

Inclusion in Music Education

Meghan Wald
History and Philosophy of Music Education
Dr. Oare
December 5th, 2022

Introduction

Inclusion in education refers to the practice of providing all students access to education alongside their peers by providing appropriate supports. The important word in that statement is the word 'all', meaning that students with disabilities, students who require educational support, typically developing students, and gifted students can find their educational needs met all within the same school building, or in the same classroom, as their peers. This paper will focus on inclusion of students with disabilities since they are the group which is mostly likely to be excluded from general education due several factors including building accessibility, lack of professional guidance, peer rejection, and teachers not being willing to adapt their instruction to make it more accessible. These barriers can all be attributed to ableism, whether it be intentional or out of ignorance.

The needs of students with disabilities are met by providing instruction, interventions, and supports within their school. With the help of the special education team, students with disabilities can find social and academic success among their peers. This is with the caveat that this environment is also the individual student's least restrictive environment. Interventions provided are adjusted depending on availability of resources and the severity of student's disabilities. Some students with disabilities will be within the general education classroom all the time with a paraprofessional helping to guide them through their day. Others will be taken out of the classroom for certain services. Students with higher needs might be in a separate classroom most of the day and have specific times or activities where they are mainstreamed. Those with even more support needs might be in special day schools or residential schools.

There are several points of view regarding inclusion and what it should look like. Most argue for inclusion due to the social and academic benefits, particularly for the students with disabilities. However, there are arguments that inclusion does not benefit the students without

disabilities. There is also concern that inclusion is not effective when the support for the students and teachers is not adequate. This situation can result in students falling behind or teachers feeling overwhelmed and underprepared to provide appropriate supports. There are other social and emotional concerns for all involved, such as the possibility of students with disabilities being bullied or self-conscious regarding their challenges in the general education classroom. Any concerns should be thoughtfully worked through with students, parents, paraprofessionals, special educators, and general educators to turn inclusion into a positive experience.

It is important to note that for inclusion to be successful and worthwhile, the support structures for teachers need to be in place. Schools that are working towards inclusion need, “greater cooperation and coordination between special and general education” (Fox and Ysseldyke, 1997). Once teachers have access to materials and support for students with disabilities, including individualized education plans [IEPs], successful inclusion is achievable. Without supports in place, inclusion will not have a positive effect. The following section in favor of inclusive music classrooms assumes that resources are available to make the opportunity a success.

Standpoints for Inclusion

According to Sister Gonzales O.P., a music educator of the 20th century, music is a uniquely human experience and therefore it should be made accessible to everyone. She believed that music is an innately human activity belongs in schools because it has power to benefit every student. Music, according to Sister Gonzales, is “the great emotional stabilizer” (Gonzales, 1946) which could be useful to students with disabilities as a regulatory aid. Sister Gonzales further explains that students should sing and play for the sheer enjoyment and release it gives them. Additionally, partaking in music is beneficial for what she calls, “Mental Hygiene” (Gonzales,

1946) in today's terms 'mental health'. She also believed that the goal of music education is for students to leave with a genuine love and appreciation for good music, not to learn by rote and forget the skills after a performance. That philosophical standpoint easily lends itself as the goal of music education for students with disabilities since the goal of a perfect performance may be impractical for them. Instead, she offers that we should meet the student at their level and raise their musical skills from there. Ultimately, "every child should have some contact with the arts" (Gonzales, 1946), including students with disabilities.

This begs the question: why be inclusive? Why not have isolated music class with students who have different needs? Those who are for inclusion argue that there are several benefits for the teacher, students with disabilities, and mainstreamed students, when considering inclusion in the music classroom. Music activities give all students, "chances to experience music as an art form and be creative and expressive" (Gilbert, 2018) which is valuable in groups settings to inspire collaboration and the formation of friendships.

When adapting music curricula, the music teacher provides several ways of accessing the information, which is beneficial for all students in the class. Experiencing the content in multiple modalities allows for the kinesthetic, aural, and visual learners to interact and absorb the material in the way that best suits them. While a music teacher might initially create these experiences for students with disabilities, typically developing students also benefit from the repetition and different modes of access. Essentially, the effects of adaptive education can be positive for the students with and without special education needs (Ruijs et. al, 2010).

Students with disabilities do not have to interact with materials at the same level as their peers to have a successful learning experience. Mary Adamer explains that partial participation, which refers to situations where a student [with a disability] cannot participate fully in an activity

due to their disability, is still beneficial (Adamer, 2001). The expectations in terms of involvement and success can differ from student to student. Therefore, the inclusive classroom is positive in that the learning can still take place at the capability level of each student. The inclusive setting also provides a social opportunity. In this type of music class, typically developing students build communication and empathy skills by taking part in a “positive, public social experience” (Tonnsen et. al, 2016). By participating in this social setting, students with disabilities get the opportunity to develop and practice social skills, which is important for those who struggle with communication disorders. (Tonnsen et. al, 2016).

Students without special education needs who are in an inclusive class learn how to be empathetic, communicate respectfully, and how to be helpful to those with disabilities. These skills are important because people with disabilities exist outside of the school building. Life after school can be difficult; the world isn't structured for those who have different needs. It is easier to navigate when people are pleasant and respectful of others; but that tolerance needs to be taught and encouraged from a young age. Additionally, in inclusive classrooms students learn to be interdependent, meaning that they communicate, develop relationships, and cooperate with one another (Adamer, 2001). In summation, music education in an inclusive environment allows for creativity and individuality structured in a way that allows each students' to interact with one another creating a social experience. In doing so musical and social skills of all students are developed

Inclusive classroom structure also has academic benefits. Research suggests that academic achievement of typically developing students is not affected when students with a disability are included in their classes. Studies also show that academic achievement of students who have disabilities is not hindered by an inclusive classroom structure (Szumski et. al, 2022).

By having the groups combined into one class, students with disabilities are not left behind nor does the learning of those without special education needs suffer. It is also possible inclusive education could benefit gifted students as they are able to, “make more progress because they do not have to ‘wait’ for classmates” (Ruiji et. al, 2010).

Marchelle Vernazza suggests that the goals of special music education are, “much the same as those in all music education – to provide the opportunity for many musical experiences, to bring out an inherent appreciation of music, and to develop musicianship” (Vernanna, 1967). Therefore, students with special needs should be included in music alongside their peers since the goal of their music education is the same.

Standpoints Against Inclusion

There are not very many philosophical writings that outright stand against inclusion in the music classroom. Perhaps that is because there is legislation that protects the right to a free and appropriate public education. However, individual educators can sway the structure of their music program. If they don't want to have students with disabilities in their programs, they won't. There are people who believe that those who are different do not belong in public society. Those who believe that don't come out right and say it. Instead, they work to make life more difficult for disabled individuals by creating barriers or not working to remove existing ones. For instance, a local special educator recently informed me that despite her students' desire to join the school choir, the choir teacher felt “uncomfortable” teaching students with disabilities and therefore they were not enrolled in the course. This choir teacher did not tell the students directly. Rather, they went through the guidance counselors to “avoid drama”. Another example would be a teacher renting coach buses for a field trip “without realizing” that they are not

wheelchair accessible. They might also conveniently forget to request an accessible van or forget to ask parents to drive their student individually, resulting in the student getting left behind.

Educators, or entire schools, like the ones mentioned above are disingenuously inclusive. They might have students with disabilities enrolled, but that doesn't mean that they are a welcomed member of the school's society. Individual ableism of educators, guidance counselors, and or administration can get in the way of genuine inclusion within a school, but there is not very much literature to support their points of view. There are some concerns presented in the form of counterarguments to inclusion, usually as part of an article or research that is ultimately for inclusion. Most of the concern comes from a lack of preparation on the teacher's part. It is reasonable to conclude that an educator who is not informed of the special education process or how to adapt instruction to fit the needs of their students will not have a successful inclusion experience. However, there are ways to get a teacher "up to speed", and truthfully it only takes a little thought on the part of the educator to adjust their teaching to be inclusive.

A common fear of inclusion in music education is the loss of an elite performing ensemble. Music teachers may avoid being inclusive because they do not want to sacrifice the quality of the performance. Many concerns can be addressed by communicating with the special education department. Music Teachers can rewrite individual parts, use nontraditional music notation systems, create new parts that function as accompaniment, adapt instruments for those with physical impairments, or even assign peer leaders to help students with disabilities be successful in ensembles. If there is more than one course option, music educators can participate in the development of individualized education plans and the course placement of students with disabilities so they are in the environment that will be the least restrictive but still provide an opportunity for success in music.

Avoidance of inclusion usually comes down to the lack of training for teachers. In general education there is evidence to support the statement that older teachers have a more negative view of inclusion, which is attributed to, “limited or no training in inclusive teaching” (Vas et. al, 2015). Music teachers have reported feeling, “unprepared to provide effective instruction to a broad range of students with disabilities” (Damer, 2001). The lack of training can lead to issues in the effectiveness of instruction, even educators are attempting to be inclusive. Therefore, some music teachers worry that their decision will have a larger impact not only on the student with a disability, “but also the non-disabled students in the class” (Damer, 2001). There are ways to navigate inclusion in ensembles such as band, choir, and orchestra, with limited extra work on the part of the teacher. Communication with the child study team, special educator, using computer technology to create instrument sounds, re-write parts so they are more achievable, or even involving paraprofessionals can make the experience music more successful for everyone involved (Damer, 2001).

While educators bring up valid concerns on their part, there are also social emotional and academic concerns for the students involved in inclusion. For instance, there are concerns that inclusion without purposeful interaction can be seen as superficial. Just combining classes without genuine interaction between the students does not contribute to social change and acceptance of those with disabilities (Paul, 2021). There are also concerns that the “general level of education in the class might be lowered and children with special education needs might distract the other students in the class” (Ruijs et. al, 2010). There is also the possibility that typically developing students could, “copy undesirable behavior from children with special education needs” (Ruijs et al, 2010). Additional issues may include typically developing students to feel like they receive less attention from teachers due to the needs of their peers. Meanwhile,

students with special education needs might feel self-conscious about the supports they receive in the classroom (Ruijs et. al, 2010). Despite the social and academic concerns presented, there is evidence to support that there are no differences in the social emotional standing or academic achievement of typically developing students in inclusive versus non-inclusive classrooms (Ruijs et. al, 2010; Szumski et. al, 2022).

Personal Beliefs Regarding Inclusion

My personal beliefs regarding inclusion are based mostly on my own experiences. In my time as a student there were limited opportunities for students with disabilities to be included in performance-based music education. After elementary music, which was a curricular requirement, students with severe disabilities were not offered music as a choice. In fact, they were not even offered general music as an option since it was nonexistent at the secondary level. I am chronically aware of this disparity because I have a disabled sibling who is very capable and interested in music but was never given the opportunity to explore music in school. Hence, I think it is in the best interest of music educators to seek out inclusion opportunities at all levels, when appropriate for the students.

Firstly, it is important to note that I am in favor of inclusion when it is the most appropriate for students involved. Balance is achievable with appropriate class placements, modifications, and accommodations. There are situations where a student's least restrictive environment is in their home, in a boarding school, in a specialized day school, or in their own classroom. That is not to say that they don't deserve equal opportunity to learn music, however their goals and outcomes might need to be adjusted and the way they receive that education might be best in an isolated environment. In those placements, a student might benefit more from

music therapy, private music lessons, or small group instruction when available. Other than those specific circumstances inclusion is a favorable practice because that is where most of the student population falls. Changes can be made to the curriculum, the delivery of instruction, mode of assessment, and or by adapting instruments to make them physically more accessible. And on the other end of the spectrum there are students who are exceptional musicians and therefore require more challenge or individual instruction, which can be achieved by offering private lessons, having them accompany groups, creating a small ensemble that performs more difficult repertoire, or by appointing them as a student leader in ensembles.

It seems apparent that when inclusion is done correctly, meaning with reasonable support and guidance from the special education teacher, paraprofessionals, and a plethora of ways to present musical concepts, that structuring music education in an inclusive way is beneficial for all involved. According to personal accounts presented by Marchelle Vernazza, “the children learn everything better on the day the music teacher comes” (Vernazza, 1967). Music can be a “media of expression” (Vernazza, 1967). Music can enhance “Self- esteem and parental involvement” (Zdzinski, 2001). Music can develop “problem-solving skills” (Blakeslee, 2018), “cooperative communication” (Shevock, 2015), and “coordination” (Fox and Ysseldyke, 1997). Music and can act as the “great emotional stabilizer” (Gonzales, 1946) which can be useful when classes are hyperactive or having an emotionally difficult moment. These benefits apply to all students, disabled or not.

It seems imperative to address why the groups should be combined into an inclusive setting. The first is the practicality of inclusion. The time of music teachers is already limited. It is of interest for the music teacher to cover as much content with as many students as they reasonably can during a class session. It also can provide the special education teachers, general

education teachers, and the administration that coordinates schedules an opportunity to meet with one another, possibly to develop or edit behavior intervention plans, individualized education plans, or coordinate co-taught lessons.

Aside from the practicality of inclusion, music educators can use inclusion as an instructional tool. Having students that require different ways to interact with materials is beneficial for everyone. By introducing content in multiple ways, students have multiple opportunities to interact with, absorb, and practice concepts. This way typical students will have the opportunity to learn the material faster than they would in a typical general education setting. This kind of structure also allows for peers who are competent in certain skill areas to help others by modeling. With help from paraprofessionals and other peers it is reasonable to assume that disabled students will also learn material quickly due to the extra supports available to them in an inclusive setting. When music becomes more about creativity, learning concepts, and peer interaction instead of drilled songs and dances, it gives every child, at their level, “an opportunity to become a musician – to find in music more happiness and a richer life” (Gonzales, 1946).

Finally, students become more fully human by participating in music together, rather than separately. Physical inclusion is, “not sufficient to promote social success” (Tonnsen and Hahn, 2016). Instead, coordinating and cooperating in musical creativity will provide students with disabilities the opportunity to be socially accepted. Being inclusive is not just being in the presence of those with disabilities. It is activity amongst all involved that makes inclusion work as an agent of social development. Open and honest discussion results in more positive interactions due to a greater level of understanding amongst peers (Ainscow and Messiou, 2018). Typically developing students benefit socially and emotionally, as do their peers with disabilities. They learn compassion and empathy; they learn how to communicate effectively and

as a result eliminate negative biases and create new friendships. They gain a sense of accountability to help one another which reinforces inclusiveness as the norm, not just in the music classroom, but in school and throughout life (Juvonen et. al, 2019).

As stated earlier, music is a human phenomenon. Being inclusive of all humans is natural in music education because everyone has innate capacity to interact with music. Music educators have the important job of bringing that skill to life within each student. As said by Sister Gonzales, “What life *is*, education *will be*, and what *education is*, *life* will be. We learn in order that we may improve life; we educate in order that we may attain the purpose of life – eternal happiness” (Gonzales, 1946). Inclusion means that every student has a chance to experience life to its fullest with their friends and peers by their side, which will provide eternal happiness.

**Annotated Bibliography:
Inclusion in Music Education**

Meghan Wald
History and Philosophy of Music Education
Dr. Oare
December 5th, 2022

References

Adamer, M. S. (2001). Meeting special needs in music class: General music teachers can meet the challenges of inclusion by tailoring learning strategies to each student's strengths and weaknesses. *Music Educators Journal*, 87(4), 23-26. <https://doi.org/10.2307/3399720>

This article from the *Music Educators Journal* presents a brief introduction to the philosophical ideologies that promote inclusion, as well as the principles of inclusion as they apply to music education. It then goes on to discuss different formats of accommodating and modifying instruction so that students can be successful in inclusive music. It does so by naming, defining, and providing an example of each type of instructional adjustment. The point is to present different options to music educators who are struggling with how to integrate their classrooms, not to present an argument for or against inclusion. It does mention that inclusion, when done well, will only bring a positive effect to the classroom, as students with disabilities will have equal opportunity to participate in music, and the students who are typically developing will not be hindered by having diverse peers in classes or ensembles. While the focus of the article is more practical than philosophical, it is valuable because it connects several philosophical viewpoints which combine to make inclusive teaching possible from the viewpoint of music, general, and special education.

Ainscow, M., & Messiou, K. (2018). Engaging with the views of students to promote inclusion in education. *Journal of Educational Change*, 19(1), 1-17.

doi:<https://doi.org/10.1007/s10833-017-9312-1>

This paper discusses the promotion of inclusion in education by examining prior research, focusing on the suggestion that students can lead changes in understanding and practice which ultimately facilitates inclusion in schools. The authors do not shy away

from some negative results they have seen over the years. Rather, they identify issues as they arose in their investigations and attempt to use those challenges as learning experiences. By learning what not to do, they develop precise practices that lead to positive inclusion experiences. The authors suggest that educators promote specific, yet sometimes difficult, conversations regarding disabilities and inclusion. Then, educators should navigate these discussions into a positive learning experience for their students to create awareness and acceptance, thereby encouraging inclusion at the student level.

This paper is philosophical in nature, arguing for inclusion in education and how to go about effectively enacting inclusion. It is an important argument because it values the voices of the students involved. Most research and philosophical papers listed as references are limited in that they only consider experiences of teachers and perspective of parents but leave out two important perspectives- the typically developing students and the students with disabilities. It seems that sometimes researchers forget the humanness of education, and music, and forget that children are people with opinions too. Including children can be difficult, but if the research is for and about them it is important that their voices are heard. If their concerns are understood, it can inform the way interventions are put in place and result in a more successful intervention.

Blakeslee, M. J. (2018). Take Note: Music Connects Us: The Importance of Inclusion in the Music Classroom. *Music Educators Journal*, 104(3), 55.

<https://www.jstor.org/stable/26588624>

This short blurb in the MEJ is from Executive Director and CEO of NAFME, Michael J. Blakeslee. The concept is essentially that music is important in our schools because it teaches our students to create, perform, and respond to music, but they also learn ways to

solve problems, resolve differences, and forge respectful relationships. All of this is due to inclusion of students with varying needs and identities, including students with disabilities.

Carter, E. W., Asmus, J., Moss, C. K., Biggs, E. E., Bolt, D. M., Born, T. L., Brock, M. E., Cattey, G. N., Chen, R., Cooney, M., Fesperman, E., Hochman, J. M., Huber, H. B., Lequia, J. L., Lyons, G., Moyseenko, K. A., Riesch, L. M., Shalev, R. A., Vincent, L. B., & Weir, K. (2016). Randomized evaluation of peer support arrangements to support the inclusion of high school students with severe disabilities. *Exceptional Children*, 82(2), 209+. https://link.gale.com/apps/doc/A443058646/EAIM?u=ksstate_wichita&sid=summon&xid=e45c01bc

This research article discusses an experiment in which two groups of disabled high school students were compared. One set of students, the control group, received their classroom support from adults only. The other group had peers act as paraprofessionals who provided academic and social assistance throughout one semester. The study suggests that students who learn in a peer support model experienced increase interaction with peers, increased academic engagement, and made more progress in individualized social goals, participation, and new friendship which extended beyond the semester of intervention. The findings challenge the typical inclusion setting in favor of peer-to-peer support, which can be instituted in an inclusive classroom or in a specialized classroom for students with disabilities. Music educators can use this system of inclusion to help students with disabilities be more successful in music classes, particularly in ensembles, since students who are also in the class may be more versed in music than paraprofessionals. By assigning a peer, either day to day, one ensemble to another, or by

piece to piece to be peer support, students with disabilities can engage in music and reap the same benefits of the students in this study. This study might be limited by the sample size of 99 students who were only high school age, meaning this might not apply across ages. The students attended 21 different schools, so the environment could have influenced results.

Damer, L. K. (2001). Students with special needs. *Music Educators Journal*, 87(4), 17. Retrieved from <https://proxy.wichita.edu/login?url=https://www.proquest.com/scholarly-journals/students-with-special-needs/docview/197178827/se-2>

This article begins with a description of education laws regarding inclusion and the problems that they pose for music educators, especially those who reel unprepared to provide effective instruction to students with varying needs. The opposition to inclusion in music primarily starts with the issue of appropriateness of the placement of students with disabilities. The concern is that the disabled students will not be effectively accommodated and the nondisabled students in the class will not receive high quality instruction that they also deserve. This article then reviews several recommendations from special music educators across the field. Through reviewing the recommendations of Adamek, Zdzinski, McCord, and Bernstorf, author Linda Damer offers suggestions for inclusive instruction in general music, instrumental music, and music technology courses as well as the possible roles of paraprofessionals in the music classroom. This article is more practical than philosophical, but it does describe several different philosophical ideas and how they inform the recommendations provided.

Fox, N. E., & Ysseldyke, J. E. (1997). Implementing inclusion at the middle school level:

Lessons from a negative example. *Exceptional Children*, 64(1), 81-98. Retrieved from <https://proxy.wichita.edu/login?url=https://www.proquest.com/scholarly-journals/implementing-inclusion-at-middle-school-level/docview/201196119/se-2>

This research article compares the process and outcomes of inclusive general education at the middle school level to that of the experiences of those with “mental impairments” who are in segregated education environments. As of 1997, when this article was published, most teachers were opposed to mainstreaming, but this was due to the lack of support for the task of inclusion in the general classroom. Generally, the view was pessimistic, since they were not against the idea of inclusion for the students, but rather worried that inclusion would be difficult to achieve without lowering the expected academic achievement from the students without disabilities, and that integration of inclusive classrooms would significantly disrupt the way schools’ function. It boils down to the argument that inclusion is too much work to do well so we shouldn’t try at all. The teachers and non-disabled peers were enthusiastic about inclusion, as they observed and felt positive social emotional effects on all involved. Interestingly, their perceived differences in social changes were not supported by the statistical analysis of their interactions. This supports the claim that contact with people who have disabilities on its own does not stimulate genuine social inclusion; teachers and staff must make something of the opportunity for change to occur. The authors go on to make suggestions as to how to make real progress towards social inclusion. There are limitations to this study, as it is somewhat outdated, especially in terminology. Another limitation is the sample size; it was a small study. Though completed at two large schools, there were only 14 subjects.

Gilbert, D. (2018). “It’s Just the Way I Learn!”: Inclusion from the Perspective of a Student with

Visual Impairment. *Music Educators Journal*, 105(1), 21–27.

<https://www.jstor.org/stable/26588670>

This article is a discussion a personal experience in music education and how inclusive philosophy and practices in music education resulted in great experiences. It focuses on the music education of one young man named Chase who has been blind since birth. The strategies of accommodation and modification are detailed enough to be a resource for teachers who feel unequipped to teach students with disabilities, particularly those with visual impairments. The goal is to provide a deeper understanding of the experience of visually impaired as secondary school musicians to aid teachers in guiding their own students with disabilities. Though the suggestions are valuable to any music teacher, the introductory information provides philosophical reasoning for inclusion in music education. The ending of the article also provides implications and practical ideas for educators regarding inclusive music courses.

Gonzales, O. P. (1946). Why music education? *Music Educators Journal*, 32(4), 31-78.

This article is a philosophical discussion of why music education is necessary, as well as some discussion of how they achieve their goals. The author takes a utilitarian approach through a somewhat empirical and expressionist lens. They call music the “great emotional stabilizer” and reference that music gives the participant an opportunity for enjoyment and release. These aspects make music good for mental health. The next point is that music is valuable because it is uniquely human, and therefore schools should offer training to make skills more refined. The author concludes that music educators can meet the children at whatever level they are on and that the basic aim of arts education should be to bring the child into contact with the arts. Music is a part of everyday life, through

the radio, television commercials, and media in general, therefore it should be a part of education because education should reflect real life. While this philosophy is older the primary message continues to be meaningful. Every child is deserving of a free and appropriate public education, which should include music, and it can be done so by starting at the child's level and building up their skills, just as we do in math, reading, writing, and science. The same basic principle is true in special education and music education.

Justice, L. M., Logan, J. A. R., Lin, T.-J., & Kaderavek, J. N. (2014). Peer Effects in Early Childhood Education: Testing the Assumptions of Special-Education Inclusion. *Psychological Science, 25*(9), 1722–1729.

<http://www.jstor.org/stable/24543907>

This research study examined the effects of inclusion on language skills of pre-school students. The authors compared language skills of all involved and found that the greatest positive effect was on students with disabilities who were in class with peers who have relatively good language skills. The students who suffered the most were students with disabilities who had class with students who had poor language skills. The students without disabilities had the least consequential effects, which had little to no effect on it. The limitation of this article is that the students are quite young, and they did not examine social effects of inclusion, only the academic. Sample size is also small.

Juvonen, J., Lessard, L. M., Rastogi, R., Schacter, H. L., & Smith, D. S. (2019). Promoting social inclusion in educational settings: Challenges and opportunities. *Educational Psychologist, 54*(4), 250-270.

This paper is an analysis of different barriers of inclusion with the ultimate purpose of identifying how to eliminate barriers. The article directs its attention toward the social impact of not being inclusive, and what inclusion can solve, including promoting academic success. The authors suggest that by being inclusive, schools will reduce the incidents of peer victimization, bullying, and peer rejection. The research suggests that inclusion promotes friendliness, interaction with similar people, and creation of mixed group dynamics. They suggest that schools address negative bias and social exclusion explicitly by implementing more inclusion time in the school day; This is already something that music teachers deal with, as typically they are responsible for the whole student body. However, the students might only have inclusive experiences in the music classroom, so music educators will have to deal with the resulting social situations more than other educators. This is an opportunity for music educators to improve school wide social dynamics.

Paul, P. V. (2021). The alternate realities of diversity and inclusion. *American Annals of the*

Deaf, 166(1), 1-4. Retrieved from

<https://proxy.wichita.edu/login?url=https://www.proquest.com/scholarly-journals/alternate-realities-diversity-inclusion/docview/2669613988/se-2>

This short article is a brief description of how and why inclusion and diversity came into practice. Then, the author presents several points of view regarding inclusion and diversity within the classroom, particularly focusing on arguments against inclusion and then presenting counterpoints that support inclusion in the classroom. The author concludes the piece by mentioning that while they endorse diversity, equity, and inclusion, that they don't believe that certain people or systems will ever change. I found

this article a powerful and concise read that will help in the presentation of both sides of the argument regarding inclusion in the classroom.

Ruijs, N. M., Van der Veen, I., & Peetsma, T. T. D. (2010). Inclusive education and students without special educational needs. *Educational Research (Windsor)*, 52(4), 351-390. <https://doi.org/10.1080/00131881.2010.524749>

This research sought to answer three questions regarding inclusion in the classroom. The primary research was to discover any relationship between inclusive education and the achievement and socio-emotional functioning of students without special education needs. The follow up questions were to gain an understanding of how the ratio of typically developing students, to students with special education needs affects achievement. Finally, the research also wanted to identify if the effects were different depending on the type of special education needs. This research suggests that there is no relationship between academic success and socio emotional functioning of the typical students who are in an inclusive classroom. However, typical students did self-report negative changes in well-being when there were students who had behavioral issues included in the classroom. The authors stipulate could be because student's special education needs demand more teacher attention or perhaps, they have an effect classroom culture in a negative way. The research suggests that inclusion is neutral in terms of effects on typically developing students. Location could be a limitation of this study, as it is conducted in the Netherlands. However, the sample size was quite large at 27,745, so that was not a concern.

Shevock, D. J. (2015). Satis coleman--A spiritual philosophy for music education. *Music Educators Journal*, 102(1), 56-61. doi:<https://doi.org/10.1177/0027432115590182>

This philosophy of music education has an emphasis on creativity, world music, and spirituality, which includes the idea of God, humility, living simply, and emotions in music. It may be better suited as a reference for a philosophy paper, and I would not be surprised to see quoted in the one I hand in alongside this project, since Coleman and Shevock both have great insight to share. However, philosophy informs how and why inclusion can exist in the music classroom. The point of view presented can be interpreted in several ways that support diversity and inclusion in music education.

Szumski, G., Smogorzewska, J., & Grygiel, P. (2022). Academic achievement of students without special educational needs and disabilities in inclusive education-Does the type of inclusion matter? *PLoS ONE*, 17(7), e0270124.

https://link.gale.com/apps/doc/A709378579/OVIC?u=ksstate_wichita&sid=summon&xid=09e9b654

The aim of this study was to compare the academic achievement of non-disabled students in three different settings. The first group was a general education classroom, the second in an inclusive co-teaching setting with three to five disabled peers, and the third in an inclusive setting without a co-teacher with two to three disabled peers. The findings showed that academic achievement was consistent in all settings, meaning that there were no differences between inclusive education and general education classrooms. This indicated that students neither lose nor benefit while learning alongside disabled peers. Something to consider as a limitation of this study is that it was conducted in Poland and in small teacher to student ratios. The study does come to similar conclusions as other research conducted throughout the world, so its findings are still of value as advocacy materials for inclusion. This study has a few limitations in that the class sizes were quite

small. The study was also completed in Poland, so it might not translate to other areas of the world.

Tonnson, B. L., & Hahn, E. R. (2016). Middle School Students' Attitudes Toward a Peer With Autism Spectrum Disorder: Effects of Social Acceptance and Physical Inclusion. *Focus on Autism and Other Developmental Disabilities*, 31(4), 262–274. <https://doi-org.proxy.wichita.edu/10.1177/1088357614559213>

This study was created to examine and compare how middle school students' attitudes vary towards an individual with ASD when they are physically included in the classroom, not included in the classroom, when they are social accepted, and or when they socially rejected. The research concluded that participants express less favorable attitudes with the student with ASD was socially rejected, regardless of the student having a disability.

More favorable attitudes were associated with the participation level of social acceptance, how old they are, if they had prior experience with someone who has a disability, or if they were female. Results suggest that by facilitating positive social experiences with students who have ASD, it will promote development of positive attitudes and social experience with peers. This again suggests that just being in the same classroom as individuals with disabilities does not improve the social or academic standing of students with disabilities. Rather, teachers must seek out shared positive experiences to help students develop friendships with one another.

This study may be limited by the sample size, as there were only 83 students participating. The research was done virtually and therefore had participation from many schools but were limited to one city. The virtual aspect, as well as all being from a centralized location also limits the findings.

Vaz, S., Wilson, N., Falkmer, M., Sim, A., Scott, M., Cordier, R., & Falkmer, T. (2015). Factors associated with primary school teachers' attitudes towards the inclusion of students with disabilities. *PloS One*, *10*(8), e0137002-
e0137002. <https://doi.org/10.1371/journal.pone.0137002>

The goal of the research presented in this article was identifying teacher's feelings and attitudes towards inclusion in the classroom. It went further and identified the factors that lead to a negative perception of inclusion from the teacher perspective. The research suggests that the variables are age, gender, teaching self-efficacy, and professional training effect the teacher's confidence and effectiveness in an inclusive setting. The implication of this study is that while teachers believe in inclusive education, they find they aren't equipped to properly execute teaching strategies that benefit all students involved. A limitation of this study could be the location, as it was done in Australia. However, the sample size was not too large, around 74 schools participated, having at least 1 teacher from each school that finished the online survey.

Vernazza, M. (1967). What are we doing about music in special education? *Music Educators Journal*, *53*(8), 55-58. <https://doi.org/10.1177/002743216705300812>

This article is concise yet detailed review of different aspects of music education and how to approach each of them with students who have differing needs. The primary ideas that guide the article are that "the goals of music in special education are much the same as those in all music education" (Vernazza, 1967) and the "special educator...is vitally interested in what music can do for the whole child." (Vernazza, 1967). Beyond establishing these primary beliefs, the author reviews suggestions of activities in singing, rhythm and creative play, instrumental music, keyboard, listening, and general music by

citing specific examples observed in special education situations. The article concludes by recommending training for music educators and suggesting that they specifically have a special education practicum in addition or as part of the typical student teaching experience. Though this article is older, the recommendations and examples of music in special education are still relevant and the concepts that are the focus in music education remain the same.

Zdzinski, S. F. (2001). Instrumental music for special learners: By making minor adaptations, instrumental music teachers can find ways to include special learners in their classes. *Music Educators Journal*, 87(4), 27-63. <https://doi.org/10.2307/3399721>

This article is a review of adaptations that can be made to the classroom, instruments, teaching objectives, instruction, and assessment that make the instrumental music classroom inclusive of special learners. The introduction is a brief description of music education philosophy regarding special learners, in that teaching special learners in the general music classroom is commonly accepted. However, actual practice of teaching those with disabilities in the instrumental music classroom is less common. The author goes on to say that a music educator can be very successful in teaching instrumental music to special learners if they simply keep in mind the many ways to make modifications to their instruction. The article makes special mention of adapting student goals by doing a task analysis of how to meet the goal and dividing the broad goal into several small, more attainable goals. While this isn't a primarily a philosophical article, the guidance and sources cited are valuable to furthering my research.