will be offered in Chapter VIII.

The advantages of encouraging Adam, Melissa, Lauren and Mary to keep a journal specifically as part of a special needs field placement can be seen in the data provided in earlier chapters. They were able to reflect on observations, modeling, and teaching occurrences within the classroom. This allowed them the opportunity to reflect on the challenges of teaching as well as the challenges of teaching children with disabilities. The findings of this study suggest that the level of understandings that grew out of the journaling depended on the time spent reflecting by the preservice music teachers.

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In order to examine journaling from an outside perspective (noesis), I focused on journaling as part of the structure of this fieldwork experience during analysis. In my examinations of the journals, the following questions emerged: (a) Would Adam, Lauren, Melissa and Mary make journal entries if they were not required to do so? and (b) Did the format provided help them with their writing? After reading and coding the journals, I found that even though some of the preservice music teachers provided thoughtful entries, journaling was done for the most part to fulfill a requirement. However, even though they were required to write, Adam and Lauren found the time to provide insightful and reflective entries in their journals. On the other hand, Melissa and Mary struggled with turning in simple requests throughout the semester. Their ability to reflect on the real intricacies of teaching did not grow as much as Adam and Lauren as a result. Their journals did provide insight into their experiences and sometimes offered reflective thoughts about their experience teaching children with special needs. However, it was clear that these entries were few and far between. Most of the entries made by Adam and Lauren provided a thicker and richer understanding of the phenomenon from their perspective.

As mentioned above, the idea of format began to emerge as a theme during the analysis process. The format was an interesting part of the journal requirement (see Appendix C). The preservice music teachers were required to submit an entry after each class period they attended. It is also important to point out that at this University, "reflections" were due for Adam, Lauren, Mary, and Melissa for almost every reading assignment for almost every music education class. These "reflections" were summaries and reactions to the readings and served to "prove" that they had read a given assignment.

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Therefore, Adam, Lauren, Mary and Melissa were used to the idea of submitting writing assignments frequently. This may have had an impact on their comfort and ability to write in their journals. The frequency of submission did emerge as a point of contention. This will be examined later in this paper. In my understandings after coding the data, I began to see a uniform submission as the semester went on. The format given by Dr. K. (see Appendix C) encouraged a uniform style. It would have been interesting to see what Adam, Lauren, Mary and Melissa would have submitted without a set format. In addition, it would also been interesting to see if Mary and Melissa especially would have submitted anything at all if they were not required to do so.

Student-written Cases as Part of Preservice Fieldwork

Typically in the pre-student teaching fieldwork practicum at this University, preservice music teachers are required to submit a paper based on a topic that they saw as important in teaching and learning music. I arranged with Dr. K. to allow the final topic paper to be in the form of a student-written case (see Appendix G). In order to prepare the preservice music teachers for case-writing, I used a teaching case in the orientation class. This was explained in detail in Chapter IV. To help Adam, Melissa, Lauren and Mary with their final case-writing topic paper, I also provided them with a specific assignment sheet and examples of teaching cases (see Appendix G). This was done to help them understand their assignment and any other requirements that were needed in order to complete this task.

The purpose of this task was to allow Adam, Mary, Melissa and Lauren an opportunity to demonstrate their accumulated understandings of teaching students with special needs. In administering this assignment, the following themes emerged during the

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analysis process: (a) this type of assignment is for students who demonstrate good writing skills; (b) in order for this assignment to be effective, revisions and discussion should be incorporated into the assignment; and (c) appropriate time to write these cases played a role in the quality of the student-written cases. This section of this chapter will show each student-written case and how each case contributed to the findings that emerged. Each student-written case is shown exactly as it was submitted.

Melissa: Learning to assess students with disabilities.

Although I have found working with Special Education students to be very rewarding, it has not been without its challenges. Simply seeing the smiles on the students' faces makes it worth your time to be there with them. Some of the challenges I have encountered have been overcoming my discomfort, being more energized and animated than even while teaching other elementary students, and recognizing what they have grasped about my lesson. The latter of these challenges has been the most difficult to overcome.

During my previous lessons, it was very difficult to know whether or not the students were enjoying or understanding what I was trying to teach them. The lesson I was teaching was on the concept of fast vs. slow. My partner had done a lesson on slow tempo, and I followed directly after her with fast tempo. My lesson was to help them clap with the beat, play tambourines, and beat the tempo on a large drum. I chose things that they could feel and touch and experience because that is the only way they will learn about the concept. As I approached each student, I had to help many with the clapping and playing the instruments. Because of this, it was very difficult to know whether or not they understood the concept.

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The more I observe these students, the more I see and understand their body language. Although they may have physical and mental impairments, they are capable of a lot of things. One of the ways I learned to asses the students is simply by letting them try things on their own. During one particular lesson that Mrs. A. taught, she gave Blake, a boy with very limited movement, a string of jingle bells. Instead of having the aide help him to shake it, she played the song and let him try. Amazingly, he began to shake the bells. In my own lesson I helped the students play the large drum, then I waited to see if they could do it by themselves. To my surprise, many of them could.

The second way that I have learned how to asses the students is by watching their facial expressions. Some of the students give vocal cues when they are stressed, angry, or upset. Those that don't, however, give facial expressions. A prime example of this is a boy named Neil. When he enjoys the lesson being taught, it is easy to tell because of the huge smile on his face. During a lot of classes, Mrs. A will take his chair and push him around the room and even tip his chair backwards. He loves this so much that he just laughs and smiles. Neil is also relatively good at playing instruments by himself.

If I could have a second chance with this class, I would pay much more attention to the minute details of their personalities and figure out what they love to do and what shows that they are learning. I would then consider all these aspects in my lessons in order to make a more successful lesson plan every time I taught.

Although this example is detailed, Melissa's case was another descriptive journal entry. She did not really follow the assignment (see Appendix G). She had many writing issues and did not seem to understand how to write a case. In fact, there was a similar entry in her journal that could have been pasted from her journal into this assignment.

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In reading Melissa's case I began to look into whether this type of assignment was just too complicated for an average undergraduate music education student. Did Melissa have too much on her plate (i.e. fieldwork, writing in her journal, turning in lesson plans etc.)? If she had only this assignment to think about, would it have been better? This theme emerged after reading the other cases that were provided as well. Mary provided the following student-written case:

Mary: Examples of behavioral issues in a MIMH classroom.

Mrs. Smith is the elementary general music specialist at Stober Elementary School. On Monday afternoon, she has a class of first grade students who have mild impairments mental handicaps (MIMH). In general, these students have a lot of disciplinary problems, for a number of reasons. They seem to really want to do a good job in class, of course, but they either can't control themselves or can't remember to do what they've been told, in most cases. There is one student in particular that with a few good examples to share. This is not because he is either the best or the worst student, but simply because they are good examples. His name is Brian.

Brian usually has an aide with him that is shared by a few other students. He has a very hard time sitting or standing still. He also makes a lot of noise, particularly if others make noises. These examples include one where he was making too much noise and one where he couldn't stop moving around. With the examples are the solutions that Mrs. A devised, and how they worked for Brian and the class.

One day, the class was sitting on the floor in a circle, singing songs that they were learning. One of the students made a loud noise about something in the song, and then Brian started making a lot of noises. He wouldn't stop when he was told, because he had

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gotten carried away with the noises that he was making. Mrs. A. sent him over to the chairs in the normal part of the classroom to sit by himself and be quiet. A few minutes later, Brian was nearly upside down in the chairs, with feet sticking up over the back of them, and holding onto the chair next to him for support. Mrs. A. told him to sit up, but he just kept moving around. He might have been trying to sit up, but he needed to be moved somewhere else. She pulled one chair out by itself on the far side of the room and asked him to sit in it and be quiet, so that he could join the rest of the class. He sat there for a few minutes, and the class continued singing. Then, he started walking away from his seat. At this point, disciplinary procedures stopped, because their class time was over.

Mrs. Smith's procedures did work in one way, but not in another. Brian was quiet; in fact, he was so quiet that when he first started moving around, no one really realized it. However, he still wasn't being good necessarily, because he still wasn't doing what he was supposed to do.

The second example for Brian is from a few weeks later. The class was standing in a circle singing a winter song. The first snow had been recent, so they sang about snowflakes. All of the students were doing and motions to the song as they were singing. The students were doing some movement with their hand signs, but really staying in their own spots. Brian, on the other hand, just could not stay still. He kept moving around and leaving his spot. There was certainly a significant difference between the amount of movement that he was doing and the amount that the other students were doing. If there is one thing that can be learned quickly from this class, it is that all of the students feed off of each other. If one student does something, another will, and another, and another, and so on, until there is a moment of chaos. When a student starts acting out, like Brian

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is doing right now in this example, it needs to be stopped immediately, before other students start joining in. Mrs. Smith instructed her Mrs. Strieby to get a one foot, square, foam pad from a shelf across the room. She placed it on the floor in Brian's spot. Brian was not to leave this foam pad until he was told that he could. Mrs. A. was really nice about this and sort of challenged him to see if he could stay on the pad. He actually did a really good job, until he must have forgotten that he was on the pad.

This really worked for Brian. There were several reasons why this might have worked better than the previous example. One reason that is pretty clear is that he never left the group. Although for many students, isolation does the trick, sometimes it does not. With someone like Brian, they may forget that they're in trouble, and if they don't have someone with them to remind them that they're in trouble, they will just do what they want to entertain themselves when they are isolated. When he was with the group, he was constantly reminded that he was in trouble, and there was someone with him all of the time to guide him, if he forgot. The other reason why this example worked better for him is because it was more of a challenge. Mrs. A challenged him to see if he could stay on the pad, rather than telling him that he had to. He liked the challenge, until he got so involved in the music (that's a good thing) that he forgot that he was supposed to stay on the pad.

This case study provided two examples of INTASC Standard number five, on classroom motivation and management skills. This standard states that the teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation. The case provides examples of what does and doesn't work for this

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particular student. It is good to note that the isolation often works in many other classroom settings, but does not really work in this setting, or for this particular student. This is a good example of how to challenge a student to take care of their own behavior issues, and how that did work in Brian's case.

This case was a promising exercise for Mary. I did not expect this from her considering my previous interactions with her. This was among the strongest of the four cases. In retrospect, this case would have even been stronger if it was discussed and revised further. Mary was in jeopardy of losing her student teaching placement as a result of her poor work with this field placement (Researcher's Journal, December, 2006). This may have been a desperate attempt to regain her status in the program. She showed that she was definitely capable of this level of writing. Either way, this case was encouraging.

Adam: Lesson planning in teaching children with special needs.

Problem confronted.

I was instructed to develop a lesson that would introduce the concept of fast and slow to the three classes of special needs students. The first class I see in the week is a mild mentally handicapped (MIMH) class. The other two classes are more severe cases and have more students with physical disabilities. Mrs. A had suggested that I create a lesson that is visual based and involves movement in some manner. This also brought to mind that the movement aspect of my lesson must either be obtainable for the sever class or must be modified to accommodate the needs of other students.

The Solution

When I thought about how I would make this lesson visual and movement based a thought of a high school earth science lesson came to me. The lesson I was thinking of

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was one where the teacher stretched a slinky out across the floor and showed us the way different kinds of waves looked. He moved one end of the slinky back and forth. I thought that this could be easily adapted to a music lesson. I decided to use a rope instead of a slinky and have the students make the waves in the rope to the speed of the song being heard. This filled both criteria of approaches because the wave is a very visual representation of the speed and also by the students moving the rope back and forth it engaged them kinesthetically. I also picked a rope that was somewhat colorful and stimulating to try to engage them further. I also liked this because with the severe students could see it and hold on to one end of the rope and I can move the other to the appropriate speed so they can feel the change in tempo. I had all the students sit in a semi circle and I passed the rope end from student to student. With the severe class I just gave the students an end of the rope and they stayed in their wheelchairs. The aides help with students that needed assistance in holding onto the rope.

The Response

I felt that all tree classes responded well to this exercise. The MIMH class responded very well to this exercise. They were able to demonstrate the difference between fast and slow by moving the rope accordingly. They also seemed to get excited about the music and participating in the activity. The severe students also enjoyed the activity but did not demonstrate the skills that were being worked on. This activity was a very effective approach to assessing student knowledge.

INTASC connection

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INTASC principle 3 is adapting instruction for individual needs. This was displayed by the adaptation for the wheelchairs. I also think that the use of the aides is another adaptation to the lesson.

INTASC principle 4 is Multiple Instructional strategies. I utilized this by making the lesson a visual and kinesthetic exercise which I feel made this lesson as effective with these groups of students.

Although Adam's case was short, it still provided insight into the intricacies of planning to teach children with special needs. Again, if the project would have included the opportunity to revise each case and discuss it with colleagues, we could have added further detail to each case. This finding was similar to findings in my preliminary research mentioned in Chapter III. Also, Adam followed the format almost to a default. It seemed as though he was filling out a form or a model for his paper. This also was a concern in Hourigan (2006a). Both this study and in Hourigan (2006a) showed that certain students, if given a format, will follow it exactly, sometimes to the detriment of the quality of the student-written case.

Adam also struggled with finding a topic. The following is an excerpt from my Researcher's Journal:

> I had a conversation with Adam today. He was having a hard time choosing a topic for his final paper. I suggested that he design a case based on the magnificent lesson that I observed and that he put together. He left my office comfortable with that suggestion. (Researcher's Journal, November, 2006)

I was disappointed that Adam's case was not more detailed. It could be possible that he just did not put the same amount of time into this paper as his other assignments.

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However, this case at least posed a problem for discussion that could be used in future music methods classes. Adam understood what a case was in his preparation. This was also true of Lauren. The following was the student-written case provided by Lauren:

Lauren: A case in understanding the learning needs of severely mentally handicapped children.

I was working with the severely mentally handicapped class, which involves mostly children in wheelchairs. The children for the most part do not show their understanding or recognition of the music or activities, so it's challenging to plan lessons with the class because it is the teacher's job to do everything and not expect much feedback from the students.

I had to do a lesson on fast and slow with the class. I made a CD of different pieces of music of varying tempos for them to listen to. I gave each student a maraca to shake when listening to the music. The students' aides were there to assist the students as needed. I wanted the students to shake the maracas fast when the music was fast and slow when it was slow. The aides had to help some of the students quite a lot in this activity, which I expected.

When the music was fast, it was easy to shake the maracas appropriately; however, when the music was slow, the maracas were not very useful. They did not represent a slower tempo very well. There was probably another instrument I could have used for the slower pieces; however, it would not have been wise to switch instruments for each piece with this class because it would have been too chaotic. In this situation, perhaps a different instrument in general would have been beneficial, but I was not aware this would be an issue until I experienced it.

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Mrs. A, the cooperating teacher, assisted me in the lesson to help keep the students involved by having them move around, whether it be walking or being pushed in their wheelchairs. This gave them a different physical experience with the music, which is always beneficial in a special education class. I learned that if something doesn't work as well as desired, then I should try to adapt my lesson as best as I can so that I keep each student involved.

Again, even though this case was short, it still gave a more in-depth understanding of the teaching difficulties of teaching children with severe disabilities. Lauren also showed that she was able to reflect on the strengths and weaknesses of her lesson rather than just providing a description of the events. This was a strong attribute of this case. Again, this example could have been even stronger if given the chance to revise with suggestions.

In examining all of the cases I began to also consider whether the timing of this assignment was in question. This assignment was due on the last day of regular classes. I am sure these students had plenty of other work that they were doing. I might have received better examples of cases if they had been due at a different time or if the students were writing and revising them during the entire field experience.

Summary of Chapter and Related Literature

Journaling as an activity to accompany fieldwork was used in almost every fieldwork or preservice practicum experience examined in Chapter II (Barry, 1996a; Emmanuel, 2002; Fant, 1996; Reynolds, 2003; Thaller, Finfrock & Bononi, 1993; Van Weelden & Whipple, 2005). The preservice music teachers involved in this fieldwork practicum did not necessarily value journal writing and saw it as "busy work." They often

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provided descriptive accounts of their experiences rather than insights into their growth as teachers. Barry (1996b) saw similar results in her study in that journal reactions to teaching experiences received the lowest mean score in student perceived usefulness. However, much of what music teacher educators ask of students may not be seen as useful by preservice music teachers until they enter the field. Students cannot begin the practice of reflection without having the opportunity. This study showed that there is a delicate balance that must be maintained between requirement and encouragement of reflection. Further suggestions on this matter will be discussed in Chapter VIII.

As seen in the excerpts from previous chapters, there were many examples of the beginnings of reflecting-on action and in-action of self and each other. However, using the Arts PROPEL as Smith (2002) in tandem with fieldwork with students with special needs may have given the right balance with respect to format and encouragement to reflect. Suggestions for further development of journaling in teacher education and in preparation to teach children with special needs will be provided in Chapter VIII.

The idea of using student-written cases in a special needs field experience stemmed from a position paper by Hammerness, Darling-Hammond, and Shulman (2001). They used student-written cases with upper-level undergraduates at Stanford University as an on-going project throughout the semester. Their project included many revisions and discussions of the cases before the preparation of the final project (reviewed in Chapter II). In this study I found that this type of assignment would be best suited for upper-level undergraduates such as honors students who demonstrate capable writing skills or as an on-going project that serves as a summative evaluation or "capstone" project for preservice music teachers in the field.

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Discussion of the student-written cases could have been a strong addition to the assignment. Time, negotiations with Dr. K., and my attention to other licensure requirements played a role in limiting the assignment to a "one-shot" case. Allowing Adam, Melissa, Mary and Lauren to make revisions based on discussions with their colleagues or me may have strengthened this assignment.

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CHAPTER VII

THE PERSPECTIVES OF THE MUSIC TEACHER EDUCATOR AND THE COOPERATING TEACHER

To provide an in-depth look at a special needs field experience and to be mindful of the noema and noesis relationship in this study, it was important to look at this fieldwork experience from the perspectives of both the music teacher educator (Dr. K.) and the cooperating inservice music teacher (Mrs. A.). This chapter will focus on their perspectives in an attempt to answer the following research questions: *What were the teacher educator's perceptions about a special needs fieldwork placement for preservice music educators? and What were the advantages and disadvantages of this collaboration articulated by the inservice cooperating teacher?*

Previous Preparation in Special Education

Both Mrs. A. and Dr. K. received no preparation for children with special needs prior to entering the field. Dr. K. stated: "I was not trained well in my undergrad. As a matter of fact, my only experience with the Special Ed students in my undergraduate work was when we visited a self-contained classroom of special needs students. We had to spend one class period --- that was it" (Dr. K., Interview, December, 2006). Mrs. A. stated: "No, I had no training with disabilities at college" (Mrs. A., Interview, December, 2006). This University had no specific special education offerings to preservice music

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teachers. The aforementioned information was presented in order to show the previous experiences that both Dr. K. and Mrs. A. were bringing to this study.

Response to Research Question E

The next section of this paper will highlight their thoughts and understandings in regards to this collaboration. This section will also serve as a response to the following research question: *What were the teacher educator's perceptions about a special needs fieldwork placement for preservice music educators?*

Dr. K. pointed out three specific advantages in the assignment of preservice music teachers to a special education setting. First, she explained that the immersion into a situation allowed for a broader more in-depth experience than other potential placements. She stated:

> They were immersed in it. I mean, part of the advantages were the repeated visits. I mean, I could send the MUSED 350 and the 351 students out and just say, just go observe, but, you know, are children really involved? They have to feel their way through and actually work and touch and feel and hear what the students can do. Anything I tell them is not going to make a difference. So, they got something above and beyond what the other students have the chance to do. (Dr. K., Interview, December, 2006).

It was clear that Dr. K. was excited about the potential for this kind of fieldwork in the future and that the students involved received more understandings than she could deliver in the classroom.

Dr. K. also saw that the students' attitudes about the potential of teaching students with special needs had changed. She stated:

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> Plus, I think, another advantage is that some of them have really been able to identify that their attitudes have maybe changed. They didn't know what to expect, and all of a sudden, like Adam has come to me and said how much he really likes it. I knew he was interested in special ed. stuff, but I think this was an opportunity for him as an individual, just all of a sudden, to see what he is capable of doing. I think, for him, it is going to open up a different dimension. (Dr. K., Interview, December, 2006)

As stated in previous chapters, the attitudes and the confidence of the preservice music teachers did change in anticipation of teaching students with disabilities. Dr. K. was able to see the possibilities as she made future suggestions for this kind of placement. She stated:

> You know, I really do, plus I wish this could be a part of MUSED 351. I thought about this. I have talked a little bit with Mrs. A. about it. I would love for it as part of their field placement to be at least two visits in a special ed. classroom. It will be a scheduling nightmare, but I'm not sure that I can't work it out. I just have to sit down and kind of put the puzzle together, because you know, the feedback of the four students involved, I have only gotten really feedback from two out of the four as far as what kind of things they are learning and the value of it. But, I know it would be so beneficial. (Dr. K., Interview, December, 2006)

This quote shows that Dr. K.'s attitudes and confidence changed about offering such an experience. During the final interview she was already planning how to expand the assigning of preservice music teachers to special education settings all over the area. She needed to go through the process in order to understand that this was not difficult and that

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the benefits outweighed the scheduling hassles and other challenges. There were no disadvantages articulated by Dr. K.

Response to Research Question F

This section will serve as a response to the following research question: *What were the advantages and disadvantages of this collaboration articulated by the inservice cooperating teacher?*

Mrs. A. articulated many advantages and disadvantages of having preservice music teachers in her special needs classrooms. First, she expressed that a benefit of having the preservice music teachers present was just having more bodies around to assist. She stated: "Certainly there were advantages. Because, first of all, there were more bodies that you could fit amongst children, so that the children are getting additional hands-on, and that is certainly always good" (Mrs. A., Interview, December, 2006). In my observation, I noticed that having a large number of children with special needs, only some of them having one-on-one paraprofessionals, was overwhelming. The following is an excerpt from my observation fieldnotes:

> A room full of nine students came in. Only three of them had one-on-one assistants. I wonder what this class is like without our students here. It must be difficult to deliver a music lesson in this environment. These students are all over the place! (Observation fieldnotes, October, 2006)

This finding, however pragmatic, still shows the rigor of teaching children with special needs day-after-day and the potential for service-learning in this area. Mrs. A. has an overwhelming task of teaching music to five sections of self-contained special needs classes. Providing a service to Mrs. A. was a positive outcome of this fieldwork

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experience and showed the potential of a future service-learning partnership between her school and our university.

The most important advantage articulated by Mrs. A. was having more assistance within the classroom from people with music backgrounds. She stated:

> Then to have students who have musical background was very much a plus, because then I could just say, "steady beat", and they would know what was going on. Or I would say, you know we need 6 – 8 time, 2 beats in a bar, and away they go. You use your hand-signs for solfege. For example, with Adam, he would use his higher voice, and that was a real benefit for each of the children. So, there were lots of wonderful things about it. (Mrs. A., Interview, December, 2006)

Most of the assistance in each of the special needs classrooms came from paraprofessionals who had little or no music background. I witnessed in several occasions that Mrs. A. would "double teach." She would essentially spend time briefing the paraprofessionals and then teach the students (Fieldnotes, October, 2006). Having music education majors in the classroom alleviated that middle step. She could just teach, and the preservice music teachers would follow her lead.

Mrs. A. also explained some disadvantages of having the preservice music teachers in her special needs classrooms. First, she stated that it was difficult to get the preservice music teachers to "jump in" and serve as assistants. She stated the following when asked if there were any disadvantages of this placement:

> Yes, in that, some were not self-starters, and I would just have to be looking around and saying, "You go do this, you go do that." In a couple of cases, it cleaned up pretty quickly. It was a matter of them being comfortable with me in

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my class the way I wanted them to do it, as opposed to being comfortable or uncomfortable with the children. (Mrs. A., Interview, December, 2006)

This is consistent with earlier findings in Chapter IV. Adam, Mary, Melissa and Lauren needed time to orient themselves and feel comfortable teaching students with special needs. Mrs. A. may not have understood this, especially, with the hand-over-hand assistance that was needed.

Mrs. A. also expressed that having a preservice music teacher who was not ready for fieldwork was a disadvantage of this placement. She articulated concern about Mary and Melissa throughout this study and even cancelled Mary as her student teacher for the spring semester (Researcher's Journal, December, 2006). She also turned in poor evaluations on Melissa which contributed to her failure in this class.

This raises the question: Would Melissa and Mary have performed better in another setting? or Would they have performed poorly in any setting? Mrs. A. even questioned whether they were truly at this university to become music teachers (Researcher's Journal, October, 2006). In my understandings and interactions with Mary and Melissa, they would have had professionalism and responsibility issues in any setting. A theme of preparedness for practicum fieldwork did emerge. Did this setting require another level of preparedness for preservice music teachers? This question will be examined as a suggestion for future research in Chapter VIII.

Dr. K. and Mrs. A. both expressed the need to work on the structure of this type of placement. This was new to all of us, and further development of lesson planning activities, writing assignments, and the roles of each person involved would be a positive addition to the experience.

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Summary of Chapter and Related Literature

Previous research in long-term placements with students with special needs settings were seen to change attitudes of preservice music teachers and build their confidence in anticipation of teaching students with special needs (Kaiser & Johnson, 2000; Van Weelden & Whipple, 2005). The findings in this study are consistent with previous research in that the cooperating teacher (Mrs. A.) and the music teacher educator (Dr. K.) both noticed growth and change among Adam, Melissa, Mary, and Lauren. However, the growth depended on the maturity and responsibility of the preservice music teacher. In their understandings, Dr. K. and Mrs. A. further reinforced findings in previous chapters that showed that a long-term field placement with students with disabilities provided understandings that were not provided in other coursework.

Readiness for fieldwork also emerged as a theme in this study. Findings revealed that some students lacked the skill, responsibility, maturity and drive to benefit from fieldwork, especially fieldwork with students with special needs. Since teaching students with special needs can require extra steps in preparation and understanding, students who demonstrate poor responsibility and planning may not be ready for this type of placement.

Service-learning has been investigated as a device for providing a both a fieldwork experience and a service to a community within urban or less fortunate populations (Reynolds, 2003; Reynolds & Conway, 2003; Reynolds et. al, 2005). Mrs. A. did not know about service-learning. However, she expressed that having more help with teaching her students with special needs was an added benefit of this placement. Specifically having help from people who had music experience was beneficial. Service-

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learning as a potential frame for future collaboration and research will be discussed in Chapter VIII.

Immersion field experiences have been examined as a fieldwork possibility outside of a preservice music teachers' typical experience (Emmanuel, 2002). Dr. K. articulated that it was the long-term immersion of the student with multiple visits that strengthened this placement. She expressed the need for this program to be expanded to all of the students at this university. In addition, Mrs. A. and Dr. K. both explained that further examinations into the kinds of skills needed by preservice music teachers before entering into fieldwork was important and will continue to be looked at. In addition, the components of this type of fieldwork, including materials and faculty support, will continue to be developed in the future.

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CHAPTER VIII

SUMMARY AND RECOMMENDATIONS

Changes in legislation have given rise to the population of students with special needs in music classrooms. Research shows that inservice music teachers are not prepared to work with students with disabilities (Culton, 1999; Frisque et. al, 1994; Gfeller, Darrow & Hedden; Gilbert & Asmus, 1981). In examining the preservice preparation of music teachers, there are a few studies of the implications of special needs fieldwork in music education (Kaiser & Johnson, 2000; VanWeelden & Whipple, 2005). There is some evidence that immersion works as a way to prepare students for diverse student populations (Emmanuel, 2002). There is also some evidence that fieldwork along with faculty support during fieldwork promotes reflective practice (Barry, 1996a; Brownell, 2003; Reynolds, 2003; Reynolds & Conway, 2003; Reynolds et. al, 2005). In looking specifically at music methods course preparation, it is clear that music methods teachers are often unclear as to how to connect theory with practice and how to promote reflective thinking (Barry, 1996b; Elliott, 1992; Lind, 2001; Smith, 2002). A few studies have examined the use of the case method to promote reflective thinking skills and prepare music majors for fieldwork (Bailey, 2000; Barry, 1996a; Conway, 1997; Conway, 1999; Hammerness, Darling-Hammond, & Shulman, 2001; Powell, 2000; Thaller, Finfrock, & Bononi, 1993). However, there is little research that included the

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"voice" of the participants as part of a fieldwork experience with students with special needs.

Purpose Statement and Research Questions

The purpose of this study was to examine the perceptions of participants regarding teaching music to students with special needs as part of a fieldwork experience. Research questions included: (a) What were the perceptions of the preservice music teachers as to the value of the orientation class in preparation for fieldwork? (b) What were the perceptions of preservice music teachers of their experience as one-on-one teaching assistants during their fieldwork experience in elementary general music classes for students with special needs? (c) What were the perceptions of preservice music teachers of their experience assisting and teaching students with special needs during their fieldwork experience in elementary general music classes for students with special needs? (d) How did the participants respond to the assigned writing activities that were utilized to promote reflective thinking? (e) What were the teacher educator's perceptions about a special needs fieldwork placement for preservice music educators? (f) What were the advantages and disadvantages of this collaboration articulated by the inservice cooperating teacher?

Method

A particularistic case study design was used in this study. Merriam (1998) defines a particularistic case study as studies that "focus on a particular situation, event, program, or phenomenon" (p. 29). This study was phenomenological. It examined the "lived experiences" of the participants (the music majors, the music teacher educator, the

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inservice music teacher) as they collaborated, interacted, and participated in a field experience with children with special needs.

All preparation for fieldwork and other practicum meetings were held on the campus of a large state university. Five self-contained special education classes at a public elementary school served as the fieldwork site for the four undergraduate participants. Four preservice music teachers, a music teacher educator, and an inservice music teacher participated in this study. All of the participants were a part of a long-term field practicum that was considered the final fieldwork placement before student teaching (MUSED 350, see Appendix C).

As a requirement for this practicum, each student was assigned two separate eight-week fieldwork placements. This study took place as part of the second eight-week placement. Students were required to be present in this placement three days a week resulting in 24 visits. During this placement, students were required to observe, assist, plan, and implement music lessons to a self-contained general music class for children with various special needs.

Data and Procedures

A 75-minute orientation class was offered as part of this practicum. This class consisted of lecture material on special education strategies and the discussion of cases (see Appendix B). Materials such as observation protocols were provided (see Appendix B) to help induct students into their field placement. This orientation was videotaped and transcribed for analysis.

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The participants kept weekly journals based on their experiences in fieldwork. Prompts for these journals were provided (see Appendix C). Journals were submitted to me electronically for analysis.

Semi-structured interviews (Merriam, 1998) were conducted with the music majors, Mrs. A. (the inservice general music teacher), and Dr. K. (The music methods instructor and coordinator of fieldwork practicum). Questions were derived from the research questions, correspondence from the participants and observations in the field (see Appendix D). Interviews took place before, during and after the fieldwork placement. Each interview (i.e. opening, midway, and final interviews) lasted approximately 20 minutes and was audio taped with a SONY M-670V micro-cassette recorder and transcribed for analysis.

I observed each student twice during the eight-week placement. Observations took place once at the beginning and once at the end of the time period. Field notes were taken and transcribed for analysis (see Appendix E for protocols).

The music majors were asked to keep a weekly written journal based on their experiences in this setting. The music majors provided the same journals to me in electronic form for analysis. Preservice music teacher journals included 51 pages of single spaced entries.

The preservice music teachers that were enrolled in this fieldwork placement were required to select a topic and write a paper based on what they observed in the field. As their final "topic paper," the participants were asked to write a case based on a significant event that characterized their teaching experience with children with disabilities (see

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Appendix G). The participants provided all student-written cases to me in electronic form for analysis.

I kept a journal based on my interactions and experiences with all parties involved with this study. This included meetings, e-mail communications, and phone conversations. This journal provided an opportunity to document interactions that were relevant to this study that may not have appeared in other data sets.

Trustworthiness

I attended to the following convictions during the research process in order to remain trustworthy: (a) data collection triangulation; (b) the researcher as the instrument of inquiry (accurate accounts of phenomena); and (c) member checks.

Analysis

After all of the data had been collected and transcribed, the following analysis method was chosen based on Husserl (1933/1970) and Patton (2002): (a) by coding the data I attempted to locate the personal experience of each participant based on their writings or answers to interview questions that spoke directly to their experience in teaching music to children with disabilities; (b) I attempted to interpret these meanings as an informed reader; and (c) I reexamined all data based on "recurring features of the phenomenon being studied" (Patton, 2002, p. 485).

After the data had been coded and bracketed (e.g. observation, modeling, discussion with colleagues, discussion with each other, etc.), I began to horizontalize the data. This involved organizing the data into what Patton calls *meaningful clusters* (e.g. the induction process, examples of reflection, becoming comfortable within the environment). Repetitive and irrelevant themes were eliminated. I attempted to use the

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data to look at this phenomenon through the different views of the participants. The following section represents categories of findings that emerged during analysis: These categories include: (a) the orientation and induction; (b) teaching students with special needs; (c) opportunities for reflection; and (d) the perspective of the music teacher educator and the cooperating teachers. This chapter will also include recommendations for teaching practice and future research.

Summary of Findings and Discussion

The orientation and induction. This study showed that an orientation that included strategies for self-examination and reflection was a critical first step in helping undergraduates come to terms with their previous experiences and anxieties about persons with disabilities. Using teaching cases was shown in this study to be a positive tool to begin discussion and strategies in teaching students with disabilities. Materials such as observation protocols and acronym lists aided in the perceived preparedness of the preservice music teachers.

Leglar and Collay (2002) explain that fieldwork experience must include the encouragement of inquiry by the participants. Observations and journal reflection on these observations were shown in this study to encourage curiosity and reflective thinking within the orientation process. The preservice music teachers in this study demonstrated that observations could occur on two levels. The initial observations made by the music education majors were primarily environmental in nature. They included such things as the set-up of the room and the ways by which music is made within the classroom. As the preservice music teachers continued to observe and become comfortable, the observations grew into the targeted observations in anticipation of teaching students with

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disabilities. The journal entries on these observations, in partnership with the modeling done by Mrs. A. and the discussions thereafter, provided a solid foundation for this fieldwork experience.

In the early stages of the fieldwork experience participants served as one-on-one assistants. This began as an uncomfortable activity for the preservice music teachers. However, the modeling and coaching done by Mrs. A. assisted the music education students in overcoming awkwardness and anxiety. Serving and helping the students in these classrooms helped the preservice music teachers begin to articulate the many ways that humans can communicate and how that might affect their ability to teach music to them. It also allowed the students to form new relationships with students who are outside of their typical teaching experience. The ability of the preservice music teachers to observe and reflect, discuss, and assist was vital to the induction and orientation process.

Teaching students with special needs. The structure of learning to teach children with special needs was facilitated by following the lead of the cooperating teacher, teaching small units of lessons, assisting each other, and the reflecting on the actions of all of the parties involved in this experience. The cooperating teacher allowed the preservice music teachers to assist each other in teaching small portions of lessons as the researchers coached them as part of the experience. Results suggested the following as an outgrowth of this process: (a) increased comfort in teaching children with special needs; (b) increased ability to articulate of how children with disabilities learn; and (c) increased confidence in teaching children with special needs in the future.

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Opportunities for reflection. The opportunities to reflect on the teaching of the cooperating teacher, on the teaching of peers, and on the actions of self were shown to be a positive outgrowth of this fieldwork opportunity. As a result of these opportunities to begin reflective practice, the preservice music teachers gained further experience in music teaching and the challenges of teaching children with special needs. Attending fieldwork in pairs also contributed to the reflective practice of the participants. Although examining fieldwork in pairs was not a goal, this study has led to a curiosity regarding the impact of fieldwork in pairs. This will be addressed later in the chapter.

One of the opportunities to reflect came in the form of the assigned writing activities. Journaling was shown to be a positive form of reflection in this study. However, the level of reflection depended on the rigor, maturity and the resolve of the preservice music teachers. This was also true of the case-writing experience. The preservice music teachers saw both the case-writing and journaling assignment as needless administrative work. However, the sometimes reflectively rich examples used as data in this study showed that it was meaningful activity that potentially will not be realized until the preservice music teachers reach the field.

The student-written case activity emerged as a complex assignment for the participants. The intricacies of writing a case and the timing of the writing may have been a contributing factor to my perception of the poor quality of the cases submitted. Format was a factor as well. Two of the four preservice music teachers followed the format exactly, whereas one student did not follow the assignment at all. Case-writing may have been too complex of an assignment for this group of undergraduates.

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The perspective of the music teacher educator and the cooperating teacher. Both Dr. K. and Mrs. A. had limited preparation for students with disabilities in their own teacher education programs. They both saw the growing need for future teachers to be prepared for the increasing population of children with disabilities in our public schools. Dr. K. was satisfied with this experience and wished to expand it for all preservice music teachers at this university. She saw a change in the attitudes of the students who were involved and felt that they were prepared for the possibility of teaching students with special needs. Dr. K. aimed to further develop the materials and faculty support associated with this placement in cooperation with inservice music teachers like Mrs. A. who teach children with special needs.

Mrs. A. valued having the preservice music teachers attend her classes for fieldwork. She specifically appreciated the extra help in the classroom from people who have experience in music education. However, she did express concern about students being ready for such an experience. She added that having a preservice music teacher with inadequate music skills is difficult in such a setting. Both Dr. K. and Mrs. A. suggested further development of this fieldwork placement including role development, scheduling and accompanying assignments.

Recommendations for Teaching Practice and Future Research

Quality fieldwork experiences. Further research on how to best prepare music teachers to teach students with special needs is vital. In Culton (1999) music teachers are shown to have concerns with the following aspects of teaching children with special needs: (a) understanding disabilities; (b) methods of assessment; and (c) lesson plans an adaptation of instruction. The findings in my study suggest that placing preservice music

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teachers in a self-contained classroom provides an in-depth opportunity to gain access to these tools and strategies. In addition, providing a chance to teach actual students with special needs could be the answer to the lack of coverage of this topic in many music teacher education programs. However, it is unclear whether or not having this experience will impact the participants as they become inservice music teachers. Although many inservice music teachers teach self-contained music classes, most music teachers will encounter children with special needs within an included setting. Therefore, future research that examines this transfer of skills would strengthen our understandings of the attributes of preservice fieldwork and the impact on music teaching to students with special needs.

The fieldwork practicum is often times the first experience that our future music teachers have in the field. Brownell et. al (2003) suggests that providing a well planned and executed fieldwork experience consisting of integration with coursework, faculty support, and spiraled curriculum along with opportunities for reflection are important to a successful fieldwork experience. Program evaluations and curricular research into the specific strategies mentioned by Brownell et. al would be a welcomed addition to our literature. The publication of exemplar programs would provide a wealth of information to share in music teacher education.

Further research into techniques used to prepare preservice music teachers and induct them into the field is crucial. Understanding the relationship between a positive induction by the faculty and cooperating teacher and the potential success of the encounter is important. In addition, further research in placing music education students with qualified cooperating teachers, especially when providing an "atypical" experience,

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could be a helpful addition to our knowledge of fieldwork and its implications on building skills and knowledge outside of a preservice music teacher's typical experience.

Kerchner (2006) explains that "observing all interactions with students and the artistic material in the classroom environment" is an important professional and reflective habit that preservice and inservice music teachers should have (p. 125). In my study, observation was suggested as a possible element in the encouragement of reflective practice. Further research into the observation levels developed in this study (see Figure 4.1) would increase understandings of the levels of observation and its contribution to the development of music teachers. The writing and discussion activities that surround observations in the field should also be investigated by music teacher educators. In addition, the further development of observation protocols as they relate to helping preservice music teachers know what to look for when entering the field for the first time would be beneficial to the literature.

Further research into sending preservice music teachers to fieldwork experience in pairs or cohorts would be another constructive addition to the knowledge base of preservice music teacher preparation. In addition, studying how these groups of peers interact, including their discussion, observations and evaluations of each other, may increase awareness of this type of environment. Deiker and Berg (2002) found the following positive outcomes of sending preservice teachers to fieldwork in cohorts: (a) enrollment increase; (b) a more collaborated effort between programs and with teachers out in the field to prepare teachers; (c) increased efficiency in interdisciplinary collaboration; and (d) an increased understanding of adaptations for students with special needs. The pairs arranged by Deiker and Berg were done with special education teachers

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and science teachers. Future investigations into partnerships with other teacher education programs such as special education could yield the same results, especially, if these partnerships were with special education or music therapy.

Even though this study was not a comparison of two types of fieldwork, the findings in my study suggest that students placed in a special needs setting are not at a disadvantage in their preparation for the field of music teaching. This was in part because of expectations imposed on each preservice music teacher. As reported, one student still failed to meet those requirements and will not be allowed to student teach until she demonstrates her ability to do so. This is crucial in future examinations. The skills and dispositions that were acquired here (e.g., lesson planning, professional practice, observation skills, reflective teaching, etc.) are tools needed to be a successful teacher not just a successful teacher with children with special needs. In order to adequately prepare future music teachers, these practices must remain in place in all future fieldwork models. It is important to point out that the skills and dispositions mentioned in Chapters IV and V are needed by all music teachers, not just those teaching children with special needs. The findings in this study can be of benefit to all future fieldwork models and curricula.

Additional research into the readiness of preservice music teachers before they enter a long-term field placement would help music teacher educators to understand when to place students in the field. Knowing what skills music teachers must have prior to student teaching and which of these skills can be learned within a music methods class would also aid in the understanding of when undergraduates are ready to student teach. Further understandings of any skills and dispositions needed to begin fieldwork with children with special needs would be another positive addition to the field.

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Service-learning with children with special needs could be another area of further research. In this study, the cooperating teacher mentioned the need for special needs service partnerships. Furthering the knowledge base in this kind of collaboration would add another avenue for placing preservice music teachers in fieldwork teaching students with special needs. Mrs. A. mentions having additional one-on-one help from people who have a music background aided in her ability to be effective in her classroom. A service-learning partnership could provide the kind of help needed and may provide an added benefit to students with special needs. Future studies that specifically examine the benefits of these types of partnerships would provide additional insight into the profession.

Reflective thinking as part of fieldwork experiences. Future research into the value of journaling and case-writing as tools for reflection within a special needs field experience would broaden understandings as to how these assignments contribute to the reflective thinking of preservice music teachers teaching students with special needs. In addition, future research into the mechanics of journaling as an activity would help music teacher educators understand positive additions, formats, or other means to encourage reflection.

One of the missing attributes of this study was a forum for discussion between the preservice music teachers and the music teacher educator. The practicum may have benefited from the discussion of both the journal reflections and the student-written cases by the preservice music teachers with each other and with the music teacher educator. Richert (1992) and Hammerness, Darling-Hammond, and Shulman (2001) recommended discussion as part of student writing and reflection. In trying to arrange times and

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schedules with Dr. K., discussion about reflections were omitted from this study which may have impacted the potential quality and depth of the student writing. Future investigations of student writing as a form of reflection on field experiences should include discussion by the participants as well as discussion of student writing with faculty.

Much has been written about the reflection-on action attribute of reflective thinking in music teacher education. However, only a small amount of this research examines the reflection-on-action of preservice music teachers as they teach music for the first time or with atypical populations such as students with special needs. An understanding of how preservice music teachers reflect-in-action while completing initial fieldwork would help music teacher educators understand the processes by which students learn to teach music. This would entail developing a tool for looking into reflecting-in action of preservice music teachers.

Case-writing should be investigated as an on-going activity along with revisions and discussions within a methods class. Further research into the pedagogical practice of student-written cases would provide the field with the possibilities for use within a field experience. This research should include whether student-written cases could be a form of journaling that incorporates skills learned in the field or whether this activity is well served as a capstone project.

Further development of materials. There is much research in the music therapy realm that examines techniques and strategies with certain populations (e.g., Adamek and Darrow, 2005). Within music education it is recommended that future research document and describe pedagogical techniques in teaching music to children with special

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needs. Many of the practitioner texts dealing with teaching children with special needs are out of date and the challenges faced by the preservice music teachers are not always current in the literature. Practitioners need newer materials that are research-informed in order to stay current with practices and trends in special education.

The use of teaching cases as part of an induction and orientation class was shown to be a positive first step in understanding the challenges of teaching children with special needs. Developing a case-book such as the previous work of Conway (1997) and Abrahams and Head (2005), which included research-based cases for use in the music methods classroom would be a constructive addition to the music teacher education literature. These cases would provide opportunities for discussion, teaching strategies and models for adaptation of instruction.

In developing further materials, providing a forum for sharing of strategies, lesson plans and other practitioner literature would also help music teachers in the field in teaching students with special needs. A web-based resource would also be a positive outlet for sharing ideas by making available teaching strategies, lesson plans, adaptations and accommodations from around the world for use in the music classroom.

Conclusion

It is hoped that this research is one step forward in learning to teach music to children with special needs. Research suggests that learning to teach children with disabilities starts with the preservice music teacher. For the sake of this conclusion, I would like to use Lauren as a hypothetical example. Now that Lauren had this experience, she has stated that she will feel more comfortable and be more effective teaching children with disabilities. If Lauren has a child in her orchestra with special

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needs, I have confidence that she will, at the very least, understand the challenges that face her an be resourceful in meeting the needs of her students with special needs. If somewhere in her career Lauren is asked to teach music to a self-contained classroom, she has expressed that she would be able to meet that challenge and have a model music teacher to reflect on, discuss challenges with, and visit for ideas and support.

I want to go one step further and speculate that Lauren may want to pursue a doctorate in music education and become a music teacher educator. Research in Chapter II suggests that because of her experiences, she is more likely to cover special education topics in her music methods classes. Lauren would not only have experience teaching children with special needs, she would have a model for fieldwork with her own preservice music teachers. Again, if we are to overcome this cycle and build a knowledge base in teaching music to children with disabilities, my study suggests that the cycle begins in preservice music teacher education. Lauren stated the following in her final interview when asked if she felt confident in her future ability to potentially teach children with special needs:

> I feel more confident. I mean, I still like to have more experience if possible, and hopefully I will get that before I go to a job. I think I could probably do it comfortably. I might be a little shakier at first, because I am not used to it whatever, but I think that doing this and having the experience ahead of time, prepared me well. I can go and do it if I need to.

Lauren stated the following when asked how she valued her experience:

> I think it is really worthwhile because doing anything with them, they have a ball. They really enjoy it, especially the last time when I brought in the string

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> instruments. They loved that and I don't think music teachers or teachers in general should be afraid to go and like try things the special needs, because they just want to learn. They really enjoy music.

On the other hand, for the sake of this discussion I would like to hypothetically speculate about Mary. She has made it clear that she will continue in the program and attempt to finish her degree despite her problems. Mary aspires to become an elementary general music teacher. Research in Chapter II suggests that she will most likely be asked to teach music to a child with special needs. Despite her academic and professional challenges, Mary has made it clear that she would feel comfortable teaching children with disabilities and that it was this experience that allowed her to gain this confidence.

This fieldwork experience has opened a dialogue at my university for change in the way that we prepare preservice music teachers for children with special needs. Mary summed up my intentions for the potential implications of this type of experience for preservice music teachers in the future. She stated the following in her final interview:

> I actually have thought a lot about teaching music to special learners, but I didn't have any idea about what that really meant, because it was something I never experienced or never have been exposed to. Just talking about it in class, certainly isn't enough. You need to actually experience it or at least see what is going on. Yes, when they say, this student has down syndrome, this is what the classroom would probably be like for him or her. Their descriptions really do not mean anything until you actually see it or experience it. (Mary, Interview, December, 2006)

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Appendix A

Curriculum Goals for the Classroom

The Indiana State Board of Education adopted the following Indiana Standards for Music in the summer of 2000

Standard 1 – Singing alone and with others

Students sing on pitch and in rhythm, with proper tone, diction, posture, and with a steady tempo. They sing accurately, expressively, and with good breath control while they observe the indicated dynamics, phrasing, and interpretation. They also sing a variety of songs of many cultures and styles from memory, including ostinatos, partner songs, rounds, and two-part songs. Students in Grade 6 sing in groups, blending vocal timbres, matching dynamic levels, and following a conductor's cues.

Students perform a variety of works on one instrument accurately, expressively and independently, alone or in a group, following the directions of a conductor. They accurately perform or echo easy rhythmic, melodic, and chordal patterns. They also perform independent instrumental parts while other students play or sing contrasting parts.

Standard 3 - Reading, notating, and interpreting music

Students read, perform and notate music notation in simple meters, plus 6/8 meter. They identify and correctly observe symbols and terms for dynamics, tempo, and articulation while playing. Students in Grade 6 sight-read melodies in treble and bass clef.

Standard 4 - Improvising melodies and accompaniments

Students invent simple melodic, rhythmic, or harmonic accompaniments to a piece or excerpt. They devise simple melodic embellishments to

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known melodies. Students also improvise short, unaccompanied melodies to be played or sung over given accompaniments.

Standard 5 - Composing and arranging music within specified guidelines

Students create and arrange music to accompany readings or dramas. They use several sound sources when composing or arranging.

Standard 6 - Listening to, analyzing, and describing music

Students identify musical forms when they are heard, as well as the sound of a major or minor tonality (key). They listen to examples of music that derive from various cultures and styles, and discuss them using appropriate musical terms. They also identify the sounds of voices and musical instruments. Students respond to musical events through movement.

Standard 7 - Understanding relationships between music, the other arts, and disciplines outside the arts

Students identify similarities and differences in the terms used in the arts. They name similarities and differences in the terms used in music and in other subject areas.

Standard 8 - Understanding music in relation to history and culture

Students develop an understanding of the relationship of music to the historical period in which it was composed. They describe how the elements of music are used in examples from world cultures. They also discuss the uses of music in everyday life and throughout history.

Standard 9 - Evaluating and critiquing music and music performances

Students develop criteria for high musical quality. They explain personal preferences for musical styles and pieces using proper terminology. They also constructively evaluate the quality of their performances and the performances of others. The students discuss the importance of proper concert behavior and demonstrate it.

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Appendix B

Orientation Class Outline and Materials

Orientation Class Outline

Explanation of study/scheduling of first interviews

I. Explanation of placement and my role
   - I do not grade you etc.
   - Writing assignments (Journals to me as well as Dr. I)
   - Final Topic Paper (explained in syllabus)
   - Observation Protocols

II. Introductions and Interactions with students with disabilities
   - Students will be asked to volunteer examples of interactions that they may have had with students with special needs.
   - Explain person first language

III. Explain the changing landscape over the past thirty years
   - Movement in the late 60s/ early 70s away from institutions and segregation
     i. Influenced by the civil rights movement
   - Education for all Handicapped Children (1975) –SIX PRINCIPLES
     i. Free and appropriate
     ii. IEP
     iii. LRE
     iv. Due process
   - Mainstreaming
     i. Parents might be extending this outside of school
   - Inclusion

Ms. Cowen and a Special Education Placement (Banks et. al, 2005, p. 234-235)

Ella Cowen has been teaching kindergarten for five years in Boston, Massachusetts, where the majority of children in her class are African American and Asian. Today she is attending an IEP (Individualized Education Plan) meeting for Julie Lee, who is part of her class only three times a week for two hours. Julie spends most of her time in a special education class down the hall. She was diagnosed with developmental delays when she was three years old and was given early intervention opportunities. Today, a team of professionals is trying to decide a correct placement for Julie for next year. Should she repeat kindergarten? Should she continue in special education? Should she be promoted and placed in an inclusive first-grade classroom? Julie's adoptive parents believe that she has serious language delays and would like to keep her in special education. Ms. Cowen,

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however, suspects that Julie was diagnosed at a time when she simply needed to adjust to a new country, new parents, and a new language. In the last few months, Julie has made noticeable progress, and Ms. Cowen believes Julie has the potential for more challenging work.

Discussion

Ms. Cowen is not sure whether a special education placement is appropriate, and she knows about the research showing that grade retention rarely raises achievement and can have other unfortunate side-effects. But what if Julie needs special education services that will not occur in a mainstream classroom?

How can Ms. Cowen tell the difference between behaviors associated with cultural differences, language learning and context and challenges associated with specific disabilities?

What type of class work should she take to the meeting as evidence for her recommendations?

What kind of instructional plan will best serve Julie's needs next year? What are the parents' expectations, Ella wonders, and how can she be both respectful and professional?

Other questions added:

Who should Ms. Cowen see in her building when she suspects a problem or suspects Julie Lee needs special education service?

Who are the members of the IEP team?

- Go back to the IEP
  - i. Goals

IV. Show Division of Services Page /Abbreviations page and explain

- Explain self-contained concept and types of students serviced in fieldwork setting

TIME FOR QUESTIONS

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Acronyms and Abbreviations in Special Education (Adamek & Darrow, 2005, p. 291-293)

(Given to preservice music teachers prior to fieldwork)

ACC - Augmentative and Alternative Communication

AAMD - American Association on Mental Deficiency

AB -Adaptive Behavior

ABS - Adaptive Behavior Scale

ACR - Annual Case Review

ADA - Average Daily Attendance

ADA - Americans with Disabilities Act

ADD - Attention Deficit Disorder

ADHD - Attention Deficit Hyperactivity Disorder

AFB - American Foundation for the Blind

APE - Adaptive Physical Education

APHB - American Printing House for the Blind

ARC - Association for Retarded Citizens

ASDC - American Society for Deaf Children

ASHA - American Speech Language Hearing Association

ASE - American Sign Language

AT - Assistive Technology

ATTIC - Assistive Technology Training and Information Center

All - Autism CA - Chronological Age

CARE - Commission on Accreditation of Rehabilitation Facilities

CASE - Council of Administrators of Special Education

CCC - Case Conference Committee

CD - Communication Disorder

CEC - Council for Exceptional Children

CEO-Chief Executive Officer

CF - Cystic Fibrosis

CFIINS - Child in Need of Services

CIC - Clean Intermittent Catheterization

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CIPYC - Center for Innovative Practices for Young Children

CMHC - Community Mental Health Center

CO-OP - Cooperative (Special Education Cooperative)

CP - Cerebral Palsy

CPIP – Collaborative Parent Involvement Project

CR- Compliance Review

CRO - Central Reimbursement Office

CSPD - Comprehensive System of Personnel Development

CSSO-Chief State School Officer

DAS - Division of Assistance to States, U.S. Department of Education

DB-Deaf and Blind

DD - Developmental Disability

D & E - Diagnosis and Evaluation

DFC - Division of Family and Children

DMH - Division of Mental Health

DOE - Department of Education

DPP- Division of Personnel Preparation, U.S. Department of Education

DSE - Director of Special Education or Division of Special Education

DSI - Dual Sensory Impairment

EC - Early Childhood

EDGAR- Education Department General Administrative Regulations, U.S. Department of Education

EEC - Electroencephalogram

EEOC - Equal Employment Opportunity Commission

EH - Emotional Handicap

EHA-B - Education for the Handicapped Act, Part B (now IDEA)

EKG - Electrocardiogram

EPC – Educational Planning Committee

ESY - Extended School Year

FAPE - Free Appropriate Public Education

FAS - Fetal Alcohol Syndrome

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FERPA - Family Educational Rights and Privacy Act of 1974 (P.L. 93-380)

FRCD - Family Resource Center on Disabilities

FS - First Steps

FSSA - Family and Social Services Administration

GPC - Governor's Planning Council

HB- Homebound

HHS - Health and Human Services (U.S. Department)

HI - Hearing Impairment

ICF - Intermediate Care Facility

ICFMR - Intermediate Care Facility for Mentally Retarded

IDEA-B/H - Individuals With Disabilities Education Act, Part B or Part H

IEP - Individualized Education Program (or Plan)

IFSP - Individualized Family Service Plan

IHP- Individualized Habilitation Program (or Plan)

IMC - Instructional Materials Center

IPP - Individual Program Plan

IQ - Intelligence Quotient (score on intelligence test)

IRP - Individual Rehabilitation Plan (or Program)

IRS - Internal Revenue Service

ISDD - Institute for the Study of Developmental Disabilities

IIP - Individualized Transition Plan

LCC - Local Coordinating Committee (or Council)

LD - Learning Disability

LDA - Learning Disability Association

LEA - Local Education Agency

LEIA - Local Early Intervention Agency

LPCC - Local Planning and Coordinating Council

LRE - Least Restrictive Environment

MCR - Multi-Categorical Resource

MD - Muscular Dystrophy

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M1MH-Mild Mental Handicap

MH -Mental Handicap

MH-Multiple Handicap

MOMH - Moderate Mental Handicap

NARIC - National Rehabilitation Information Center

NASDSE - National Association of State Directors of Special Education

NICHCY - National Information Center for Children and Youth with Disabilities

NORD - National Organization for Rare Diseases

OCR - Office for Civil Rights

OFSS - Office of Family and Social Services

OHI - Other Health Impairment

0I - Orthopedic Impairment

OSEP- Office of Special Education Programs, U.S. Department of Education

OSERS - Office of Special Education and Rehabilitation Services, U.S. Department of Education

OT - Occupational Therapy or Occupational Therapist

P & A - Protection and Advocacy

PAC - Parent Advisory Council

PE- Physical Education

P.L. - Public Law

PT - Physical Therapy or Physical Therapist

PTI - Parent Training and Information (Centers)

PVE - Pre-Vocational Education

RFP - Request for Proposal

ROM - Range of Motion

RP- Retinitis Pigmentosa

RRC - Regional Resource Center

SBVTE - State Board of Vocational Technical Education

SEA - State Education Agency

SED - Special Education Director

SEP - Special Education Programs

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SIB - Self-Injurious Behavior

S/ LP - Speech/ Language/ Hearing Pathologist

SMH - Severe Mental Handicap

SOP/ SSP - State Operated Program/ State Supported Program

SPOE - Systems Point of Entry

SSDI - Social Security Disability Income

SSI - Supplemental Security Income

TADS - Technical Assistance Development System

TAPP - Technical Assistance to Parents Program

TBI - Traumatic Brain Injury

TDD - Telephone Device for the Deaf

TTY - Tele-typewriter

UCP - United Cerebral Palsy (Association)

UTS - Unified Training System

VI - Visual Impairment

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PRESERVICE OBSERVATION PROTOCOL (GIVEN TO MUSIC MAJORS DURING ORIENTATON TO ASSIST THEM IN OBSERVING)

Special Education Observation

Goals

- What are the goals of this special education room? (Find out prior to observation)
- What kinds of disabilities do these students have (cognitive, behavioral, physical)?

Resources

- What is the ratio of teachers and aides to students in this classroom?
- How often is music incorporated into the curriculum?
- How often do these students have music with a music specialist?

Other

- Do the students like the music lesson?
- Do the students respond to the music teacher?
- How does the teacher engage the students with music?
- What musical skills are they learning?
- Do the teachers and the aides assist the students during the lesson?

Questions for the music teacher

- Have you had any preparation in learning to teach students with special needs?
- How is your relationship with the classroom teacher? Do you discuss strategies?
- Do you adapt your lessons for this class? How?
- Have you been involved in the IEP process for your students?

Questions for the special education teacher

- How does music fit into your curricular goals for this class?
- How do you use music when the music specialist is not here (sing to the students, play recorded music etc.)?

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Appendix C

Relevant Assignments and Licensure Requirements

as part of MUSED 350

College of Fine Arts/School of Music

MusEd 350: Field Experiences in Music Teaching - 3 credit hours
Tuesday/[illegible]/Friday 8:00 – 11:00 and Assigned Field Placements
Seminar Meetings (dates indicated on schedule) - 8:00 – 9:15am in MI229

Course Description:
MusEd 350 is designed as the field participation course in music education and is intended to be taken directly prior to the student teaching experience. The course offers the student field opportunities in observation and direct application of specialized music teaching techniques in choral, instrumental, and general music settings. Field placements are assigned according to the student's declared area of specialization in the music education degree. Large and small group seminar and conference meetings are also required.
The course emphasizes performance-based assessment, critical thinking, classroom management, learning strategies, teaching techniques, self and peer evaluation, and continued portfolio development.

PREREQUISITES: Students enrolled in MusEd 350 MUST have completed ALL music education courses with a minimum grade of C. DAPRS will be checked for the following: MusEd 351 and 353; MusEd 355 or 356; MusEd 394, 395, or 396 and any prerequisites to these courses. Be reminded that junior standing on your instrument MUST be achieved in order to be eligible for student teaching.

Course Objectives The student will:
• Observe, describe, and demonstrate knowledge of instructional strategies, curricula, and effective teaching practice in specific music education settings.
• Observe and discuss classroom management techniques employed in the music classroom.
• Plan and deliver music lessons in specific settings.
• Plan, deliver, and employ self-and peer-evaluation measures in various teaching settings.
• Demonstrate knowledge of assessment strategies in music education.
• Observe, document, and evaluate aspects of instruction and delivery by experienced music educators in various settings.
• Engage in reflective practice to document growth in teaching.
• Continue the development of a teaching portfolio based on the standards and criteria in INTASC, IPSB, and the National Standards for Music.

Required Materials
+Campbell, D. et. al (2001). *How to develop a professional portfolio: A manual for teachers.* Boston: Allyn and Bacon. (text from MusEd 100)
+Reserved Readings: Assigned by instructor.
+Videotape – blank VHS/DVD for teaching examples and reflection – may be shared with partner.
+Webpage address
+3-ring notebook with tab dividers
+Current MENC membership
+Criminal History check: **www.in.gov/isp** or travel to Indy.
+PGP information – completion of Phase 3 requirements – handout and discussion in class

MUSED Reminder: All music education students should regularly refer to the BSU Music Education website **www.bsu.edu/web/cfa/music/mused/current.asp** for current information on degree program requirements, 4-year plan, course sequencing, and Decision Point Criteria.

***If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share, or need special arrangements in case of building evacuation, please make an appointment to see your instructor as soon as possible.*

MusEd 350 Syllabus 1

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Policies:

ATTENDANCE - required at **all** sessions in the field and at seminar or conferences. Absences will be considered unexcused unless you have obtained pre-approval from [redacted] or you have communicated the emergency with us prior to the absence. 2 tardies of more than 10 minutes constitute 1 absence.

• FIELD DAYS: If you have an emergency or anticipate an absence, you **must** communicate with your cooperating teacher and the 350 instructors BEFORE the absence occurs. Unexcused absences in the field will result in immediate termination of placement and failure of the course.

• SEMINAR/CONFERENCES: Communicate your absence with Drs. Inks/Turner BEFORE the meeting. **1%** will be deducted from your final course percentage for each unexcused seminar or conference absence.

ASSIGNMENTS - All assignments must be typed and professionally presented; free of spelling and grammatical errors. Please follow the course calendar to stay current on assignments and task completion. 10% of the total points possible will be deducted for each day a scheduled assignment is late.

VIDEO/DVD – It is the student's responsibility to obtain a video camera for recording scheduled teaching examples. Work with the cooperating teachers regarding availability in the school. BSU also has video cameras/DVD recorders available for your use. You and your partner must communicate about this in advance and secure the equipment as necessary.

Final Exam Schedule: Scheduled as individual conferences at the end of the semester.

Evaluation percentages (descriptions and details for each area are made available under separate cover).

• Professional Development Events – 10% - **PGP completion item.**
• Final Conference – 5%
• Weekly Journal Statements and General Notebook Maintenance – 25%
• Topic Reflection Papers – 20%
• e-Portfolio Work – 20% - **Decision Point 3 completion item.**
• Teaching Tasks completion/Conference Discussions/Cooperating Teacher Evaluation – 20%

Grading Scale: The following percentages are standard for music education courses at BSU and based on the university + and – system:

A 94-100%	B+ 88-90.9%	C+ 78-80.9%	D+ 68-70.9%
A- 91-93.9%	B 84-87.9%	C 74-77.9%	D 64-67.9%
	B- 81-83.9%	C- 71-73.9%	D- 61-63.9%
			F 60.9% and below

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professionally maintained; all entries must be carefully prepared, free of spelling and grammar errors.

Use tab dividers for the following required sections:
Journal Entries/Teaching Events (see template below)
Topic Papers
Teaching Evaluations/Comments
Professional Development (service, PDL, seminar notes, etc.)

❖ **Journals**
Write a reflection statement for each day in the field that summarizes your activity in the categories of observation, participation, and/or teaching tasks. Format a template on your computer with the following information:

NAME: Entry Date:
Assigned Setting: Cooperating Teacher:

•Summary of Observations:

•Summary of Participation Activities:
Summary statements should include specific details that reflect your growth in a variety of areas of teaching. Include examples about something new that you learned from your visit that day; these may include constructive criticisms, unexpected surprises, or affirmations about your thoughts on teaching and practice).

•Reflection on Teaching Task:
Specific Task (please see task sheet for your specific area):______________________________

Instructional Setting (circle): Individual
Small Group/Sectional
Large Ensemble/Classroom

Was this teaching event pre-arranged? Y or N *if yes, a lesson plan must follow this page*

Is this teaching event on videotape? Y or N

Points for reflection:
~Strengths in your teaching/planning for this lesson.
~Challenges in delivery of this lesson.
~To what degree did you achieve the goals in your lesson plan?
~How would you adapt your teaching or lesson plan to improve?
~How effective was your communication (verbal and non-verbal) with the students?
~Overall effectiveness of your teaching in this event?

Submit your entries to Drs. K in the "MusEd 350 IN" Submission Tray located in the MU407 hallway no later than 4pm on the calendar due dates. Collect your evaluated entries from the "MusEd 350 OUT" and place them in chronological order in your notebook for evaluation on organization and presentation.

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General Teaching Tasks*

These tasks will help you to understand the diverse teaching situations that you will be participating in as a Music Educator. If possible, these activities should be executed in the order they are listed. Be sure to schedule these with your coordinating teacher near the beginning of each placement. COMMUNICATE your teaching events with Dr. K as soon as possible so that observations can be arranged.

Please use the lesson plan format provided by Dr. K in MusEd 351 as you plan the teaching events.

Reflection statements on these tasks will appear in the Teaching Task category of your Journal entries.

•Lead the class in an introductory activity – may include rhythm warm-ups, hand-signs, pitch work, etc.

•Teach a new song OR review a known song and teach a new skill part (instrument, movement, etc.).

•Teach a full length lesson (or significant portions of at least two lessons) that involves a new concept, new musical materials, and/or skill.

OTHER: You are expected to fully participate in tasks that the cooperating teacher asks you to complete. These may include on-the-spot teaching or administrative tasks. Be sure to include these activities in your journal entry.

***Note:** Placement II of general music settings will have slightly different requirements. Details TBA

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Appendix D

Interview Protocols

Preservice Music Teacher Interview Protocol #1 (beginning of term)

1. Please state your name, your major and your "dream job" when your graduate.
2. Do you remember any special learners participating in music while you were a student?
3. Tell me about your special needs preparation in your undergraduate coursework so far?
4. What was most useful about the preparation class?
5. What would you change about the preparation class?
6. What are you most looking forward to in teaching students with special needs?
7. Do you have any concerns?

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Preservice Music Teacher Interview Protocol #2 (middle of study)

1. Tell me what your first experience was like working in this placement?
2. Have you noticed the students recognizing you when they return to class?
3. How do they react to your presence?
4. What were some of the adaptations the teacher has made or you have made to instruction?
5. Did they work?
6. Do you have any question so far with this experience?

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Preservice Music Teacher Interview Protocol #3 (end of term)

1. What was your relationship like with the students during the semester?
2. Previous Teaching Experience before this field experience

-Observation protocols

3. What were some of the adaptations that you made to instruction (other than what we talking about last time) in your teaching?
4. Were any of these adaptations under the advice of the cooperating teacher?
5. Did you come up with any yourself?
6. Did they work?
7. In retrospect, what would you change about your field experience with these students if given the opportunity?
8. Tell me what your experience was like when preparing the assigned writing exercises (journaling, lesson plans)?
9. Were they helpful in any way?
10. How did your experience contribute to your thoughts about teaching music to special learners?
11. What are your suggestions about enrollment in the future?
12. How has this experience affected you?

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Music Teacher Interview Protocol

1. What were the advantages of having preservice music teachers in your class assisting and teaching your students?

2. Were there any disadvantages of having preservice music teachers in your class?

3. Did you see any advantage to having them in pairs?

4. What are some of the qualities that a preservice music teacher should have in order to be successful in helping student with disabilities?

5. What do you think are the perceptions of the other students in the room about the preservice music teachers?

6. Have you had any training in working with students with disabilities?

7. Do you have any other comments about this experience?

8. Do you have any suggestions about future implementation of this type of experience?

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Music Teacher Educator Interview Protocol

1. What are your thoughts about the orientations class?

2. What is your background in teaching music to students with special needs?

3. What type of special needs field placements have you done in the past for preservice music teachers?

4. Was there anything different about this placement?

5. Why did you send them out into fieldwork in pairs?

6. How do you cover this topic in your curriculum for preservice music teachers?

7. What were the advantages of this placement?

8. What were the disadvantages of this placement?

9. Was there anything you would add to this experience in the future?

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Appendix E

Observation Protocols

PRESERVICE OBSERVATION PROTOCOL #1

STUDENT(S) OBSERVED:______________________________

DATE:___________ TIME:__________________

CLASS:_________________

(a) Is there any evidence that the preservice music teachers used any of the information obtained in the orientation?

(b) Do the students look or seem out of place or anxious at the start of this experience?

(c) What kinds of observable challenges do the participants face?

(d) Are there any observable skills that are being developed?

Other observation notes:

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Appendix F

Sample Preservice Music Teacher Lesson Plan

Lauren
MusEd350 Field Experience
17 November 2006

Jefferson Elementary School, Severe Class
Friday, 10:25-10:55am

Objective: The students will experience the difference between fast and slow through music and maracas/tambourines.

Length of Lesson: approx. 7 minutes

Materials: CD
CD player
Maracas/Tambourines

Procedure:

1. Hand out the instruments to the students or aides.

2. Tell the class that we're going to listen to some music and that they are going to play their instruments fast if they think the music is fast and slow if they think it is slow.

3. Play the music and guide the students along to play fast or slow when appropriate.

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Appendix G

Student-written cases (Topic Paper)

TOPIC PAPER (CASE WRITING)

1. For your final topic paper, please provide a case or scenario of a situation that you feel is significant in your experience in working with students with special needs. Please refer to your syllabus under "Topic Reflection Papers" for ideas of topics.
2. The case can be in any format. However this case should include the following:
   a. Please **provide** a problem that occurred or presented itself while working with the students in your field placement.
   b. Please provide your **solution**. Sometimes this can be planned or unplanned depending on the situation.
   c. Please provide **results** of applying your solution and what you might have changed if given this opportunity again.
   d. These cases can be positive examples of teaching or negative situations that you encountered. Fieldwork is meant to be a learning experience.
3. At the end of your case please provide the INTASC connection (which principals are relevant) to meet the requirement for 350.
4. Examples of cases are provided. Please see me if you need help.

Examples were provided from (see pages 146-151):

Conway, C. M. (1997). *The development of a casebook for use in instrumental music education methods courses.* Unpublished doctoral dissertation, Teachers College, Columbia University. (pp. 177-182)

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Teacher Decision Area No. 8

"Knowing What You Don't Know": The Golden Rule of Instrumental Music Teaching

In order to be a successful instrumental music teacher one must have a broad base of knowledge in many areas including: music theory, music history, music education pedagogy, instrument techniques for all band instruments, literature for band, solo literature for all band instruments, instrument repair, conducting, rehearsal techniques, child development, psychology and more. It is impossible to know everything that you will need to know in an instrumental music setting, particularly as a new teacher. The cases that follow describe teachers "knowing what they don't know" and dealing with that in an intelligent way.

Middle School Saxophone Lesson and Knowledge of Fingerings

Mr. Standford is working with a group of eighth-grade saxophone students in their weekly lesson (Tony, Billy, Tom and Nicole). After warming-up with several scales, the students take out their lesson books and find the page they are working on. Before they begin to play, the following dialogue takes place:

Tony: "What note is that?" (points to a pitch in the music)

Mr. Stanford: "Well, you tell me."

Tony: "I think it's a low C sharp?"

Mr. Stanford: "You're right, does anyone know the fingering for that note?"

Nicole: "I know it's like one of these pinky keys but I'm not sure which one."

Mr. Stanford: "I think it's that one (points to one of the pinky keys). Let's all play C and then C sharp with that key and we'll see if it's right."

When I spoke with Mr. Stanford about this lesson later in the day, he said

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that there are often times when he does not know the fingering for something right off the top of his head. If he has no idea at all, he and the students will look up the fingering in the fingering chart. In the case of this saxophone lesson, he was pretty sure so he had the students test it out.

Mr. Standford and a Seventh Grade Trumpet Student

Sam is a seventh-grade trumpet student. Mr. Stanford has been working with him in band and lessons since September, and it is now January. Sam's lesson group today includes himself and two other seventh-grade trumpet students. The students are seated on one side of the practice room and each student has his/her own stand. Mr. Stanford is sitting on his conductor's chair in front of the students. This is the position he normally works in during lessons. They begin the lesson with several scales to warm-up. As the students get out their lesson book materials after the warm-up Mr. Standford decides to move off of his conductor's chair and sit with the students rather than in front of them just for today.

As the students begin to play their lesson book materials, Mr. Standford notices that Sam's embouchure is quite awkward. He is pulling the trumpet over towards the right side and he has very little bottom lip in the mouthpiece. After the students play their first piece Mr. Standford says: "Sam, you know I never noticed this before, but now that I'm sitting next to you it looks like you're pulling your mouthpiece over to the right side as you play." Sam responds: "Well, I've always done that. My dad says that it helps me get a better sound." Mr. Standford responds: "Well it seems to me that your embouchure position may eventually hinder your upper register. Why don't you make an appointment to meet with me some day at lunch and we can

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look into this further?"

In talking about this issue after the lesson, Mr. Standford said: "You know, you just can't notice everything all the time. I felt really bad about Sam's embouchure thing today. I can't believe I never saw that before. I think it's because for weeks, probably since September, I've been sitting on the wrong side of him to really see the problem. The hard thing with this kid is that he takes private lessons from his dad, so how do I deal with that?"

Mr. Ruffin and Diagnosis of Instrument Problems

Louis is a fifth-grade student who just moved into the district in January and is having his third trumpet lesson ever. Since he has no other beginners in the program right now, Mr. Ruffin arranges for Louis to have a 15 minute private lesson during one of the lunch modules. They begin the lesson by reviewing lesson scheduling procedures, marking the next lesson in Louis' "Agenda-Mate" schedule book, and talking about procedures for cleaning the trumpet, caring for the trumpet and properly positioning the trumpet for playing. Mr. Ruffin taught this material to Louis last week so he is asking Louis to tell him the answers to questions relating to instrument cleaning and care this week.

After this, they begin some buzzing on the mouthpiece. Mr. Ruffin says: "OK, now that you made a nice buzzing sound on the mouthpiece, put your mouthpiece on the trumpet and try to buzz. It doesn't matter what note you get, just try to make a sound." Louis tries but no sound comes out.

After trying a variety of remedies including, telling him to "blow more air," "loosen your lips," "blow less air," "tighten your lips," "put more mouthpiece in your mouth," "put less mouthpiece in your mouth,"and "try

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the buzz alone on the mouthpiece again," Mr. Ruffin says: "Well, sometimes it is hard for me to tell what is causing the problem. What you will need to do this week is experiment and see what it will take for you to get a sound. I know if you keep trying, it will eventually come."

In talking about this lesson later, Mr. Ruffin said: "Sometimes it is just impossible to figure out what a kid is doing wrong. So, you try every trick you know. If none of them work, I think it is best to be honest. Tell the student that you don't know what's wrong and challenge him/her to figure it out. If you pretend that you know all the answers, kids can see right through it."

Mr. Gerard and a Rhythm Problem in the Wind Ensemble

Mr. Gerard is rehearsing his Wind Ensemble, a musically serious select group of 45 advanced high school players. The rehearsal is on the stage in the high school auditorium. At the beginning of the rehearsal, the students enter the stage, take their instruments out and begin to warm-up. The percussion is already set-up so the percussionists begin to organize the equipment. Mr. Gerard is walking around the room catching up with students on various logistical issues. The atmosphere is very "conservatory-like." These students are serious about their playing.

Mr. Gerard steps on the podium and raises his hands. All warming-up stops and students look up for directions. Mr. Gerard announces that he has a lot to get through today so this will be a "killer rehearsal." He asks them to try to really focus so they can accomplish a lot. Students listen attentively. After several warm-up exercises and tuning with a tuner, Mr. Gerard says, "Please take out Colonel Bogey March (Alford, K. J. (1914). Colonel bogey march. New York: Boosey and Hawkes.) There is very little talking during the transitions.

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When he steps back on the podium, they are ready to go.

After several minutes of rehearsal on this piece Mr. Gerard stops the band and begins to focus on the flute intonation in one particular section. He says, "Flutes, we need to fix the intonation at letter 'D.' Please roll in or out to get that better in tune. Figure out what you need to do." At this point, one of the flute students who studies privately tells the other students that they all need to roll out to get that section in tune. Mr. Gerard begins rehearsing letter 'D' with the entire band and the flute intonation is much better.

A few minutes later the rhythm gets off in this march and Mr. Gerard says in a stern tone of voice, "Low brass, you must watch me on the quarter notes." Kevin, one of the low brass students responds, "Can you get back up on the podium? We can't see you." Mr. Gerard says "Sorry" and gets back on the podium. They run this section one more time and the piece ends with the teacher comment, "This is coming along nicely."

In commenting about this lesson Mr. Gerard says, "In the case of this rehearsal, Kevin was right in his comment. The rhythm problem was caused by me not being on the podium and the low brass not being able to see me. I was blaming the low brass but it was really my fault. There was no sense in not admitting my fault and just moving on."

"When I was working with the flutes in this case, I didn't know whether they should roll in or roll out for that specific intonation problem, so I was just honest and said do whatever it takes. One of those students who takes private lessons was able to tell the rest of the section what to do."

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Mr. Gerard and the French horn Quartet: Advanced Instrument Specific Knowledge

Mr. Gerard's after school chamber winds group is working on the Richard Strauss Serenade for Winds. (Strauss, R. (1881). Serenade opus 7. New York: Boosey and Hawkes). In his score study preparation for this work, Mr. Gerard noticed that the French horn part included several "horn specific" things which he was not sure how to teach to his students. There were tricky transpositions, a need for an understanding of old notation for reading bass clef, and stopped horn playing sections. Mr. Gerard has made several calls to a professional horn player to learn about the transposition and old notation bass clef issues so that he could teach these concepts to the students.

During their weekly horn lessons, Mr. Gerard has been working on the notes and rhythms of this piece with these students and doing his best to teach the "horn specific" concepts. However, on several occasions he has said to the students, "Check with your private teachers about the correct technique for that and then let the rest of us know next week."

In commenting about this, Mr. Gerard said, "It comes down to knowing what you don't know. I can find the information regarding horn stopping techniques by making a phone call or looking it up in a methods book. But, I really feel that I just need to be honest with these kids. My situation is unique in that I can have the students ask their private teachers for help on certain issues. I had all that horn-specific stuff back in college methods courses, but I haven't needed it until now, which is 12 years later."

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Appendix H

IRB Exemption Notification and Consent Forms
(Please note: The title of this dissertation was changed after IRB approval)

The University of Michigan IRB Exemption Notification

Study Team Member	Study Team Role	Department	Accepted Role?	COI	Edit Rights	PEERRS Human Subjects?
	PI	School of Music	N/A	no	yes	no
	Faculty Advisor	School of Music	Yes	no	yes	no

Exempt Determination Date: 10/14/2006

Last Amendment Approval Date:

Staff Owner:

GCRC ID:

Cancer PRC ID:

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Ryan Hourigan

(765) 285-5405

rmhourigan@bsu.edu

A STUDY IN PROVIDING A SPECIAL NEEDS FIELD EXPERIENCE FOR UNDERGRADUATE MUSIC EDUCATION MAJORS

October, 2006

Dear Preservice Music Teacher:

I am writing to ask permission to interview you for a research project entitled: A Study in Providing a Special Needs Field Experience for Undergraduate Music Education Majors. If you are willing to participate, I would like to interview you three times during the fall 2006 semester. All interviews will be audio-taped and will last approximately twenty minutes. In addition, I would like to use journal information that you already provide as part of MUSED 350 for analysis in this study. No extra time for journal writing will be required. Your involvement will in no way affect your grade in MUSED 350. I would also like to observe you in the field three times during the fall semester of 2006. Should you wish to withdraw from participating once the study begins, you may withdraw at any time. Results from the study will be available to you upon your request. There is no risk to you as a participant.

All information that is gathered from the interviews, interview transcripts, and observations will be held in strict confidence. During an interview, a question may be skipped at any time. Your name and the name of anyone mentioned in the interview including other teachers, university professors and schools that you have attended or are currently employed will not be used in this study. This information will be locked in my office and I will have the only access to the information. I will retain this information for further study. Your privacy will be protected to the maximum extent allowable by law. Your grade in MUSED 351 will not be affected by your choice to participate or not to participate in this study. Should you have questions regarding your rights as a participant in research, please contact the Behavioral Sciences Institutional Review Board at 540 East Liberty, Suite 202, Ann Arbor, MI 48104-2210,734-936-0933, email:
." If you have any questions about this research project please contact me (contact information above) or Dr. Colleen Conway at (734) 615-4105 (my faculty advisor). At State University you may contact Melanie L. Morris, Coordinator of Research Compliance, Office of Academic Research and Sponsored Programs (765-285-5070/irb@bsu.edu) for questions regarding your rights as a research subject.

Your signature below indicates your consent to participate in this study:

Your name (printed)______________________________

Your signature______________________ Date:___/_____/______

Your signature on the next line indicates consent to audio or video tape interviews. These audio or video tapes will not be heard or viewed by any other party accept for yourself or me as the primary researcher.

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Signed:__________________________________ Date:____/______/_______

Thank you for initial interest in this study.

Sincerely,

Ryan Hourigan

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Ryan Hourigan

(765) 285-5405

rmhourigan@bsu.edu

PRESERVICE FIELDWORK WITH STUDENTS WITH SPECIAL NEEDS: A STUDY IN PROVIDING A SPECIAL NEEDS FIELD EXPERIENCE FOR UNDERGRADUATE MUSIC EDUCATION MAJORS

October, 2006

Dear Music Teacher:

I am writing to ask permission to interview you for a research project entitled Preservice Fieldwork with Students with Special Needs: A Study in Providing a Special Needs Field Experience for Undergraduate Music Education Majors. If you are willing to participate, I would like to interview you some time during the fall 2006 semester. All interviews will be audio-taped and will last approximately twenty minutes. Should you wish to withdraw from participating once the study begins, you may withdraw at any time. Results from the study will be available to you upon your request.

All information that is gathered from the interviews will be held in strict confidence. Your name and the name of anyone mentioned in the interview including other teachers, university professors and schools that you have attended or are currently employed will not be used in this study. Your privacy will be protected to the maximum extent allowable by law. Should you have questions regarding your rights as a participant in research, please contact the Behavioral Sciences Institutional Review Board, at 540 East Liberty, Suite 202, Ann Arbor, MI 48104-2210,734-936-0933, email: irbhsbs@umich.edu." If you have any questions about this research project please contact me (contact information above) or Colleen Conway at (734)615-4105.

Your signature below indicates your consent to participate in this study:

Your name (printed)______________________________

Your signature______________________ Date:____/______/______

Your signature on the next line indicates consent to audio or video tape interviews. These audio or video tapes will not be heard or viewed by any other party accept for yourself or me as the primary researcher.

Signed:___________________________________ Date:____/______/________

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Thank you for initial interest in this study.

Sincerely,

Ryan Houirgan

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