LIBERTY UNIVERISTY

SCHOOL OF MUSIC

THE CONSERVATION OF RESOURCES THEORY IN RELATION TO TEACHER

STRESS IN MAINSTREAMING STUDENTS WITH MULTIPLE DISABILITIES

A Thesis Submitted to

The Faculty of the Division of the Music Department

In Candidacy for the Degree of

Doctorate of Music Education

By

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Thesis Project Approval Sheet

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ABSTRACT

The purpose of this study was to examine two previous studies, which concluded that music educators felt stressed about mainstreaming students with disabilities. Using applied research method, a twenty-five-item questionnaire, created by the current researcher, was conducted, and six general music educators participated answering twenty-five categorized questions. The questions were divided into three sections: background, teaching context, and stress. The study examined current resources for music educators' while working in a mainstreaming setting with students with disabilities. The scores indicated a moderate to high stress level in the classroom due to the lack of resources provided. A mean was found in relation to teacher stress based on a scale of one through ten to score a 6.16. Implementing the conservation of resources theory, the researcher assessed if the stress level of mainstreaming students relates to music educators' access to resources. The results of the study indicated that stress levels due to the lack of resources differed amongst the six participants. Five out of the six suggested more resources would be helpful, although one stated he or she maintains access to sufficient resources. Participants indicated a need for more professional development and indicated various levels of stress while mainstreaming students with multiple disabilities. However, the six participants indicated a level of stress due to a lack of various types of resources. The common theme among all participants was the lack of involvement in the individual education plan for their students.

Keywords: Mainstreaming, music education, students with multiple disabilities, stress, conservation of resources theory, and resources.

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Lastly, to my sweet baby, Skylar Katina, I hope you always pursue after every dream. Our God never leaves us nor does He forsake us. When He gives us the desires of our hearts, and dreams that are rooted in His plan, He will help us through the entire way, just as He helped me through this project. When obstacles come, such as an extremely tough pregnancy while writing

a thesis project, may you always have the bravery and courage to continue and see your dreams come to fruition. I love you always.

CONTENTS

LIST OF ABBREVIATIONS

ADA- Americans with Disabilities Act

AASEP- The Academy of Special Education Professionals

AMTA- American Music Therapy Association

CST- Child Study Team

ESSA- Every Student Succeeds Act

IEP- Individual Education Plan

IDEA- The Individual Disabilities Education Act

NCLB- No Child Left Behind Act

NJTSS- New Jersey Tiered System of Support

RTI- Response to Intervention

RTTT- Race to the Top

CHAPTER ONE: INTRODUCTION

According to the Education for all Children Act, students with a disability must spend 80 percent of their day with their education peers.[1] This has led many districts to towards an inclusive model in their education. Researchers Mary McPherson and Graham Welch believe classrooms should be "student-centered, experiential, reflective, authentic, holistic, social, collaborative, democratic, cognitive, developmental, constructivist, and challenging."[2] Alice Hammel and Ryan Hourigan infer that working in a least restrictive environment may become difficult and confusing for music educators.[3] When music educators are unaware of legislation, mainstreaming practices, and are not supported or a part of the process of mainstreaming their students, they are unable to create such a classroom. These resources are needed. Previous studies indicate music educators are not aware of such resources, therefore; there is a need for an updated study to determine if music educators have the resources they need.[4]

In a study conducted by Rachel Grimsby in the state of New Jersey, Grimsby found that more than half of the educators stated they did not previously enroll in university courses whose work helped them prepare for teaching students with disabilities in an inclusive setting.[5] Over 62 percent of the studies' participants stated they did not receive a sufficient amount of professional

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[1] Curt Dudley-Marling, Curt Burns, and Mary Bridget. Two perspectives on inclusion in the United States. *Global Education Review*. (2014) Retrieved from https://files.eric.ed.gov/fulltext/EJ1055208.pdf.

[2] Gary McPherson and Graham Welch. *The Oxford Handbook of Music Education.* New York: Oxford University Press, 2012.

[3] Alice M. Hammel, and Ryan M. Hourigan *Teaching Music to Students with Special Needs: A Label-Free Approach.* Oxford: Oxford University Press. 2017, 35.

[4] Dudley-Marling, Burns, and Bridget. Two perspectives on inclusion in the United States.

[5] Rachel Leigh-Mallory Grimsby. ""Because we are Important!": Music Educators and Special Education Paraprofessionals in a Community of Practice." Order No. 27962769, Michigan State University, 2020. In PROQUESTMS ProQuest Dissertations & Theses Global, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fsearch.proquest.com%2Fdocview%2F2406623280%3F

development in working with students with disabilities.[6] Grimsby identified, after reviewing 176

college and university catalogues nation-wide, over 127 colleges facilitate one special education

course offered to music education majors, but 89 percent of these courses were not music content

specific, and were taught by non-music personnel which has caused a lack of content material for

teaching students with disabilities.[7] Therefore, there is an indication that teachers do not

maintain access to sufficient resources and may experience burn out and career frustration. This

infers a need for another study. This study was conducted to examine if educators in 2021 are

continuing to experience high levels of stress that are attributed to their access to sufficient

resources.

Historical Background

Equal education rights were established not only for students of color but also students

with a disability following the Brown v. Board of Education decision in the 1960s.[8] Prior to this

legislation, students receiving special education assistance were not taught in a public setting.

Many classified with a disability were isolated, marginalized, or institutionalized.[9] In 1965, the

Elementary and Secondary Act focused on protecting students with disabilities and allocated

funds for them in public school systems.[10] Eight years later, the Health and Rehabilitation Act

enacted small changes in education for students with disabilities, such as providing financial

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[6] Grimsby. ""Because we are Important!"

[7] Ibid.

[8] Hammel, Hickox, and Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 24.

[9] Carina Rossa. "The History of Special Education," *Journal for Perspectives of Economic Political and Social Integration* 23, 1-2:209-227, doi:10.1515/pepsi-2017-001, 216.

[10] Ibid.

assistance for special education programs, but students with exceptionalities were not included into the public education school system.[11] Two years later, in 1975, the Public Law 94-142 was passed, which stated students with a disability will have access to free and appropriate public education.[12] This legislation allowed for children ages five to twenty-one, regardless of their disabilities, to receive a free and appropriate education to the maximum extent possible as their peers in the general education system. Students with exceptionalities would also not be separated from the non-disabled peers unless their disability was too severe for the public education system.[13] This legislation also created the Individualized Education Program which provides students with an individualized plan that matches their specific needs.[14] The last change the legislation provided for families was the right to due process under the Constitution of the United States.[15]

Congress passed the Education for All Handicapped Children Act, which dictated that every child with disabilities received a free and appropriate public education, meeting their specific needs, but was amended 11 years later, indicating that education began at birth. [16] After four years, it was amended again and included high school students and children with autism and brain injuries, and was named the Individuals with Disabilities Act.[17] This affected the Public Law 94-142 in the following four ways: children were now known as "individuals", the term

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[11] Rossa. "The History of Special Education," 216.

[12] Ibid.

[13] Hammel and Hourigan. *Teaching Music to Students with Special Needs: a Label-Free Approach*, 26.

[14] Ibid.

[15] Ibid.

[16] Ibid.

[17] Ibid.

handicapped changed to person with disabilities, students' education was focused on preparation for entering the workforce, and students with autism and brain injuries were included in the public education system.[18] During this time in education, many music educators began state they felt unprepared to begin mainstreaming in their own classrooms.[19]

The Individuals with Disabilities Act, also known as IDEA, introduced mainstreaming, which was later revised into the more recent idea of inclusion.[20] Mainstreaming occurs when a student with special needs is placed into a general education classroom for a period. [21] Educators were also informed that they were to perform these inclusion practices in the least restrictive environment.[22] This indicated students with disabilities would be educated with their peers without a disability for the maximum extent appropriate to their Individual Education Plan (IEP).[23] According to the Education for all Children Act, students with a disability must spend 80 percent of their day with their peers.[24] This led many districts in the United States towards the mainstreaming model and introduced inclusive learning settings.[25] The National Report to Congress states that, nationwide, 23 percent of students are not meeting the 80 percent education

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[18] Hammel and Hourigan. *Teaching Music to Students with Special Needs: a Label-Free Approach*, 28.

[19] Ibid.

[20] Ibid.

[21] Wilson, Brittany. "What Is Mainstreaming in Special Education?" Applied Behavior Analysis Programs Guide. Accessed March 11, 2022. https://www.appliedbehavioranalysisprograms.com/faq/special-education-mainstreaming/.

[22] Ibid.

[23] Ibid.

[24] Dudley-Marling, Curt Burns, and Mary Bridget. Two perspectives on inclusion in the United States.

[25] Ibid.

law and are still receiving all instruction in their self-contained classes.[26] These students are also not required to meet the same standards as a general education student. For instance, students with disabilities receive their diploma upon completing the IEP and are awarded a specialized high school diploma.[27] This indicated students in self-contained classes do not have to complete the National Standards, but, instead, the goals listed in their IEPs.[28] Despite this, many of the mainstreaming practices have been implemented via physical education, music, art, library, or other fine arts teachers. As educational practices are evolving, music educators are providing students with multiple disabilities a music education in a general education classroom.

National Legislation on Teaching Students with Special Needs

Prior to the Rehabilitation Act of 1973, a child with a disability was not taught in the public education school system.[29] This changed in the 1960s via the Brown v. Board of Education which enacted equal education rights and made education "separate, but equal"[30] for all. In 1965, the Elementary and Secondary Act focused on the protection of students with disabilities, and in response, students who were considered at risk due to educational and emotional needs received funds for their educational services.[31] This led to the Health and

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[26] 29th Annual report to Congress on the implementation of IDEA. (2007). https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf.

[27] Ibid.

[28] 9th Annual report to Congress on the implementation of IDEA. (2007).

[29] Merck and Johnson. *Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students*, 2.

[30] Alice Hammel and Ryan Hourigan. "The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education," 24.

[31] Ibid.

Rehabilitation Act passed by Congress in 1973, which enforced opportunities for students with

disabilities due to the allocation of funds for their educational services, and equal access to

facilities and treatments.[32] Within the act, there was no mention of state access to the public

education system for students with special needs until two years later.[33]

Public Law 94-142 mandated a free and appropriate public education for all students with

special needs. In 1986, a new legislation surfaced which allowed most students to be served in

general education classrooms, with a low student-to-teacher ratio.[34] This law, Individuals with

Disabilities Act, also known as IDEA, encompasses six policies: zero reject, nondiscriminatory

evaluations, free appropriate public education, least restrictive environment, procedural due

process, No Child Left Behind, and Race to the Top.[35] The Zero Reject is a policy requiring

public schools to teach students ages three to twenty-one, including students suspended or

expelled from public school, regardless of any disabilities.[36] Non-discriminatory evaluations

involve a team of qualified professionals who conduct an evaluation for special education

placements, and an individualized education plan, also known as an IEP, is then created to

specifically address the child's individual needs.[37] Free appropriate public education indicates

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[32] Alice Hammel and Ryan Hourigan. "The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education," 26.

[33] Merck and Johnson. *Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students,* 2.

[34] Ibid., 3.

[35] Alice Hammel and Ryan Hourigan. "The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education," 174.

[36] Ibid.

[37] Ibid., 175.

students are placed in an educational program that is appropriate to their IEP. Least restrictive environment requirements provide students with the appropriate modification as per their IEP while mainstreaming in classes with students who do not present with a disability.[38]

The American with Disabilities Act was introduced in 1990 and ensured that adults with disabilities would have job placements and no discrimination in the workforce.[39] In 1997, IDEA was amended and focused on the screening process for students with disabilities, to ensure early diagnosis.[40] In 2001, the No Child Left Behind (NCLB) Act was introduced, which allowed more opportunities for instruction for children in Title I schools.[41] During this time, the core subjects of school were introduced which included the following: "language arts, English, reading, mathematics, science, civics and government, economics, foreign languages, arts (music included), history, and geography."[42] This was one of the most critical movements in education, as special education students were now included in the general public-school population and general education classes.[43]

IDEA created an educational movement transitioning from mainstreaming towards the inclusion model after the revision in 2004.[44] Race to the Top was developed five years later as an

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[38] Hammel and Hourigan. "The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education," 174.

[39] Merck and Johnson. *Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students,* 2.

[40] Ibid.

[41] Ibid.

[42] Ibid., 4.

[43] Ibid.

[44] Hammel, and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,* 174.

attempt to improve the NCLB.[45] Race to the Top, introduced by the Obama Administration,

removed children enrolled in special education to complete standardized testing.[46] As the Bill

states, schools would be required to implement "an alternative to the IQ/achievement

discrepancy formula"[47] and involved the "application of research based instructional

interventions to students experiencing academic challenges while avoiding a lengthy evaluation

process. Students can receive these interventions as soon as they demonstrate inadequate

response to general classroom instruction."[48] Race to the Top removed the special education test

scores from the overall school score, which was extremely beneficial for special education

programs.[49] In 2015, Every Student Succeeds Act (ESSA) was signed into law. ESSA

incorporated the arts into education and required high standards for students. This legislation

changed the focus from test standards to return to, as the legislation states, "parents, teacher, and

students focus to learning." [50] ESSA focused on special education, as it supported new literacy

programs for students with special needs, and increased funding for gifted students. [51] This

study's setting was in New Jersey, and therefore the next section of this chapter will focus on

legislation in New Jersey.

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[45] Merck and Johnson. *Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students,* 2.

[46] Ibid.

[47] Ibid., 2

[48] Hammel and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,* 174.

[49] Ibid.

[50] Merck and Johnson. *Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students,* 5.

[51] Ibid.

New Jersey Legislation

The focus of this section of the chapter is on legislation in New Jersey. According to the

state of New Jersey, the special education offices followed the federal requirements of the

Individuals with Disabilities Education Act of 2004 (IDEA) which instructs the standard for the

state's requirements. The policies and procedures for the special education office are as follows:

> Monitoring dispute resolution, and complaint investigations; State and federal
> IDEA Part B grant applications and oversight; Approvals of Approved Private
> Schools for Students with Disabilities, clinics, agencies and community transition
> programs; Development of state policy, administrative code and guidance;
> Oversight of the Special Education Medicaid Initiative (SEMI); and Development
> of the State Performance Plan/Annual Performance Report.[52]

The special education office of New Jersey required services to be provided for all students with

special needs and educators teaching students with exceptionalities. Students are required to

receive technical assistance and resources which provides tools for learning in their education.

Educators are guaranteed to receive instructional materials, understanding and implementation of

the New Jersey Tiered System of Supports, as well as the Multi-Tiered System of Support.[53]

Educators received assistance in building a Universal Design for Learning as well as receiving

professional development for providing the least restrictive environment, helping students

transition from school into their adult lives, developing IEPs for students, and providing students

with high-quality services.[54] Educators working with students with disabilities also are required

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[52] State of New Jersey Department of Education: Special Education:
https://www.nj.gov/education/specialed/

[53] Ibid.

[54] New Jersey Tiered System Supports. https://www.nj.gov/education/njtss/comp/#l.

to abide by the New Jersey Tiered System of Support (NJTSS) and the Multi-Tiered Systems of Support.

New Jersey Tiered System of Supports and Multi-Tiered Systems of Support

Educators in New Jersey not only abide by national legislation, but also legislation the state created. In the state of New Jersey, the special education system follows the principles of IDEA and Response to Intervention (RTI) within their education system.[55] RTI is a three-tiered model of instruction called Response to Intervention. Tier one is evidence-based core instruction. Tier two is targeted small group intervened in addition to core instruction. Tier three is intensive interventions that are customized to a students need. As the NJTSS indicates, these tiers are applied with differentiation and with the universal design for learning theory.[56] NJTSS clarifies that through appropriate modifications, the application of targeted strategies, technology, cooperative learning, and enhanced instruction, educators can create appropriate modifications and curricula to teach their students with exceptionalities.[57] Universal screening must be conducted for students according to testing protocol with the Response-to-Intervention model.[58]

In RTI, universal screening is conducted through a systematic analysis of data. This data is based on multiple levels of instruction and intervention.[59] The data is derived from formative assessment that will help guide differentiation and can also provide the information needed to develop a child's individual education plan.[60] When the data is collected, a collaborative

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[55] Ibid.

[56] Ibid.

[57] Ibid., 3.

[58] Ibid.

[59] Ibid.
[60] New Jersey Tiered System Supports. https://www.nj.gov/education/njtss/comp/#l.

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problem-solving team is developed, which can include a team of teachers, parents, CST members, administrators, and interventionist specialist.[61] The child's progress will continue to be reviewed and evaluated, as well as the interventions implemented. The NJTSS also requires that staff professional development must be included in a special education program, based on the New Jersey Professional Learning Standards. This professional development must include modeling and performance feedback to facilitate students achieving high-quality instruction.[62]

New Jersey has established a framework that addresses intervention and referral services (I&RS) and concentrates on abiding on a system for support. According to the state of New Jersey, effective leadership within the district and school requires the administrative team to meet regularly and discuss interventions. The district and schools will also develop clear vision and mission statements, which are focused on the New Jersey Tiered System of Supports (NJTSS) framework.[63] Districts and schools should provide a flexible approach and ensure access to small group interventions. Effective leadership also requires a supportive leadership style which provides educators with professional development and resources for educators, students, and families.[64]

Family and community engagement are highly recommended as it allows educators and specialists to accommodate cultural and linguistic differences and employ multiple means of culturally responsive communication in the tiered support system.[65] Within the school, positive

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[61] State of New Jersey Department of Education: Special Education: https://www.nj.gov/education/specialed/

[62] Ibid.

[63] Ibid.

[64] New Jersey Tiered System Supports. https://www.nj.gov/education/njtss/comp/#l.

[65] Ibid.

school culture and climate have been aligned to helping foster safety in a child's emotional and physical well-being.[66] The NJTSS indicates that staff should display supportive behaviors towards each other and their students. Students should have input in planning and decision making. Educators may also implement scaffolding to help support positive choices of the students.

Societal Background

Implications for Music Educators

Music educators have been informed and must abide by legislation that states special education students are not required to complete the National Standards of music. Instead, music educators are required to complete their Individual Education Plan (IEP) goals, developed through their case managers and educational plan team for students with disabilities.[67] Therefore, to complete each grade level, students are required to successfully accomplish each IEP goal, culminating in their receiving a high school diploma. A common source of tension is inadequate professional development for music educators and a curriculum ensuring a more successful application of content when teaching students with multiple disabilities.

Legislation can affect eligibility for special services for a child with a disability. When legislation is enacted, it becomes the educator's responsibility to understand and apply. Legislation practices can produce significant for educators and can also affect their instruction or their job. There are several different legislation and subsequent implications for music educators.[68]

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[66] New Jersey Tiered System Supports. https://www.nj.gov/education/njtss/comp/#l.

[67] 29th Annual report to Congress on the implementation of IDEA. (2007). https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf.

Individual Disabilities Education Act (IDEA) and music education

The IDEA legislation changed many different aspects of music education regarding the teaching of special education students. The Individual Disabilities Education Act, also known as IDEA, is comprised of six different policies, and each required strict implications for music teachers. Music educators must find appropriate placements for their students in mainstreaming and teach in the least restrictive environment.[69] Non-discriminatory evaluations are conducted by the child study team with students to determine intellectual, emotional, and behavioral progress.[70] By law, music educators must understand how to read and adhere to a child's IEP and modify their classroom to support the child's individual educational needs.[71] Attending the IEP meeting can be helpful, but many music teachers are not aware of these meetings, or they are not invited.[72]

Response to Intervention (RTI) was introduced after IDEA changed in 2004.[73] RTI introduced a distinction between a child who has been exposed to inappropriate teaching practices, and a child who has a disability.[74] The three-tiered structure of RTI allowed music educators to screen students for music literacy skills with the help of paraprofessionals in the

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[68] Merck and Johnson. Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students, 3.

[69] Hammel and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,* 174.

[70] Ibid.

[71] Ibid.

[72] Ibid.

[73] Ibid., 177

[74] Ibid.

music classroom. Some strategies are not applicable to music educators, but they can be effective in small groups. Working with a child individually can be difficult, but if the music educator is working in a self-contained classroom with a small number of students, he or she is able to provide tier three services.[75]

No Child Left Behind Act

The No Child Left Behind Act of 2001 proposed art and music to be established the core subjects to be taught in a school.[76] This legislation supported arts education, as music education became a core subject within each school district. Per the NCLB act, if a child is not testing proficient, he or she cannot experience a disruption in music class to access remediation during that time. Therefore, this legislation established music as a core subject. Before NCLB, school administrators eliminated music class when testing proficiency scores declined, but after music became a core subject they could not.[77] According to Kaitlin Merck, "music declined more than any other arts subjects during NCLB. Music teachers had to relate their classes to the core subjects of mathematics and reading to help teach students for the assessments, rather than address musical objectives. This negatively impacted the quality of education." [78] Mary and Gary

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[75] Hammel and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,* 174.

[76] Merck and Johnson. "Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students." 4.

[77] Ibid.

[78] Ibid.

found that during the period from 2000 to 2004, participation in general music courses declined 89 percent due to NCLB and prior budget cuts.[79]

Race to The Top

Music education was influenced by the 2009 Race to The Top (RTTT) initiative, as was special education courses. Due to test scores not counting with the special education system, there was a decline in special attention to the special education system. Music education was also not a component of the initiative. Due to the absence of music education, RTTT almost "reduced and would have essentially eliminated the arts, but education policy makers intervened with a new law: Every Student Succeeds Act."[80]

Every Student Succeeds Act

Every Student Succeeds Act (ESSA) of 2015 repositioned music education as an important component of academic curricula. This act and saved music programs because RTTT almost resulted in music education to no longer be a required subject.[81] ESSA indicated it was not acceptable for students to be removed from music classes for academic purposes or remediation.[82] ESSA also provided opportunities that are more educational for students with special needs in the music classrooms which produced inclusion and mainstreaming.

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[79] Merck and Johnson. "Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students," 4.

[80] Ibid.

[81] Ibid.

[82] Ibid.

Theoretical Background

The Conservation of Resources Theory

The conservation of resources theory was applied as the theoretical framework for this study. The conservation of resource theory is rooted on the theory, "people are motivated to protect, replenish, and invest in resources."[83] When these resources are threatened, individuals will experience "distress and anxiety when facing the potential or actual loss."[84] Based on the conservation of resources theory, individuals are able to cope with stress and anxiety when provided with the correct resources and will be able to perform more effectively.[85] Therefore, the number of resources a music educator receives can inform his or her stress level in his or her teaching context. For educators who have more resources, there may be more success in their teaching and less stress. The conservation of resources theory has been applied to this study in relation to teacher's stress in mainstreaming students with multiple disabilities into a general elementary music education classroom. Resources in this study are described as curricula, books, and professional development opportunities.

Statement of Problem

Two studies, the Gilbert and Asmus study and the Music Therapy Association study, found that music educators felt stress in their teaching context, which could have been related to the number of resources they obtained or did not obtain. In 1981, Gilbert and Asmus found many music educators did not experience sufficient support in teaching students with disabilities

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[83] Bal P. Matthijs, and Michel S. Visser. "When Are Teachers Motivated to Work Beyond Retirement Age? The Importance of Support, Change of Work Role and Money." *Educational Management Administration & Leadership* 39, no. 5 (2011): 590–602. doi:10.1177/1741143211408448., 4

[84] Ibid.

[85] Ibid.

and suggested there exists a lack of resources necessary to teach their students, including training in teaching students with disabilities.[86] The American Music Therapy Association conducted a similar study in 2006, indicating educators still perceived they possessed inadequate knowledge to effectively address the needs of their students with disabilities.[87] Both studies addressed the need for more resources when teaching students with disabilities and concluded that the lack of resources can directly correlate with stress levels. According to the conversation of resources theory, stress can occur from the lack of resources which can lead to a decrease in an individual's work ethic.[88] Stress can occur due to limited resources or demanding work situations which can lead to "emotional exhaustion, depersonalization, and lack of personal accomplishment."[89]

According to the Wall Street Journal, 900,000 individuals left the education profession in 2022.[90] In a National Education Association poll conducted in January 2022, 55 percent of teachers are planning to leave the profession sooner than planned, and 37 percent of educators said they would do so by August 2022.[91] According to this article, the stress indicator was due to

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[86] Gilbert, Janet Perkins, and Edward P. Asmus. "Mainstreaming: Music Educators Participation and Professional Needs." *Journal of Research in Music Education* 29, no. 1 (1981): 31–37. https://doi.org/10.2307/3344677.

[87] Music therapy and music education: Meeting the Needs of Children with Disabilities. (2006) Retrieved from https://www.musictherapy.org/assets/1/7/MT_Music_Ed_2006.pdf

[88] Lucie Holmgreen, Tirone, Vanessa, Gerhart, James, and Hobfoll , Stevan E. *The Handbook of Stress and Health: A Guide to research and practice: Conservation of Resources Theory: Resource Caravans and Passageways in Health Contexts* (1st ed.). John Wiley & Sons Ltd., 2017.

[89] Ibid., 2017.

[90] Kathryn Dill. "New Jobs for Burned-out Teachers Mean Learning the Rules of the Corporate World." The Wall Street Journal. Dow Jones & Company, February 6, 2022. https://www.wsj.com/articles/burnout-drove-these-teachers-into-new-careers-heres-how-they-got-there-11644143400.

[91] Ibid.

staffing issues resulting from the COVID-19 pandemic and the subsequent lack of resources. The problem is that the current body of literature has not fully addressed the lack of resources educators receive which is potentially causing stress leading to teachers leaving the job or resulting in "burn out."[92]

Statement of Purpose

The purpose of this study was to determine if the cause of stress resulting from mainstreaming students with multiple disabilities into a general elementary music education classroom is due to lack of resources or another source. The focus of this study examined the conservation of resources theory and the availability of different resources available in each music educators' teaching context. In past studies, music educators indicated they are not equipped with the right number of resources resulting in stress and burnout.[93] The sample included general elementary music educators in the state of New Jersey in suburban and urban areas.

Significance of the Study

This study is important as it identifies the source of stress, if any, in a music education setting while mainstreaming. This study is significant and crucial for music educators, administrators, special education teachers, legislative writers, and researchers. Music educators may not maintain access to all the resources that are necessary in mainstreaming students with disabilities in a general education, and this can attribute to their stress levels. This study not only addresses the current practices of music educators, but also indicates where music educators in the state of New Jersey may need help.

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[92] Kathryn Dill. "New Jobs for Burned-out Teachers Mean Learning the Rules of the Corporate World."

[93] Gilbert and Asmus. "Mainstreaming: Music Educators Participation and Professional Needs."

Nearly one million educators in 2021 resigned from teaching and planned to pursue other forms of work.[94] In a study recently conducted, 33 percent of educators plan to follow this action and leave the profession. These educators are leaving the teaching workforce due to lack of resources and stress.[95] If this continues, there will be a significant shortage of educators in the nation. By understanding the source of stress, administrators can develop professional development to mitigate some stress. They also can review the educators' schedules to create a more effective mainstreaming schedule with the help of the Child Study Team. The Child Study Team is a team of teachers, parents, CST members, administrators, and interventionist specialist.[96]

This study is also significant for special education teachers. In some teaching contexts music educators collaborate with special education teachers, but due to scheduling may not possess sufficient time to meet. This study examined concerns for music teachers in mainstreaming effectiveness. Legislative writers and researchers can also benefit from the results from this study. The music educators can address different legislation and how it affects their classroom. Legislative writers can consider the practicality of legislation and its effects on the classroom. Lastly, researchers can also benefit from this study as they develop new ideas on how to mainstream students with multiple disabilities into general education classrooms. This study provides them with six perspectives to which they can apply to their own research while developing new ideas.

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[94] Dill. "New Jobs for Burned-out Teachers Mean Learning the Rules of the Corporate World."

[95] Ibid.

[96] State of New Jersey Department of Education: Special Education: https://www.nj.gov/education/specialed/

Research Questions

The following research questions will be addressed in this study:

RQ1: How effective are the resources provided to music educators in addressing the mainstreaming of multiple disabled students?

RQ2: What are the teachers' perspectives to the number of resources attributing to the stress level in teaching students with multiple disabilities?

Definition of Terms

Acquired Brain Injury- an injury to the brain that was not there since a child was born.[97]

Adaptive Behavior- skills need in a social setting that people learn to take care of themselves.[98]

Americans with Disabilities Act (ADA)- an "enshrined in law a social promise of equality and inclusion into all facets of life, while offering an inspiring model that much of the world would come to embrace."[99]

Case Manager- The role of a case manager is done "assessing the client's needs or developing the client's case management plan of care"[100]

Early Intervention Services- Services and supports available to babies and children with developmental and physical delays. [101]

Every Student Succeeds Act (ESSA)- ESSA incorporated the arts into education and required high standards for students.[102]

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[97] "Acquired Brain Injury." Acquired brain injury - Better Health Channel. Accessed March 11, 2022. https://www.betterhealth.vic.gov.au/health/conditionsandtreatments/acquired-brain-injury.

[98] Marc J. Tasse. "Adaptive Behavior." Oxford Handbooks Online, August 22, 2013. https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780195398786.001.0001/oxfordhb-9780195398786-e-001.

[99] Lawrence O. Gostin. "The Americans with Disabilities Act at 25." JAMA : the journal of the American Medical Association. 313, no. 22 (2015).

[100] Hussein Tahan, Kurland, Marybeth. and Baker, Michelle. "Understanding the Increasing Role and Value of the Professional Case Manager." Professional Case Management, 25 (3), 133-165.

[101] "What Is 'Early Intervention'?" Centers for Disease Control and Prevention. Centers for Disease Control and Prevention, December 9, 2019. https://www.cdc.gov/ncbddd/actearly/parents/states.html.

[102] Kaitlin A. Merck, and Ryan M. Johnson. *Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students.* The Corinthian 18, 2017., 5

Inclusion- Inclusion is a practice for students with disabilities to be educated "with their peers

without a disability for the maximum extent appropriate to their Individual Education

Plan (IEP)."[103]

Individual Education Plan (IEP)- a plan developed for a student with a disability through a

team of individuals, and states a child's related services, specialized instruction, and

appropriate education accommodations.[104]

Individuals with Disabilities Act- also known as IDEA. IDEA has six policies: zero reject,

nondiscriminatory evaluations, free appropriate public education, least restrictive

environment, procedural due process, No Child Left Behind, and Race to the Top. Zero

Reject means public schools must teach students ages 3-21 regardless of any disabilities.

[105] Non-Discriminatory Evaluation is a team of qualified professionals who conduct an

evaluation for special education placements, and create an individualized education plan,

also known as an IEP, to fit the child's individual needs. [106] Free appropriate public

education indicates students are placed in an educational program that is appropriate to

their IEP. Least Restrictive Environment states, "To the maximum extent appropriate,

students with disabilities will be educated with students who are not disabled." [107]

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[103] Hammel and Hourigan. *Teaching Music to Students with Special Needs: a Label-Free Approach,* 28.

[104] Hammel and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,* 174.

[105] Ibid.

[106] Vincent R. Angeline "Motivation, Professional Development, and the Experienced Music Teacher." Music Educators Journal 101, no. 1., (2014) doi:10.1177/0027432114534449., 175.

[107] Ibid.

Mainstreaming- place a student with special needs into a general education classroom.[108]

Multiple Disabilities- When a child has one or more disabilities that causes them to not be able

to learn in a traditional academic setting.[109]

No Child Left Behind Act (NCLB)- proposed art and music to be established the core subjects

to be taught in a school. This legislation supported arts education, as music education

became a core subject within each school district. NCLB also indicates that when a child

is not testing proficient, they cannot experience a disruption in music class, in order to

access remedial help during that time.[110]

Paraprofessional- Paraprofessionals provide "educational support to students with a broad range

of needs across multiple contexts with varied instructional formats."[111]

Race to the Top- children with disabilities would have different standardized testing and would

receive interventions immediately. [112]

Universal Design for Learning- a pedagogical framework that attempts to address the issue of

learner differences by creating a flexible curriculum. [113]

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[108] Wilson, Brittany. "What Is Mainstreaming in Special Education?" Applied Behavior Analysis Programs Guide. Accessed March 11, 2022. https://www.appliedbehavioranalysisprograms.com/faq/special-education-mainstreaming/.

[109] "Multiple Disabilities." Project IDEAL. Accessed March 11, 2022. http://www.projectidealonline.org/v/multiple-disabilities/.

[110] Merck and Johnson. "Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students.", 4.

[111] Tiffany L. Fisher, Paul T. Sindelar, Dennis Kramer, and Elizabeth Bettini. "Are Paraprofessionals Being Hired to Replace Special Educators? A Study of Paraprofessional Employment." Exceptional Children 88, no. 3 (April 2022): 302–15. https://doi.org/10.1177/00144029211062595.

[112] Merck and Johnson. "Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students.", 4.

Response To Intervention (RTI)- RTI introduced a distinction between a child who has been

exposed to inappropriate teaching practices and needed additional students for the lack of

teaching instruction, and a child who has a disability.[114]

Summary

The purpose of this study was to determine if New Jersey general elementary music

educators have stress is that is attributable to their access to resources based on the conservation

of resources theory. Many educators are overwhelmed and in need of more professional

development and lesson ideas to accommodate students with disabilities. While music educators

may be aware of the legislation for special education students, they may not understand its

implications for their specific teaching practices. The risk that music educators in the state of

New Jersey may be mainstreaming their students based on chronological age instead of

individualized need was examined, and many music educators may not participate in the process

of implementing mainstreaming in their general music classroom.

The main concern is that many music educators are not receiving ample resources which

is the cause of high levels of stress and teacher burnout. As indicated in previous studies, music

educators experience stress when teaching students with disabilities due to lack of support.[115]

Since these studies were conducted, there have been more resources, including studies, curricula,

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[113]Ahmed Al-Azawei, Patrick Parslow, and Karsten Lundqvist. "The Effect of Universal Design for Learning (UDL) Application on E-Learning Acceptance: A Structural Equation Model." *International Review of Research in Open and Distributed Learning* 18, no. 6 (09,2017), http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/1970516063?accountid=12085.

[114] Hammel and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education,* 177.

[115] Gilbert and Asmus. "Mainstreaming: Music Educators Participation and Professional Needs."

and books that offer resources on how to teach students with multiple disabilities. However, there is a need to determine if teachers have access to adequate resources.

CHAPTER TWO: LITERATURE REVIEW

Definition of Students with Multiple Disabilities, Eligibility, and Evaluation

The American Academy of Special Education Professionals (AASEP) defines multiple

disabilities from the legislation IDEA as:

> Concomitant [simultaneous] impairments (such as intellectual disability-blindness,
> intellectual disability-orthopedic impairment, etc.), the combination of which causes such
> severe educational needs that they cannot be accommodated in a special education
> program solely for one of the impairments. The term does not include deaf blindness [34
> C.F.R., sec. 300 [b][6]].[116]

Individuals with multiple disabilities generally need intensive support through their lives,

especially during their school years.[117] As the AASEP states, "For some, these supports may well

be in only one life activity, but for many of these individuals, supports are needed for access and

participation in mainstream society."[118] In an educational setting, students with severe

disabilities are generally placed in a multiple disabled classroom.

According to the American Academy of Special Education Professionals, a child with

multiple disabilities has "the most significant cognitive, physical, or communications

impairments."[119] Within the United States, two percent of all students have been classified as

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[116] American Academy of Special Education Professionals. Course5. Chapter 9. http://aasep.org/fileadmin/user_upload/Protected_Directory/BCSE_Course_Files/Course_5/Chapter-9-Special_Education_Eligibility.pdf, 1.

[117] Ibid.

[118] Ibid.

[119] Ibid.

being multiple disabled.[120] According to the AASEP, students who are classified as multiple

disabled includes the following: limited speech or communication, difficulty in basic physical

mobility, tendency to forget skills through disuse, trouble generalizing skills from one situation

to another, and a need for support in major life activities.[121] Intervention is meant to be minimal

to help achieve independence. When a child has multiple disabilities, it requires them to have

multiple experts help them in understanding functional tasks. There are other medical issues that

can occur with a child with multiple disabilities such as "seizures, sensory loss, hydrocephalus,

and scoliosis."[122]

When a child has a disability, an observation by a team member in the child's general

education class should be facilitated.[123] There should also be an evaluation of the child's

developmental history, speech, and language, as well as his or her intellectual ability. The child

will also be evaluated on his or her fine motor skills, social or emotional skills, and perception or

memory by specific specialists who are knowledgeable or licensed in these areas. These

assessments must be completed by specialists knowledgeable in the specific characteristics being

assessed. A review of cumulative records must also be completed and previous individualized

education programs or individualized family service plans and teacher collected work samples, if

deemed necessary, a medical statement or health assessment statement indicating whether there

are any physical factors that may be affecting the student's educational performance.[124]

Assessments are meant to evaluate the suspected disability, and "when the student is at the age of

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[120] American Academy of Special Education Professionals. Course5. Chapter 9, 1.

[121] Ibid.

[122] Ibid.

[123] Ibid.

[124] Ibid.

eligibility for kindergarten through age 21. Additional evaluations or assessments necessary to identify the student's educational needs."[125]

The American Academy of Special Education Professionals (ASSEP) states there are many factors as to how a child becomes eligible for a program for children with multiple disabilities. A child must have two or more disabilities and these different disabilities must require individualized and specific development and educational curricula. A student may also not be considered for eligible services if the cause of their lack of instruction in reading or math is not related to a brain injury, and are from factors such as second language, limited English proficiency, or experiential differences. This disability is much more difficult to receive eligibility than due to the many factors included.[126]

Mainstreaming Practices

Many music educators have collaborated to find solutions in the curriculum gaps of teaching students with disabilities. Alice Hammel, Roberta Hickox, and Ryan Hourigan developed a theory known as the Winding It Back Framework, which can be applied to mainstream a child into a general music education classroom.[127] Alice Hammel and Ryan Hourigan state "Appropriate adaptations and accommodations are critical for the success in the music room,"[128] and discuss the types of accommodations for teaching students with a disability. Deborah Blair and Kimberly McCord discusses different strategies of working with a child with

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[125] American Academy of Special Education Professionals. Course5. Chapter 9, 2.

[126] Ibid.

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

[128] Hammel, and Hourigan *Teaching Music to Students with Special Needs: A Label-Free Approach.*, 83.

a disabilities and the legislative implication on music educators, as well as active music making strategies for exceptional students.[129] James Frisque, Loretta Niebur, and Jere T. Humphreys discuss the practices and professional development for music educators who have students with disabilities.[130] Rachel Grimsby discusses effective community practices, and the need for working with paraprofessionals in educational settings.[131]

In her study regarding the inclusion practices, Margaret Mulholland evaluated the idea of "repetition of exclusion," which potentially isolated other students around a child with special needs.[132] Authors such as Nancy Gedge urge many children are still not being included in proper mainstreaming practices.[133] Tanya Tarbutton and F. Ramirez believe administrators can be instruments of change in the practices of mainstreaming, and can either "extinguish a flame of positivity or ignite a flame of hope."[134] Barbara Boroson stated using the Universal Design for

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[129] Deborah Blair, and Kimberly McCord. *Exceptional Music Pedagogy for Children with Exceptionalities: International Perspectives* New York, NY: Oxford University Press, 2016

[130] James Frisque, Loretta Niebur, and Jere T. Humphreys. "Music Mainstreaming: Practices in Arizona." *Journal of Research in Music Education* 42, no. 2 (1994): 94. https://doi.org/10.2307/3345494.

[131] Rachel Leigh-Mallory Grimsby. ""Because we are Important!": Music Educators and Special Education Paraprofessionals in a Community of Practice." Order No. 27962769, Michigan State University, 2020. In PROQUESTMS ProQuest Dissertations & Theses Global, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fsearch.proquest.com%2Fdocview%2F2406623280%3F

[132] Margaret Mulholland. "Think Outside of the Box to Provide Genuine Inclusion." *The Times Educational Supplement*, no. 5319.(2018)http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fsearch.proquest.com%2Fdocview%2F2112645799%3Facc

[133] "Has Inclusion Failed?" *The Times Educational Supplement*, no. 5167 (Oct 09, 2015), http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fsearch.proquest.com%2Fdocview%2F1720525548%3Fac

[134] Tanya Tarbutton and A. Y. "F Ramirez. "School Administration, Multicultural Education, & Inclusion." *Multicultural Education* 27, no. 1 (Fall, 2019): 2-3, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fsearch.proquest.com%2Fdocview%2F2366674742%3Facc

Learning theory can help in inclusive goals.[135] Each author has created material that can be applicable to any teaching setting, including a general music classroom at the elementary level.

Researchers have found "music has a synchronized effect on people's brains." [136] Daniel Abrams conducted a full fMRI brain scan on participants without a formal training in music training. [137] During this study, each person listened to four different symphonies, and the findings showed the same effect on their brains. Regions of the brain activated included "movement, planning, attention, and memory."[138] This leads to the conclusion from Abrahms that with the use of music, a child's brain can be activated in ways that only music can create and can help a child learn different task.

Music educators must understand the importance of research in their practice. According to Wayne Bowman, there are two separate people in philosophy: researchers and practitioners.[139] Bowman believes many music educators eventually neglect theoretical and philosophical inquiry. and only focus on their practitioner side of education.[140] Music educators, when mainstreaming students with multiple disabilities, may need to research for any sort of information one can find. Mainstreaming a child with an IEP who has a specific need is different than mainstreaming a student with multiple disabilities; therefore, for educators who are in this

[135] Barbara Boroson. "Inclusive Education: Lessons from History." Educational Leadership 74, no.7 (2017):18.

[136] Lecia Bushak. *This is your brain on music: How our brains process melodies that pull on our heartstrings*. (2014) Retrieved from https://www.medicaldaily.com/your-brain-music-how-our-brains-process-melodies-pull-our-heartstrings-271007

[137] Ibid.

[138] Ibid.

[139] Wayne D Bowman. "Professional Knowledge: Imagining the Obvious as If It Weren't." Action, Criticism & Theory, 2009. http://act.maydaygroup.org/articles/Bowman8_1.pdf., p.2

[140] Ibid., 7.

position, there is no other option than to become a researcher and a practitioner. Music educators can also focus on the four ways of teaching in their classroom to help obtain optimum teaching practices. The following is the four ways of teaching: pupil orientated, evaluative oriented, management orientated, and subject management.[141]The Pupil orientated way of teaching focuses on discussion, probing, and question, but the pupil is not the priority. Evaluative oriented is based on a student's recall of information. Management oriented focuses on the learning environment and attempts to limit pupil distractions. Subject orientated focuses on resources and curriculum. Teaching students with multiple specific needs, requires an educator to teach in a variety of ways. By applying all four methods, an educator can provide his or her students a diverse music education, and an inclusive learning environment.

Research becomes necessary when teaching students who are multiple disabled. According to William Bauer, many music educators desire more of an understanding in "technology, assessment, instrumental/choral literature, standards, creativity, and grant writing."[142] For example, an educator could teach child who is non-verbal in his or her first-grade class, where singing is a primary curricular focus. With technology implementation, educators can provide the child with the opportunity to participate by employing the child's iPad and programming the song inside of the device. The child can then click each line of the song, providing the opportunity to "sing" with his or her classmates. This may not be possible for all

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[141] Stuart Button. "Music Teachers' Perceptions of Effective Teaching." *Bulletin of the Council for Research in Music Education*, no. 183 (2010): 25-38. Accessed March 30, 2020. www.jstor.org/stable/27861470., p. 12

[142] William I. Bauer "Research on Professional Development for Experienced Music Teachers." Journal of Music Teacher Education 17, no., 2007: 12–21. doi:10.1177/10570837070170010105., 1

teachers, as this technology may not be available in their district. This causes educators to increase creativity and implement methods for every child's needs to be met.

In the article *The Influence of Social Intelligence on Effective Music Teaching*, Jay Juchniewkz addresses Natalie Steele's belief in three characteristics of effective music teachers which are non-verbal communication, teacher self-efficacy, and leadership.[143] Self- efficacy is "the set of beliefs a person holds regarding his or her own capabilities to produce desired outcomes and influence events that affect his or her life." [144] In Junchiewkz's article, he stated Steele noted that self-efficacy is a primary role in the evaluation of a teacher's effectiveness.[145] The author indicates that educators can feel stagnant, as they are unsure how to teach effectively.[146] Kert-Welzel believes if a teacher challenges and reflects one's personal teaching approach and aesthetic or pedagogical foundation, teachers can improve it. [147] Likewise, Conway suggest, if music educators are involved in teacher research, they can affect the activities used in teaching and learning.[148] Therefore, as music educators are given the opportunity to mainstream

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[143] Jay Juchniewkz. *The Influence of Social Intelligence on Effective Music Teaching*. Journal of Research in Music Education 58, no. 3, 2010: 276-93. www.jstor.org/stable/40961670.

[144] William I. Bauer "Research on Professional Development for Experienced Music Teachers." Journal of Music Teacher Education 17, no., 2007: 12–21. doi:10.1177/10570837070170010105., 1

[145] Jay Juchniewkz. *The Influence of Social Intelligence on Effective Music Teaching*. Journal of Research in Music Education 58, no. 3, 2010: 276-93. www.jstor.org/stable/40961670.

[146] Alexandra Kertz-Welzel. *Philosophy of Music Education and the Burnout Syndrome: Female Viewpoints on a Male School World*. Philosophy of Music Education Review 17, no. 2, 2009., 144-61. www.jstor.org/stable/40495497, 11.

[147] Ibid.

[148] Colleen Conway. *Setting an Agenda for Professional Development Policy, Practice, and Research in Music Education*. Journal of Music Teacher Education 17, no. 1, 2007. 56–61. doi:10.1177/10570837070170010109, 5.

students with multiple disabilities it is important to forever become researchers in an educators practice.

Implementation of Curriculum in Mainstreaming Setting

The National Music Education Core Standards

The national standards can be implemented to curriculum in a mainstreaming setting. According to Cathy Benedict, the nine standards for music were "presented as behavioral objectives."[149] Benedict argues the author of the standards wrote them to solve an issue of inconsistency in music education curriculum, but Benedict believes there is still an issue. Benedict states "music Standards are a manifestation of an oppressed society and as such are worded in a manner that is representative of what was once the rhetoric of the basic disciplines."[150] Although the standards are considered behavioral objectives, some students may not meet them because they are still currently in behavioral therapy, as they may have a behavioral disorder and are currently working on a behavioral plan.

As the standards have changed, music educators have as well. The National Standards were then updated again in 2020, to comprising in the following four main areas: creating, performing, responding, and connecting. Included were anchor standards within each category.[151] Educators had to adapt in their curricula to meet the standards, including while teaching students with multiple disabilities. Therefore, working specifically on the standards

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[149] Cathy Benedict. *Chasing Legitimacy: the US National Music Standards Viewed through a Critical Theorist Framework.* Music Education Research 8, no. 1, 2006: 3–16. https://doi.org/10.1080/14613800600570686.,19.

[150] Ibid., 21.

[151] National Standards. https://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%2012-1-16.pdf

with a child who is multiple disabled can be a daunting task. To achieve this task, the music educator must understand legislation, the child's Individual Education Plan (IEP), and use multiple pedagogical approaches.

<center>Applying the Universal Design for Learning in Music Classrooms</center>

The Universal Design for Learning (UDL) is a curricula framework which offers multiple means of "engagement, representation, action, and expression" in order to achieve student success.[152] In 2002, the Center for Applied Special Technology produced the Universal Design for Learning and revised it in 2011 as UDL 2.0.[153] Research has shown that UDL is being applied in classrooms to eliminate the learning gap between disabled and able learners.[154] UDL is a pedagogical framework which addressed the differences in students style of learning and designed a curricula which is "flexible and accessible."[155] This theory in practice positively affects "student behavior, outcomes, and satisfaction," and helps promote social interaction in a student's learning process. [156] UDL guidelines proposes for professionals to work systematically and provides educators with a flexible system in creating their own curriculum. This framework fosters the learner's needs and creates flexible curricula consisting of three principles: multiple means of presentations, multiple means of action and expression, and multiple means of

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[152] Hammel, Hickox, Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings,* 3.

[153] Al-Azawei,, Parslow, and Lundqvist. "The Effect of Universal Design for Learning (UDL) Application on E-Learning Acceptance: A Structural Equation Model."

[154] Ibid., 3

[155] Ibid., 7

[156] Ibid.

engagement.[157] With respect to Multiple means of representation, the tutor would need to present all the content and information through multiple means for the learner. Multiple means of action and expression is an important component of the learning process, as it is the part of learning when students express their understanding. Al-Azawei, Parslow, and Lundqvist suggest Multiple means of engagement includes differentiated learning, and state that "students should be stimulated and motivated in different way and actions' in their learning."[158]

There are three principles in multiple means of representation. According to Al-Azawei, Parslow, and Lundqvist, the first principle provides multiple means of representation when an educator provides multiple flexible forms of presentation of the content.[159] In music education, this can be performed via multiple forms of transmitting a song. Students can also explore the meaning of the song, and then discuss how the song makes them feel or discuss different patterns.[160] The second principle of providing multiple means of action and expression describes how learning can occur. Multiple means of action and expression is an important component of the learning process, as it is the part of learning when students express their understanding. For example, students can sing the song, create a dance to the song, play the drums to keep a steady beat to the song, or listen to a song. Teachers can also provide positive feedback on these different ways of expressing the song. The third principle, multiple means of engagement,

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[157] Al-Azawei, Parslow, and Lundqvist. "The Effect of Universal Design for Learning (UDL) Application on E-Learning Acceptance: A Structural Equation Model."

[158] Ibid.

[159] Don Glass, Anne Meyer, and David H. Rose. *Universal Design for Learning and the Arts.* Harvard Educational Review 83, no. 1, 2013: 98,119,266,270,272, http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/1326778711?accountid=12085,. 103

[160] Ibid.

provides "self-regulation strategies, sustaining effort and persistence, and recruiting interest."[161]

Al-Azawei, Parslow, and Lundqvist suggest Multiple means of engagement includes

differentiated learning, and state that "students should be stimulated and motivated in different

way and actions' in their learning."[162] By following the UDL framework, the arts can become

more successful for students with disabilities, as it provides options for "perception, language

and symbols, and comprehension."[163] The UDL framework can be applied with an aesthetic

philosophy in general music classrooms.

Aesthetic Philosophy

An aesthetic philosophy focuses on how a student can perceive and respond to music,

with the belief that music evokes emotion and feeling following these criteria: "object

directedness, felt freedom, detached affect, active discover, and wholeness."[164] The concept of

the aesthetic experience is the intrinsic experience of the student, rather than the structural

properties of music. For students with severe disabilities, their music education can include an

aesthetic approach, while still teaching "activities sight reading, coordination of the hands,

mastering technical difficulties, learning musical concepts, acquiring information about the

social, historical, and cultural context of music."[165] For students with disabilities, their IEPs

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[161] Al-Azawei, Parslow, and Lundqvist. "The Effect of Universal Design for Learning (UDL) Application on E-Learning Acceptance: A Structural Equation Model." *International Review of Research in Open and Distributed Learning*.

[162] Ibid.

[163] Glass, Meyer, and Rose. *Universal Design for Learning and the Arts.*

[164] Koopman, Constantijn. *Music Education: Aesthetic Or Praxial?* Journal of Aesthetic Education 32, no. 3 1998: 1, http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/220637133?accountid=12085.

[165] Ibid.

guide their learning process. Therefore, an aesthetic approach can lead a student to appreciate music and create an intrinsic motivation for them to become life-time musical learners.

Resources for Music Educators While Mainstreaming

Winding It Back Framework

Music educators are tasked with teaching students with multiple disabilities; therefore, researchers Alice Hamell, Roberta Hickox, and Ryan Hourigan developed a theory that they believe to be effective for any music educator known as the Winding It Back framework. According to Hamell, Hickox, and Hourigan, the Winding It Back framework is meant to "adjust expectations and skill level requirements to an earlier observable competency in a learning sequence. The expectation is modified to "meet the current performance level of the student on that particular objective."[166] In retrospect, when a child is academically ahead of their peers, educators can also Wind it Forward. Winding it Forward is defined by the authors as adjusting "expectation and skill-level requirements to a competency that would normally be observed later in a leaning sequence. The expectation is modified to meet the current performance level of a student on that objective. This modification is made to maintain an environment that challenges all students, regardless of current level of competency."[167] This framework includes the following three principles: honoring the individual learning needs of all students, multiple access points and learning levels, and adequate conditions for simultaneous learning.

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[166] Hammel, Hickox, and. Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 4.

[167] Ibid., 6.

Principle One: Honoring the Individual Learning Needs of All Students

The self-determination theory, when applied, not only affects a student's cognitive ability, but also their social and emotional learning.[168] The authors state that this requires a significant need to honor students' individual needs as they are learning to help them improve academically, socially and emotionally.[169] They state, "self-motivation, we believe, cultivates self-worth and the future success of not only the individual but also groups of students."[170] This principle is applied to identify ways to encourage student self-motivation, while also providing opportunities for success.

Principle Two: Multiple Access Points and Learning Levels

There are multiple access points for all students when applying the Winding It Back framework.[171] The Universal Design for Learning also follows the multiple access points model. When implementing the multiple means of access, music educators must engage each learner in the music lesson, while maintaining a flow across "all learning level and access points."[172] The authors state, "all students are engaging and participating according to their needs, experience, and requisite skills and understanding."[173]

Principle 3: Adequate Conditions for Simultaneous Learning

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[168] Hammel, Hickox, and Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 2.

[169] Ibid.

[170] Ibid., 3.

[171] Ibid, 4.

[172] Ibid.

[173] Ibid.

The Winding It Back framework implies a pedagogy that illustrates adequate conditions

for all students in their learning environment. According to the authors, research has shown that

when teaching special needs students, they need the following conditions: "(1) clear instruction

and repetition, (2) student choice and self-advocacy within a positive atmosphere, (3) increased

response time, and (4) positive behavior plan."[174] These conditions will highly affect a child's

learning environment.

Singing

Hammel, Roberta Y. Hickox, and Ryan M. Hourigan state music educators formulate a

program that provides students with the skills for mastering singing.[175] They state, "they do all

these things to ensure their students are to become the masterful singers they are entitled to

become by birthright."[176] Vocal exploration should be a component of elementary child's

curriculum, as it allows for them to ascertain their head voice quickly.[177] Music educators should

also teach songs with two-note melodies, as the authors state it provides a "safe environment for

solo singing and assessment."[178] Music educators can also teach songs within a narrow range,

including sol-mi songs.[179] The creators and authors of the Winding It Back Framework urge

educators to not to simply rely on publishers of music education books to determine of the range

of a child's voice at this age but challenges them to form their own repertoire for students, as

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[174] Hammel, Hickox, and Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 4.

[175] Ibid, 51.

[176] Ibid.

[177] Ibid.

[178] Ibid., 52.

[179] Ibid., 54

they are forming them for "beginning- pitch makers."[180] Singing games, as the resources says, should also be included in the song repertoire, as they provide opportunities for students to hear their own voice in a playful and safe environment.[181] Due to singing at a primary levels expertise being easily assessed, teachers exercise flexibility in their assessments and can focus on individual students and what is most effective for each student.[182] When a child is not producing the correct pitch, the teacher must determine whether the child is not hearing the correct pitch or the child is able to produce this pitch.[183] In following the three principles, the educator must identify if he or she is meeting the needs of each student. This especially can become challenging with a student with a disability who may not be able to perform at the same level as a child without a disability.

The Winding it Back framework can be implemented while teaching students singing practice. In following substantial singing instruction, the educator must also restart each school year, as students most likely are not practicing the skills developed during the year, while they are on summer break.[184] Therefore, all classes will be wound back in the beginning of the school year and then move forward and progress in their singing in a sequential manner for the school year. Following a sequence is critical in the framework and will help educators to achieve the most success in meeting students with diverse needs.[185] Educators may need to wind back for

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[180] Hammel, Hickox, and Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 54.
[181] Ibid.

[182] Ibid., 55

[183] Ibid, 56.

[184] Ibid.

[185] Ibid.

their students with a disability. If a child also cannot sing due to their disability an educator can also accommodate them by using an instrument as their voice, or also their communicative device while teaching a song.[186]

Movement and Music

Movement is critical in a music curriculum.[187] Although creative movement can strengthen a student's understanding of musical concepts, and dance can provide equal opportunities in a classroom, some children may find dance to be problematic.[188] The authors state dancing requires specific motor skills as well as "spatial awareness and sense of timing involving beats and phrases."[189] Some students may be challenged by these concepts and may require the three principles applied to their learning.[190] Students with disabilities can use movement as a way of learning musical concepts.[191] Students with disabilities may be unable to participate in singing sections of a classroom, and movement provides them with opportunities to participate.[192] After applying these principles, the educator can honor and meet the child's needs effectively while applying Winding It Back and Forward frameworks to help meet the child's needs.

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[186] Hammel, Hickox, and Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 56.

[187] Ibid, 59.

[188] Ibid.

[189] Ibid.

[190] Ibid.

[191] Ibid.

[192] Ibid.

Playing Instruments

Pitched and unpitched percussion instruments are critical in the curriculum for a primary grade student.[193] Students who are challenged by rhythmic tasks can first learn by using their hands and then can advance to instruments when they are ready. Instruments help students achieve musical concepts in rhythm while also practices ideas such as repetition. According to the authors, two areas of the framework can be applied when using instruments, as it all relates to the educational objectives and sequencing in a curriculum.[194] When a child is struggling with a concept, the educator may evaluate the three principles, and then wind back to the sequence where the student last was previously successful, and slowly progress toward completing the goal.[195]

Aural and Musical Literacy Skills

In the Winding it Back framework can be used while teaching aural and musical literacy skills. Hamell, Hickox, and Hourigan state "as music educators, we hope our students will not only learn to love music and to sing and play well but also develop tools that allow them to access music independently, understand it, and document their own creativity in ways other musicians can then access."[196] This can feel particularly daunting for educators when mainstreaming a multiple disabled student into a general music education classroom. The authors continue to express the need for sequencing with curricula in terms of teaching rhythm and how

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[193] Hammel, Hickox, and Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 59.

[194] Ibid.

[195] Ibid.

[196] Ibid, 69.

to read and write music. By sequencing the curriculum, the educator can apply the three principles, and then adjust towards their students' needs. For example, when teaching microbeat and rhythm, the authors suggest "teacher performs microbeat while students perform macrobeat. Students perform microbeat while teacher performs macrobeat. Students in two groups perform macrobeat against microbeat."[197]

Overview

The Winding It Back framework is applied when a child needs more assistance with a specific topic and the skill needs to be "brought back." The educator will evaluate the goal the child is currently having difficulty trying to achieve and then will move to an earlier objective the child can perform, and then will slowly introduce the next concept.[198] An educator may also "wind it forward" to meet a child's need. For example, an educator may teach two students from their multiple disabled programs mainstreaming into a third-grade class. Student A may need the educator to "wind it back" while they are teaching the class, whereas student B is actually a savant in music and needs the educator to "wind it forward." Therefore, these two concepts may be used simultaneously.

The Winding It Back and Forward frameworks can be applied for educators to create a detailed sequence that are performed through skill development, which allows teachers to provide their students a label-free classroom. A label-free approach requires instruction that is focused on teaching and learning, rather than "on etiology, general characteristics, and the inherit generalities of labels."[199] In establishing the framework, the authors intended to provide a

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[197] Alice Hammel, Roberta Y. Hickox, and Ryan M. Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 71.

[198] Ibid., 5.

[199] Ibid, 4.

resource that would allow for educators and pre-service teachers to implement as a resource in their teaching careers. This approach can be applied with early childhood students and into their adulthoods.

The Winding It Back Framework is an essential resource music educators can use in mainstreaming students with multiple disabilities. The authors suggest the framework's "goal of mastery for every student and the benefits of sequencing instructions ensure that all students achieve mastery."[200] The authors of the framework, Hammel, Roberta Y. Hickox, and Ryan M. Hourigan, suggest lesson activities should include singing, moving, playing instruments, and "rhythmic and melodic reading and notating and developing the aural skill on which that reading and notating are based."[201] The authors believe that when educators focus on their sequence foundations when creating a curriculum, all learners will become successful and a student's music education experience should not be the sole focus but a combination of mastery and experience.[202] The authors indicate how to implement the Winding it Back and Forward through the elements of elementary education, and it is their belief that within their framework, each of these elements can be achieved while working with individual students.

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[200] Alice Hammel, Roberta Y. Hickox, and Ryan M. Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, 47.

[201] Ibid.

[202] Ibid, 49.

Dalcroze Implementation

The implementation of the Dalcroze music instruction can be beneficial in mainstreaming students with multiple disabilities. According to Emile Jacque-Dalcroze, students should leave their music education class filled with joy and should have their individual needs met.[203] Dalcroze's music instruction is through the following three core branches: rhythmic solfege, improvisation, and eurhythmics.[204] This instruction applies individualized instruction and differentiation as concepts in learning, as well as scaffolded lessons that facilitate creativity.[205] Music teachers with self-contained classes can help students attain their National Core Standards while working with diverse learners while applying the Dalcroze method.

Dalcroze believes "music should be expressed through purposeful movement, sound, thought, feeling, and creativity."[206] William Todd Anderson states,

> "The methods taught of Dalcroze of music education— eurhythmics, solfège, and improvisation—have had a profound influence on modern music education. In particular, the overt training in kinesthetic abilities, and the assertion that the relationship between music and movement is indeed an intimate one, is at the heart of Dalcroze's approach to instruction."[207]

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[203] Jason D. Jones. "Scaffolding the Dalcroze Approach." *General Music Today* 32, no. 1 (2018): 5–12. https://doi.org/10.1177/1048371318770821., 1.

[204] Ibid., 4

[205] Ibid.

[206] Ibid., 2.

[207] Ibid, 6.

The next core branch of Dalcroze's philosophical and pedagogical approach is eurhythmics. [208]

Eurhythmics includes two goals, "to create numerous automatic actions and to ensure a complete

muscular response," and the second goal is "to establish a sure relationship between mind and

body."[209] Five games were created to facilitate eurhythmics in a class that included "quick

reaction games-immediate response, following games, replacement games, interrupted canon,

and continuous canon."[210] Rhythmic solfege includes the study of ear training and sight singing

with rhythmic movement.[211] According to Dalcroze, "the study of solfege awakens; the sense of

pitch and tone-relations and the facility of distinguishing tone-qualities."[212] Rhythmic solfege

allows students to distinguish between pitches and tonal frameworks.[213] Dalcroze states the

human body contributes to thought and music understanding.[214]Adding movement to the tonal

patterns can help a student feel and see the pitches, as well as hear them. Movement is also a

component of improvisation. Improvisation is essential in the Dalcroze approach, as he applies

the "body as a foundation for improvisation."[215] Combining these branches provides a teacher

with an appropriate Dalcroze lesson.

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[208] Jason D. Jones. "Scaffolding the Dalcroze Approach." *General Music Today* 32, no. 1
(2018): 5–12. https://doi.org/10.1177/1048371318770821., 1.

[209] Ibid

[210] Ibid.

[211] Ibid.

[212] Ibid.

[213] Ibid.

[214] Jay A Seitz. "Dalcroze, the Body, Movement and Musicality." *Psychology of Music* 33, no. 4 (10, 2005):
419-35, http://ezproxy.liberty.edu/login?url=https://search-proquest-
com.ezproxy.liberty.edu/docview/1339898?accountid=12085.

[215] Jones, Jason D. "Scaffolding the Dalcroze Approach," 1.

In his publication of *Music and the War*, Dalcroze questions the purpose and role of music during the time of war.[216] Dalcroze indicates "processes, rhythm, and physical motion are the basis of musical expressivity and music pedagogy."[217] Applying the three core branches, rhythmic solfege, improvisation, and eurhythmics, to a music lesson can help scaffold that a child is learning, as well as apply tactical pedagogical approaches.[218] In the article *Scaffolding the Dalcroze Approach*, Dalcroze states "active listening, relationship of time, space, and energy, positive self-expressions, and joy within his lessons."[219] With the combination of solfege, eurhythmics, and improvisation, a child with severe disabilities could have a complete music education that also meets his or her needs.

Music Therapy

According to the American Music Therapy Association (AMTA), music therapy is "the clinical and evidence –based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional."[220] Many music educators are using music to help attain other goals in a child's development, rather than teaching the student musical concepts as his or her goal. According to the National Report to Congress, "students with disabilities who completed their IEPs are awarded diplomas and are included in the

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[216] Emile Jaques-Dalcroze. "Music and the War." The Musical Times 56, no. 873 (1915): 656-657. doi:10.2307/908325

[217] Jay A. Seitz. "Dalcroze, the Body, Movement and Musicality." *Psychology of Music* 33, no. 4 (10, 2005): 419-35, http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/1339898?accountid=12085.

[218] Ibid., 4

[219] Jason Jones. "Scaffolding the Dalcroze Approach," 1

[220] A. *Music Therapy And Music Education*: Meeting the Needs of Children with Disabilities. (2006). Retrieved from, https://www.musictherapy.org/assets/1/7/MT_Music_Ed_2006.pdf

graduated with a regular high school diploma."[221] This indicates that special education students

do not have to complete the National Standards as "a-typical children" do, but instead must

complete the goals established by their own individual IEPs. [222] Students' IEPs could include

goals such as sitting in a chair or eating a certain type of food or other life goals for the student to

achieve before finishing the school year. Therefore, some educators have infused music therapy

in with teaching the National Core Standards to their students with disabilities.

Overview and Consideration

The resources provided in this chapter could be implemented into a general elementary

music education classroom while mainstreaming students with multiple disabilities. The

Winding It Back Framework provides educators with three principles of "honoring The

Individual Learning Needs of All Students, Multiple Access Points and Learning Levels, and

Adequate Conditions for Simultaneous Learning can be used when mainstreaming multiple

disabled students into their classrooms."[223] Within the Appendix of the book *Winding It Back*,

music educators can also find excellent techniques, such as using a whistle to help students find

their head voice and songs to help students find their vocal range.[224] The three principles can

help an educator in their teaching context, but it may not help all music educators.[225] Music

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[221] 29th Annual report to Congress on the implementation of IDEA. (2007). Retrieved from
https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf.

[222] Ibid.

[223] Alice Hammel, Roberta Y. Hickox, and Ryan M. Hourigan. *Winding It Back:
Teaching to Individual Differences in Music Classroom and Ensemble Settings*. New York, NY: Oxford University
Press, 2016, 51-59

[224] Ibid.

[225] Ibid.

educators can also apply the Dalcroze method, while following an aesthetic philosophy. With the use of the framework, an educator can create a curriculum that does fit their students' needs.

Authors Hammel, Hickox, and Hourigan suggest that educators are doing a disservice to the student when they only focus on the experience of the music classroom and does not consider the mastery level of music.[226] The Winding It Back and Forward framework can be used with educators as an inclusive framework in their classrooms, which can then be built upon for their student's specific needs. For example, a child may be non-verbal, and they may need to create modifications for this child instead of Winding It Back to an earlier step. Therefore, with the application of the different methods discussed in this section, combined with a music education curriculum and correct modifications, and educator can access the proper resources to alleviate the stress in their teaching context.

Conservation of Resources Theory

The conservation of resources theory is theoretical framework of this study. In the article "Getting to the COR: Understanding the Role of Resources in Conservation of Resources Theory," Jonathon R. B. Halbesleben, Jean-Pierre Neveu, Samantha C. Paustian-Underdahl, Mina Westman defined the conservation of resources (COR) theory as "the basic tenet of COR theory is that humans are motivated to protect their current resources and acquire new resources."[227] The COR theory has been used for the past 25 years and can be found in literature and theories that use organizational behavior as their source.[228] The COR theory is mainly based

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[226] 29th Annual report to Congress on the implementation of IDEA. (2007). Retrieved from https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf., 49.

[227] Jonathon R. B . Halbesleben, Jean-Pierre Neveu, Samantha C. Paustian-Underdahl, and Mina Westman. "Getting to the 'COR': Understanding the Role of Resources in Conservation of Resources Theory." Journal of Management 40, no. 5 (July 2014): 1334–64. https://doi.org/10.1177/0149206314527130., 1334.

[228] Ibid.

on the motivation of resources, which are defined as "objects, stats, conditions, and other things that people value.."[229]

   Within the COR theory, there are also several principals from the theory, such as the primacy of resource loss.[230] Primacy of resource loss is the idea "that it is psychologically more harmful for individuals to lose resources than it is helpful for them to gain the resources that they lost."[231] According to the authors, studies have shown when an individual experience resources loss, there is stress and strain, and they state a large number of "empirical studies have found that when individuals lose resources at work, they are more likely to experience strain in the form of burnout, depression, and physiological outcomes."[232] Therefore, the authors suggest that individuals will then engage in behaviors that will cause them to avoid losing any resources as it can have a negative impact on their personal life, as well as their mental wellbeing.[233]

   The second principle of the COR theory is resource investment. According to the authors, people will invest in resources to avoid resource loss and to recover from loses as well. Halbesleben, Neveu, Paustian-Underdahl, and Westman state,

   "a strength of COR theory is that it goes beyond predictions of stress and strain to
   understand motivation following the experience of strain. As such, several studies have
   examined how resources are invested following resource losses in organizations,

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   [229] Halbesleben, Neveu, Paustian-Underdahl, and Westman. "Getting to the 'COR': Understanding the Role of Resources in Conservation of Resources Theory," 1335.

   [230] Ibid.

   [231] Ibid.

   [232] Ibid.

   [233] Ibid.

including the manner in which resource losses affect job satisfaction, intensity with

which one approaches work, different forms of job performance, and abusive actions

taken toward coworkers."[234]

Authors Halbesleben, Neveu, Paustian-Underdahl, and Westman also found when individuals

invest in resources, they find means to continue to acquire new resources.[235] In 2007,

Halbesleben did a study with W.M Bowler and found a pattern that showed emotional

exhaustion led to a lower job performance, and they used the COR to explain the pattern as it

related to the lack of resources.[236]

The COR theory also has four Corollaries in the basic tenets of the COR theory.[237]

According to Halbesleben, Neveu, Paustian-Underdahl, and Westman, Corollary 1 states,

"individuals with more resources are better positioned for resource gains. Individuals with fewer

resources are more likely to experience resource losses."[238] Corollary 2 occurs when an initial

resource loses to resource loss in the future.[239] According to Corollary 3, initial resources gain

lead when future resources gains.[240] Lastly, Corollary 4 states, when there is a lack of resources,

an individual will attempt to conserve any remaining resources.[241] These tenets are all rooted

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[234] Halbesleben, Neveu, Paustian-Underdahl, and Westman. "Getting to the 'COR': Understanding the Role of Resources in Conservation of Resources Theory," 1335.

[235] Ibid.

[236] Ibid.

[237] Ibid.

[238] Ibid.

[239] Ibid.

[240] Ibid.

[241] Ibid.

around the idea that people are motivated by the current resources, and desire to protect them, acquire new resources, and value their resources.[242]

Resources can hold a value to an individual and can help them attain their professional or emotional goals, and there anything that holds value to someone can be considered a resource.[243] In the COR theory resources can be defined as "things that people values, with an emphasis on objects, states, conditions, and other things."[244] Authors Halbesleben, Neveu, Paustian-Underdahl, and Westman defines resources as "anything perceived by the individual to help attain his or her goals." [245] As COR is a motivational theory, the motivation behind the resource is also considered in the value of the resource for the individual. The value of the actual resource is not measured through other metrics other than the motivation of the individual.[246]

The COR theory is measured through the motivation of individuals of acquiring, maintaining, and preventing loss of resources. According to the authors when individuals lose resources, they become more defensive in how they gain future resources and can also "scale back on resource investment or invest in behaviors that are more strategic in their use of resources."[247]

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[242] Jonathon R. B . Halbesleben, Jean-Pierre Neveu, Samantha C. Paustian-Underdahl, and Mina Westman. "Getting to the 'COR': Understanding the Role of Resources in Conservation of Resources Theory." Journal of Management 40, no. 5 (July 2014): 1334–64. https://doi.org/10.1177/0149206314527130., 1346.

[243] Ibid., 1340.

[244] Ibid.

[245] Ibid.

[246] Ibid., 1343.

[247] Ibid.

Chapter Summary

This chapter provided a literature review of mainstreaming students with multiple disabilities, curricula used in mainstreaming, and the conservation of resources theory. The conservation of resources theory offers a framework which helps understand the correlation of the response of stress from a circumstance. This circumstance can be due to the threatened or actual loss of valued resources. According to Holmgreen, Tiron, Gerhart, and Hobfoll, "it is the desire to defend, conserve, and acquire these valued resources which motivates human behavior in the face of stress."[248] Therefore, if music educator's do not have access to the resources provided in this chapter, nor have the knowledge these resources exist, their desire to find and conserve such resources will motivate their behavior in the face of stress. Music educators can use the resources discussed in this chapter, such as the Winding it Back framework or the Universal Design for Learning framework. Music educators can also apply methods from Dalcroze and use an Aesthetic Philosophy in their classroom. Although there are multiple forms of resources provided to music educators, and a detailed understanding of mainstreaming is also provided, there is still more research to be conducted in terms of mainstreaming multiple disabled students into a general music education class.

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[248] Holmgreen, Lucie, Tirone, Vanessa, Gerhart, James, and Hobfoll , Stevan E. *The Handbook of Stress and Health: A Guide to research and practice: Conservation of Resources Theory: Resource Caravans and Passageways in Health Contexts* (1st ed.). John Wiley & Sons Ltd., 2017.

CHAPTER THREE: METHODS

Overview

This study followed an applied research method. Applied research is used to "test

pedagogic processes in order to discover the best teaching and learning methods"[249] The purpose

of this applied research method study was to determine if, according to the conservation of

resources theory, the number of resources available is related to teacher's stress in the context of

mainstreaming students with multiple disabilities into a general elementary music education

classroom. The focus of this study was to examine the conservation of resources theory through a

twenty-five-item questionnaire. This chapter provides a description of the study's research

design, the participation selection process, the motivation of this project, framework of the study,

the setting, procedures, data analysis, as well as the credibility and trustworthiness of the study.

Research Design

The study was designed to examine the stress levels of music educators who are

mainstreaming students with multiple disabilities. It also examined potential change in stress

levels since previous studies, and the researcher used this approach in designing her research.

The current researcher assessed whether teachers continue to experience elevated stress due to

mainstreaming students with disabilities, as previous studies have indicated, and the effects of

lack of resources as the source of stress in determining if educators feel supported in their

teaching context by virtue of their resources.

The applied research method was selected because according to Salkind its "inquiry using

the application of scientific methodology with the purpose of generating empirical observations

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[249] Neil J. Salkind. *Encyclopedia of Research Design*. 0 vols. Thousand Oaks, CA: SAGE Publications, Inc., 2010. doi: 10.4135/9781412961288.

to solve critical problems in society."[250] It also can conduct research within "nonpure research conditions" as data are required need to "solve a real-life problem."[251] When implementing applied research, the study is generally conducted to ascertain a solution. Applied research attempts to provide innovative solutions to an issue that affects an individual or group.[252] When conducting the research, the researcher must identify a problem, hypothesis, and test the hypothesis based on an experiment, generally implementing an empirical approach to the study.[253] This method generally implements both qualitative and quantitative data collection methods such as interviews or surveys/questionnaires.[254] Therefore, this study was designed to solve an issue. In this study, the applied research method was implemented as the study utilized a twenty-five-item questionnaire comprising open-ended questions in which the respondents could answer in any way. At the end of the study, the participants rated their stress level which yielded the study a mean of the stress level all participants acquired. The participants rated their stress level one through ten. Each level was recorded resulting in the mean.

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[250] Salkind,. *Encyclopedia of Research Design*. .

[251] Ibid.

[252] Formplus Blog. "What Is Applied Research? + [Types, Examples & Method]." Formplus. Formplus, May 7, 2020. https://www.formpl.us/blog/applied-research.

[253] Ibid.

[254] Ibid.

Questions and Hypothesis

Research Questions

The following research questions were addressed in this study:

RQ1: How effective are the resources provided to music educators in addressing the mainstreaming of multiple disabled students?

RQ2: What are the teachers' perspectives regarding the number of resources attributing to the stress level in teaching students with multiple disabilities?

Hypothesis

HQ1: Music educators do not possess sufficient resources in mainstreaming and are experiencing high levels of stress.

HQ2: Music teachers believe the lack of resources affects their abilities to teach affectively without high levels of stress.

Participants and Setting

Participants

This section identifies the research setting, as well as the rationale for the setting selection. This section also includes the participant selection process and the description of those participants. The investigator ultimately sampled six elementary general music educators. These music educators at the time were mainstreaming students with multiple disabilities. This study was conducted during the COVID-19 pandemic; most schools were following state protocols and decided to implement instruction remotely. Some schools transitioned and performed a hybrid model. By the end of the study, many participants transitioned to full in-person instruction and were resuming mainstreaming students with their traditional schedules. Therefore, most music classes were conducted remotely, and teachers were connecting with their students via Google

Classroom or Zoom. This has influenced the amount of stress music educators experienced which was reflected in this study.

The sampling procedure was based on snowball sampling. The researcher designed the twenty-five-item questionnaires, including a consent form. After receiving IRB approval, the researcher sent out the study to the union president of Bergen County in New Jersey, who then emailed it to all the elementary music educators in that county. The researcher then posted the study through social media including Facebook and Instagram and asked music educators to share the study with people who qualified. The researcher then emailed the study to Jackson Townships elementary music educators as well. The researcher also sent the link to local neighbors and other teachers in school districts in Toms River, Cranberry, and Beachwood, New Jersey. A total of six participants completed the study. The researcher limited the sampling group to only to elementary music educators as music education participation is generally a choice after elementary school in New Jersey and not a weekly special. The researcher did not limit the participants' teaching backgrounds or years of experience but indicated they must be teaching students with multiple disabilities.

<center>Setting</center>

This study was conducted in State of New Jersey with participants from various elementary education settings consisting of urban and suburban school areas. Participants remained anonymous throughout study but originated from various locations throughout New Jersey. There are currently 2,493 schools in the state of New Jersey, a total of 686 operating districts, 87 charter schools, and 1,981 elementary schools.[255] The stated aid was 8.68 billion

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[255] "New Jersey Department of Education." New Jersey Public Schools Fact Sheet. Accessed March 16, 2022. https://www.nj.gov/education/doedata/fact.shtml.

dollars.[256] The number of full-time classroom teachers was 129,689.[257] Within the public-school enrollment there was over 1.28 million students.[258] The median salary for classroom teachers was 72,515 dollars.[259] Principals received 132,019 dollars as their yearly salary.[260]

This state was specifically chosen after a New Jersey Music Education Conference that was held in February 2019. The researcher attended a workshop, in which the speaker asked music educators where they found they had the most stress in teaching students with disabilities. The educators stated they experienced stress in sufficient resources pertaining to teaching students with disabilities via mainstreaming into general education classrooms. Two studies served as guides for the current study, Gilbert and Asmus and the American Music Therapy Association, whose results included teachers challenged by stress related to readiness in teaching as well as resources.[261] Therefore, the researcher chose the setting to be done in the State of New Jersey, and to send out the questionnaire to the New Jersey elementary music educators.

Researcher Positionality

The motivation for this study was based on experiences in working with children with multiple disabilities in a general education setting, while mainstreaming, and recognizing the need for more resources that would help reduce stress levels. The study was designed to provide music educators, administrators, researchers, legislators, special education teachers, and board of

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[256] "New Jersey Department of Education." New Jersey Public Schools Fact Sheet.

[257] Ibid.

[258] Ibid.

[259] Ibid.

[260] Ibid.

[261] Gilbert, Perkins, and Asmus. "Mainstreaming: Music Educators Participation and Professional Needs," 31–37.

education members with evidence-based outcomes which can provide insight on how to adapt new strategies while mainstreaming students with multiple disabilities into a general music classroom. The approach of this study originated from an applied research method and is grounded in the conservation of resources theory, which posits that the number of resources affects the amount of stress a person may feel in his or her workplace.[262]

This study focused on the participant responses to the twenty-five-item questionnaire, which revealed their stress levels through data collection, which was then organized into themes, as per the applied research method. The findings of this study offer a fresh perspective on six elementary music educators in New Jersey who are mainstreaming multiple disabled students. The researcher of this study is also a general elementary music teacher in the state of New Jersey and mainstreams multiple disabled students into general music classes. The researcher also experienced similar stress through the lack of resources. To avoid bias, the researcher carefully coded all the questionnaires and avoided any preconceptions in data collection and in the analysis process.

<div align="center">Interpretive Framework</div>

This study was framed in the conservation of resources theory which indicates stress levels are based on the number of resources a person may experience in his or her workplace.[263] Using the applied research method, the researcher collected data, coded, and categorized the results into themes. Additionally, the mean of all six participants' ratings on stress level experienced due to lack of resources was calculated. The interpretive framework of the study is

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[262] Lucie Holmgreen, Tirone, Vanessa, Gerhart, James, and Hobfoll , Stevan E. *The Handbook of Stress and Health: A Guide to research and practice: Conservation of Resources Theory: Resource Caravans and Passageways in Health Contexts* (1st ed.). John Wiley & Sons Ltd., 2017.

[263] Ibid.

critical theory. Critical theory "takes an epistemological position that all knowledge is constructed from a specific position and that this position is determined at the intersection of the multiple structures that distribute power in a society."[264] According to authors Paradis, Nimmon, Wondimagegn, and Whitehead, a critical theory study "will be flexible and naturalistic, and findings will be anchored in their social and historical realities."[265] Critical theory is a social theory, and it is meant to critique different aspects of people.[266]

This study used the critical theory as the researcher used critical reflection in coding the 25-item-questionaire. In describing critical reflection, critical theorist Max Horkheimer stated:

"The more these artificial renaissances strive to keep intact the letter of the original doctrines, the more they distort the original meaning, for truth is forged in an evolution of changing and conflicting ideas. Thought is faithful to itself largely through being ready to contradict itself, while preserving, as inherent elements of truth, the memory of the processes by which it was reached. The task of critical reflection is not merely to understand the various facts in their historical development but also to see through the notion of fact itself, in its development and therefore in its relativity."[267]

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[264] Elise Paradis, Laura Nimmon, Dawit Wondimagegn, and Cynthia R Whitehead. "Critical Theory." Academic medicine. 95, no. 6 (2020): 842–845.

[265] Ibid.

[266] Ibid.

[267] "Max Horkheimer Quotes (Author of Eclipse of Reason)." Goodreads. Goodreads. Accessed April 23, 2022. https://www.goodreads.com/author/quotes/49074.Max_Horkheimer#:~:text=%E2%80%9CThe%20task%20of%20critical%20reflection%20is%20not%20merely,of%20Reason%20tags%3A%20critic%2C%20fact%202%20likes%20Like.

Critical reflection in this study was used, and the researcher not only examined the past results of the Gilbert and Asmus study, as well as the Music Therapy Association study, but also coded new results that showed a notion of fact of stress being related to the number of resources a person acquires. In conclusion, this study was created to examine the conservation of resources theory in relation to people who are mainstreaming students with multiple disabilities which is based on motivation and social theory. The study was designed to examine participant stress in relation to his or her resources where critical theory frames participants perspectives relating to teaching context and number of resources.

<div align="center">Philosophical Assumptions</div>

Philosophical assumptions derive from a paradigm, which includes ontological, epistemological, axiological, and methodological assumptions.[268] Ontological assumptions derive from the nature of reality. Epistemological assumptions are about what can be known. Axiological assumptions are about what research is valuable and important.[269] The methodological assumptions are the methods and procedures that are acceptable.[270] James Frederick Ferrier is a epistemological philosopher, who challenged the ideas of human thought.[271]

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[268] Research philosophy and assumptions. Capella Univeristy , 2022.
https://campustools.capella.edu/BBCourse_Production/PhD_Colloquia/Track_2/SOE/phd_t2_soe_u03s1_h03_assumptn.html#:~:text=%20%20%20%20Assumptions%20%20%20,%20%20Qualitative%20methods%20only%3A%20phenomenology%2C%20...%20.

[269] Ibid.

[270] Ibid.

[271] Fremaux, Christopher. "James Frederick Ferrier's Socratic Ethics." Journal of Scottish philosophy. 17, no. 3 (2019): 212.

Ferrier was a philosopher in the 18th and 19th century. His philosophical carrier began in 1838, in Edinburgh, while he also taught at the University of St. Andrews.[272] Ferrier believed thought as the only mode of "authentic human living."[273] According to author Christopher Fremaux, "while objects of perception and knowledge are always wrapped up with the consciousness that perceives and understands them, Ferrier distinguishes consciousness itself not only from these objects, but also from one's passions, emotions, and desires.[274] Fremaux stated that Ferrier argued life is determined by the experiences of life, and "even one's ideas is determined entirely by the particularities of contingent sensation."[275] Ferrier challenged the ideas of Socrates and focused on a philosophy of consciousness.[276] These ethics were ground on the following three fundamental claims: "(1) thought is distinct from sensation; (2) thought transcends the particularities of sensation to grasp universal ideas and is thereby free; (3) in order to live in a genuinely free manner, one is obligated to submit to the ethical ideas that thought grasps and act accordingly."[277] Ferrier attributed to the ideas of Socrates with these three claims and objections.[278] His ideas and philosophy is well known and used in epistemology and is applied to the study.

This study is grounded in the epistemological perspective which includes that through lived experiences one can understand his or her knowledge. Through this assumption there is a

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[272] Fremaux, Christopher. "James Frederick Ferrier's Socratic Ethics." Journal of Scottish philosophy. 17, no. 3 (2019): 212.

[273] Ibid

[274] Ibid., 213.

[275] Ibid.

[276] Ibid., 217.

[277] Ibid, 217-218.

[278] Ibid.

"gained through scientific and experimental research. Knowledge is objective and quantifiable."[279] The epistemological knowledge is also gained through "the understanding of the meaning of the process or experience."[280] The study was epistemological in nature, as it focuses on the knowledge of the participants and their teaching experiences.

<div align="center">Researcher's Role</div>

The researcher is an elementary music educator who mainstreams multiple disabled students in a general music classroom, and a member of the New Jersey Music Education Association. In 2019, the researcher's school introduced four classrooms enrolling students with multiple disabilities ranging in varying levels of abilities. The researcher had no experience, training, or resources, and began to conduct research pertaining to resources for teaching students with multiple disabilities in a self-contained setting. As the year progressed, the researchers' students' IEPs indicated they also needed to mainstream, which then led to subsequent research. The researcher attended multiple conferences, including the Arts Better the Lives for Everyone (ABLE) Conference in Boston, MA. Eventually, the researcher attended the New Jersey Music Education Association conference, and attended any lecture pertaining to teaching students with special needs.

Each session included the lack of resources and the need for more professional development. Educators expressed their stress experienced. Therefore, the researcher assumed the role of the researcher and primary instrument for data collection in this study and with the desire to determine if there was a relationship between stress levels in teaching students with

[279] Research philosophy and assumptions. Capella Univeristy , 2022.

[280] Ibid.

multiple disabilities in a mainstreaming practice with the number of resources educators are receiving.

Procedures

After a thorough review of existing literature, the researcher conducted a survey, which addressed the research questions proposed. In 1981, Janet Perkins Gilbert and Edward P. Asmus conducted a study that included the feelings of music educators and teaching special education students.[281] In their findings, music educators did not feel comfortable or prepared to teach students with disabilities in their music classrooms. Thirty years later, the American Music Therapy Association published research studies that indicated music educators still do not feel they have enough knowledge to effectively meet the needs of their students with disabilities.[282] Therefore, the current researcher followed these studies, and conducted a similar study. The conservation of resources theory was applied in relation to the teacher's stress in mainstreaming students. With the use of 25 questions, the researcher examined the participants level of stress in relation to their resources. The researcher then reviewed their results and then transcribed the results in this study. Due to the nature of this study, an applied research method was most appropriate.

The following paragraphs will provide a detailed explanation of required permissions, the selections process for participants, data collection, and how the data were analyzed to create credibility for the findings. As a graduate in the School of Music in the Doctor of Music Education program, a graduation requirement is to complete a research thesis. Therefore, during

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[281] Gilbert and. Asmus. "Mainstreaming: Music Educators Participation and Professional Needs." 31–37,

[282] Music therapy and music education: Meeting the Needs of Children with Disabilities. (2006) https://www.musictherapy.org/assets/1/7/MT_Music_Ed_2006.pdf, 2

the completion of coursework in the program, a request was made to the researcher's advisor and reader to pursue this study. Once permission was granted from the Institutional Review Board (IRB) the study commenced (See Appendix A).

<div align="center">Recruitment Plan</div>

Participants for this study were recruited via snowball sampling. Music educators self-distributed the questionnaire to other music educators that fit the criteria. The sample size included six music educators that fit the criteria and participated. The criteria for participating in the study was that the educator had to be an elementary general music teacher and teaching in the state of New Jersey mainstreaming students with multiple disabilities into a general music classroom. The researcher emailed a questionnaire regarding mainstreaming students with disabilities, a music educator's role in the student's IEP process, and the music educator's knowledge regarding legislation pertaining to students with disabilities. The questionnaire compromised three sections: educational background and legislative understanding, mainstreaming practices, and implementation of curriculum in mainstreaming setting. The questions addressed topics such as professional development, particularly teachers' professional training in working with students with multiple disabilities. The questionnaire comprised of twenty-five questions as well as a commentary section. The study was completed by six music teachers throughout New Jersey.

<div align="center">Data Collection Plan</div>

The researcher did not interact with each participant. Only four participants contacted the researcher to confirm if they could apply to participate in the study and two participants never contacted the researcher other than completing the questionnaire. After each of the six participants responded to the questionnaire, the researcher received an email that a participant

responded. All responses were anonymous. The questionnaire was divided into three sections allowing the researcher to structure the responses using a thematic analysis. Once all the participants responded, the researcher collected the data and reviewed the responses to confirm accuracy. The researcher converted the responses from the Google document and moved the responses to a Word document with a password-protected computer. Responses including personal information was changed for anonymity.

Instrumentation

The questionnaire was completed through a Google form. The first section of the questionnaire included six questions about the participants' educational backgrounds, legislative understanding, and IEP involvement. The participants responded to questions pertaining to their teaching context and background which confirmed their eligibility for the study. The participants were also asked if they attended IEP meetings and if they understood how to read an IEP. This question was to determine the participants involvement in their case study teams for their students. This allowed the researcher to determine different types of resources the participants acquired before the next sections of the questionnaire such as paraprofessionals, literature, and curricula. The last question of this questionnaire also identified resources the participants may acquire. The researcher asked what types of professional development the participants have received in teaching students with multiple disabilities.

Additionally, this section provided the researcher background information pertaining to participants and provided insight on the participants' background on training resources as well as their participation in the process of the development for their student's IEPs, as well as meeting pertaining to their student's IEPs. The participants also provided their educational

background including any education received in working with students with special needs and types of professional development they received. The background section also addressed the participants current teaching context. The researcher also included a question for the participants to explain any education they have received for understanding legislation pertaining to working with students with special needs and how they received the information.

Section two focused on mainstreaming practices and implementation of curriculum in mainstreaming settings. This section consisted of the following ten questions:

1. Who creates the mainstreaming schedule, and do you have any part of the creation process?

2. Please explain your confidence level in mainstreaming students with multiple disabilities into your general education classroom.

3. Who else is in the classroom while implementing mainstreaming practices in your classroom? (Paraprofessionals, special education teacher, teacher aides, speech therapists...etc.)

4. How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or task do you assign them, and do they participate in your class?

5. Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?

6. What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?

7. What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)

8. What techniques are you using in order to reach every child in your classroom? (ex. small groups)

9. How are you implementing a Universal Design for Learning curriculum?

10. What are the difficulties in implementing your curriculum in a mainstreaming setting?

The second section was developed to determine the participants mainstreaming practices, as well as their use of resources while mainstreaming students with multiple disabilities. The questions were designed and created based on the literature review. The researcher created the first questions to determine the participants mainstreaming practice in their specific teaching context because this study focuses on mainstreaming students with multiple disabilities. The researcher then began to question the different types of resources of the participants, such as paraprofessionals, and how the participants work with his or her paraprofessionals because paraprofessionals are considered a resource. Research has also indicated there is a need for teachers to work with paraprofessionals to create a community practice in the classroom.[283]

The researcher questioned which standards, educational goals, and objectives the music educator implements in his or her classroom, as well as the goals of the case study team. The researcher asked this question to determine the atmosphere of the classroom as well as the

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[283] Grimsby. ""Because we are Important!": Music Educators and Special Education Paraprofessionals in a Community of Practice."

teacher's expectation of his or her students. Finally, the researcher asked the participants how they are implementing the Universal Design for Learning Curriculum (UDL) in their classroom. The researcher asked question because UDL is one of curricula frameworks used in teaching students with multiple disabilities. As stated in the literature review section, UDL is "a pedagogical framework that attempts to address the issue of learner differences by designing a flexible and accessible curriculum."[284] The researcher asked this question to determine if the participant is implementing UDL as a resource which can help address issues in creating a curriculum useful for mainstreaming students with multiple disabilities. The special education office of New Jersey requires services to be provided for all students with special needs and educators teaching students with exceptionalities, and uses the New Jersey Tiered System of Supports, as well as the Multi-Tiered System of Support. In New Jersey educators also receive assistance on creating Universal Design for Learning.[285] Therefore, in New Jersey, it is important for educators to understand the Universal Design for Learning, as well as how to implement it into their classroom.

As this study focused on the conservation of resources theory in relation to stress occurred by mainstreaming multiple disabled students, the next section focused on determining stress levels of each participant. The participants were asked the following nine questions:

1. Are there currently any stressors in your teaching position while mainstreaming? Please Explain.

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[284] Al-Azawei, Parslow, and Lundqvist. "The Effect of Universal Design for Learning (UDL) Application on E-Learning Acceptance: A Structural Equation Model," 7.

[285] State of New Jersey Department of Education: Special Education.

2. Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

3. What factors affect this stress level?

4. Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

5. What resources would help your current stress level to decrease?

6. If you had access to more professional development would your stress level decrease? Please Explain.

7. Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

8. Would in-classroom support help your teaching context? Please Explain.

9. How do you cope with your current stress level?

The third section was created to determine the educators' stress levels while mainstreaming students with multiple disabilities in their classroom. According to Matthijs and Visser the conservation of resources theory states, "people are motivated to protect, replenish, and invest in resources."[286] The conservation of resources indicates individuals are motivated by their resources and loss thereof. Therefore, the researcher designed the first two sections to identify the resources to which participants has access as well as to describe their teaching context. The third section was created to determine the level of stress participants experience in their teaching is related to their access to resources.

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[286] Matthijs, and Visser. "When Are Teachers Motivated to Work Beyond Retirement Age? The Importance of Support, Change of Work Role and Money," 4.

Data Analysis

Data were analyzed through a thematic analysis. Thematic analysis is a form of analyzing qualitative data and implemented after transcription and coding. The researcher applied an inductive approach implementing the data to determine the themes for the analysis instead of creating themes before reviewing the data.[287] The researcher analyzed the data in accordance with the hypothesis and searched for similarities and differences within each answer from each participant through the thematic analysis. After examining the data, the researcher identified common themes which included "topics, ideas, and patterns" that occurred repeatedly. [288] According to Jack Caulfield, in a thematic analysis, there is a six-step process: "familiarization, coding, generating themes reviewing themes, defining and naming themes, and writing up."[289]

The first step of a thematic analysis is familiarization. In this first step, the researcher studied the data looking for themes and commonalities in the data. [290] In the second step, coding, using phrases in the answers of the participants, the researcher highlights sections of the data.[291] In this study, while coding, the researcher highlighted words and phrases that multiple participants used. Third, the researcher generated themes by identifying patterns via the codes developed in the second step. Fourth, the researcher reviewed the themes and ensured the

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[287] Matthijs, and Visser. "When Are Teachers Motivated to Work Beyond Retirement Age? The Importance of Support, Change of Work Role and Money," 4.

[288] Jack Caulfield. "How to Do Thematic Analysis." Scribbr, March 10, 2022. https://www.scribbr.com/methodology/thematic-analysis/.

[289] Ibid.

[290] Ibid.

[291] Ibid.

"themes were useful and accurate representations of the data."[292] In step five, the researcher reviewed the final list of the themes and created the names of the themes. Defining the themes is formulated by creating meaning for themes to understand the data. Naming the themes is performed by "coming up with a succinct and easily understandable name for each theme"[293] In the last step, the researcher analyzed the data. After completing the analysis, the transcription was complete and reviewed. The complete transcription of the participants was added in appendix C.

Trustworthiness

This section outlines the steps and procedures to inform the trustworthiness of this study which includes credibility, triangulation, member checking, peer debriefing, transferability, dependability, confirmability, and ethical considerations.

Triangulation

Triangulation of data collection was implemented through the collection of data and the use of a thematic analysis. Through coding, different themes were found and verified. The researcher had access to all pertinent data to pinpoint the problem addressed in the literature through the thematic analysis. There was only one source of data in this study which was a limitation.

Member Checking

Through the Google document the participants of this study were able to check their answers before submitting them to the researcher. The participants could edit each open answer in relation to their experiences. The study did not indicate for members to review their answer

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[292] Jack Caulfield. "How to Do Thematic Analysis."

[293] Ibid.

before submitting, which was a limitation in the study. Unfortunately, due to anonymity the researcher could not perform traditional member-checking.

Peer Debriefing

In addition to the current researcher's thesis advisor and reader from the Liberty University School of Music, an editor was employed, and the Liberty University's Writing Center was utilized for peer debriefing.

Transferability

Transferability indicates the findings of one study can be transferred into another context. Although this is not guaranteed, this study can be the catalyst for further research in the conservation of resources theory in another context. This study can also be a catalyst for further studies with the background data, procedures, phenomenology, and the results of the data received. Qualitative research is not generalizable to any context, and, therefore, qualitative data cannot be transferable in this study. However, the results of this study with the assumptions of music educators stress pertaining to their lack of resources could also be transferable to another study to expand the scope. Other researchers could implement these methods and create a study similar with different participants and address the limitations in this study.

Dependability

The dependability of this study is defined by the data collection methods, theoretical framework, as well as the research design. The findings within this study remained consistent, and the structure and questionnaire could be repeated for new participants. Therefore, this study remained dependable through the applied method of research approach.

Confirmability

To ensure the confirmability of this study the researcher maintained anonymity by removing any pronouns in the transcription of the data. The researcher also did not receive the questionnaire from the participants, and it was conducted anonymously via a Google Form. The form was not connected to an email, and there was not a section for the participants to include their names. Participants completed the consent form and questionnaire anonymously.

Ethical Considerations

This study addressed several ethical considerations. Once the study received IRB approval from Liberty University, participants were recruited, and consent was obtained. All participant's information was protected, and participants remained anonymous. All data was being stored on a password-protected software via a password-protected computer. After three years following the conclusion of the study, all data will be destroyed.

Summary

This study's methods were designed to apply the conservation of resource theory in examining the stress of elementary music educators in mainstreaming students with multiple disabilities in a general education music classroom, via applied research method. This chapter provided a thorough description of the applied research design as well as the framework of the data collection. This chapter provided the research procedures, the participants and setting, the data analysis process, the researcher's role and positionality, and the trustworthiness of the study. This chapter included the background in the phenomenological approach and interpretive framework. A thorough explanation of instrumentation was also included in this chapter, and the researcher included the twenty-five-item questionnaire within the section. Finally, the chapter also included the confidentiality of the participants and ethical considerations of the study.

CHAPTER FOUR: RESEARCH FINDINGS

Results

This chapter will review the responses from the six participants including a thematic analysis. Responses to a series of twenty-five questions, disaggregated into three separate sections, was analyzed via coding and thematic analysis for six participants in this study. This included writing and sorting coding through the responses of each participant, and then categorizing their responses based on the research questions and data. This chapter includes the participant responses and perspectives in teaching students with disabilities in a mainstreaming setting.

In the first section, the participants responded to questions pertaining to their educational background, teaching assignment, and knowledge in legislation. Four out of the six educators earned a Bachelor of Arts in Music Education. One educator earned two degrees: Bachelor's degree in Music Performance and a Master's degree in Teacher Education K-12. The final educator received a Bachelor of Arts in Performance and completed an alternate licensure program to obtain his or her license. Participants maintained various backgrounds in their teaching context, but all participants had previously or were presently mainstreaming in the elementary setting. Participants were asked about their understanding of legislation in working with students with special needs and how they received this information. Participant A stated, "really no education" and many other participants indicated they experienced a few classes in special education. Participant D was the most qualified as he or she had completed a Teacher of Students with Disabilities (TOSD) endorsement and enrolled in classes in special education. Participant D stated, "I fear that if I did not take those courses, I would have no idea about

those things." Participants' ages, sexes, and races are unknown as the study was conducted anonymously.

 Research Question 1: How effective are the resources provided to music educators in addressing the mainstreaming of multiple disabled students?

Legislation

When asked "what implications legislation has on you as a music educator working with students with multiple disabilities," 50 percent of the participants stated they adhere to the students' IEP. One participant stated, "I think the legislation is almost more of a formal reminder that we need to meet the needs of EVERY student in our room musically. This should (hopefully) be the goal of all great music educators, legislation or not." Another participant was unaware of legislation and its application towards students with disabilities. Multiple participants, not including participant C, indicated they did not know how to read a student's IEP. Participants, except for participant D, indicated they are included, or their presence is requested at IEP meetings. Participant E stated he or she is included in the IEP meetings and has been trained to effectively read an IEP. Participant B stated he or she maintains no knowledge of current legislation and its implication for music educators and does not understand if any pertains to working with students with multiple disabilities. Participant B stated he or she has never been invited to an IEP meeting and stated that IEPs "offers very little in regard to how to modify lessons."

Professional Development

In terms of professional development in teaching students with multiple disabilities, Participant A stated he or she had not received any professional development in this area. Participant C stated a training was added for students who have autism, which was only one time

and focused on inclusion. Participant D stated not having any training, and the only form of

professional development received was through attending the workshops at a New Jersey Music

Educators conference. Participant E indicated taking classes focused on the importance of music

classes and students with disabilities. The same participant also attended a session that discussed

legislation regarding teaching students with disabilities and how to collaborate with special

education department teachers. Participant E had collaborated with the school's special education

department teachers and discussed different strategies to achieve student success. The same

participant also attended workshops online and in-person. The same participant also suggested

job experience can allow for more education on mainstreaming students with disabilities.

Scheduling

The participants varied when asked about who created the mainstreaming schedule and if

they, as the music teacher, had any part in the creation. According to Participant A, the guidance

and the special education department supervisor creates the mainstreaming schedule. Participant

A did not have any input and are not a part of this process. Participant B also indicated no

involvement in creating the mainstreaming schedule in their teaching context. Participant C

stated the Child Study Team created all the schedules pertaining to students with disabilities. The

principal in Participant C's school then creates the schedule for special areas and ensures no

conflicts. The school follows a full inclusion model. A full inclusion model indicates all students

have a general education homeroom and participate in class to the best of their abilities. In some

scenarios, a child may spend five percent of their day with their homeroom class, and transfer to

a special education teacher for ninety-five percent of the day, depending on their disability and

educational needs. Participant C indicated confidence in mainstreaming students with multiple

disabilities into their general education classroom and prefers this educational model. Participant

D did not have any part in the process, and stated administration created the mainstreaming schedule. In the questionnaire, participant D included a sad face on his or her response to indicate not being a part of the process is disappointing. Although Participant D is not involved, her or she did feel confident in their teaching context. In Participant E's school, the administration, Child Study Team, counselors, and team members make the mainstreaming schedule. Participant F does not have any input, but the guidance and special education supervisor created the mainstreaming schedule.

Participants were asked, "Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?" Participant A indicated students are mainstreamed into chorus, art, and gym. Each class is for twenty-five-minute sessions, four days a week. Therefore, participant A teaches students four days a week for twenty-five minutes a day. As indicated earlier, Participant C used to teach students three times a well, once mainstreamed and twice in self-contained classes, but that schedule has now changed. Participant B does not teach self-contained classrooms, and all students are always mainstreamed. Students who have IEPs are usually mainstreamed into the music classroom weekly. Participant D teaches his or her students once a week, but only through mainstreaming. Participant E generally works in a self-contained classroom, but some of these students are also mainstreamed. Therefore, participant E teaches some of the students twice a week. Participant F students attend general music classes four days a week for twenty-five-minute sessions. This also occurs in chorus, art, general music, and gym.

Paraprofessionals

Participants were asked, "How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or tasks do you assign them, and do they participate in your class?" Participant A stated paraprofessionals are assigned the task of making sure students remain on task during the class. When Participant C mainstreams students into general education classes, paraprofessionals are in the classroom. All students with an IEP either have a one to one or two to one student to teacher ratio with the paraprofessionals. The paraprofessional's involvement in the class can depend on the age and level of the child. If a child is younger and needs more help, the paraprofessional provides the child with more assistance. For the older children, the child will receive more independence, and the paraprofessionals will remove themselves from the child, and wait until they see the student needs assistance. Paraprofessionals collect data during the day for Participant C, and many times will be writing things down on clipboards during the class.

Most participants indicated that they have paraprofessionals either occasionally or consistently in their classroom. Participant B stated that sometimes there is a paraprofessional during the general music classroom, but usually one does not attend the class with students. Participant B stated when paraprofessionals do come into the classroom, and have the expectations explained to them, the paraprofessional will do what they think is best, instead of what is articulated. Participant A stated that in-classroom support to help his or her teaching context would be wonderful because he or she can teach the lesson while the paraprofessionals help the students. Participant C stated the paraprofessional's do not have a willingness to participate, as they state they do not sing. Participant D stated the paraprofessionals participated in the class as if they were the students, as they believed it provided a model for the students.

The paraprofessionals were as an extension of participant D. Participant D also stated students were partnered together for partner activities in the classroom, but paraprofessionals are not used as partners and assist the students. Participant E had paraprofessionals in the classroom, and the paraprofessionals participate in the class. Participant E worked closely with the paraprofessionals and had them work with the students IEP closely. Participant F worked with the paraprofessionals by giving them a wide parameter on the interaction with the students and the teacher. The paraprofessionals and the educator work together in handling individual situations with students. Participant F stated occasionally there was paraprofessionals in his or her classroom, but when there was, the paraprofessionals monitor the student's success by keeping the student on task.

Research Question 2: What are the teachers' perspectives on the number of resources attributing to the stress level in teaching students with multiple disabilities?

Confidence

Participants were asked about their confidence level in mainstreaming students with multiple disabilities into their general education classroom and their responses varied. Participant A stated, "I feel confident because I've been able to scaffold the lessons so they can participate." Participant B indicated it depended on the severity of the student's disability and how students are being mainstreamed into their classroom. Participant D stated he or she felt "very confident, however, this year was different, and the confidence level has gone down as students are being mainstreamed into the wrong grade levels." For example, a student with autism in the first grade, was mainstreamed into a third-grade general education class. The same participant stated, "I understand times are tough as far as scheduling, but to me, that is completely inappropriate." Participant E expressed when mainstreaming was done correctly, the confidence level in

teaching was high and believed students need more individual attention in a smaller group setting. This can consist of smaller group instruction to target specific needs. Participant F stated confidence in mainstreaming students with disabilities into general education classes because of the ability to scaffold the lesson, which allowed the entire class to participate.

<div align="center">Educational Goals and Expectations</div>

Participants varied in their responses in terms of educational goals, IEP goals, or obtaining the standards for students with multiple disabilities. Participant A stated the students' IEP is used as a tool to get students to achieve the standards, and many students are successful. Participant B stated, "My goals are to try my best to reach my students in as many ways as possible using aural, oral, kinesthetic, and visual aids." Participant C did not have music related goals for the students, but a personal goal was for the students to have an interest in music. Participant D believed educators should obtain the student's IEP goals while also obtaining standards and believed in a music setting; IEP goals can easily be obtained. Participant E focused on the National Standards and the student's IEP and strived to achieve both. Participant F worked on the National Standards while incorporating and using the child's IEP as a tool to get there and believed there was student success.

The researcher asked what the Child Study Team's educational goal was in mainstreaming students with multiple disabilities. Participant A stated that the Child Study Team's educational objective for mainstreaming student in the general elementary music teaching context would vary on the students IEP. To achieve the goals in their classroom, Participant A stated that project-based learning was used with children with choice-based instruction. This participant also used musical themes for the lesson plans and units and used individualized instruction in their classroom. Participant B was unaware of the Child's Study

Team's goal, as the answer for this question was simply "no." Participant C stated, "CST wants them to socialize and see how neuro-typical students behave in class. They don't care if they are in a class that is actually on their level or not." Participant D indicated the CST has students mainstream into the classroom because the student's IEPs require a certain amount of mainstreaming in general education classrooms. Participant E did not know the Child Study Team's educational objective for mainstreaming in their teaching context. Participant F stated the Child Study Team has different educational objectives for each student, depending on the IEP.

This study considers how the number of resources provided to educators may affect their current stress level in teaching; therefore, the researcher asked how educators implemented a Universal Design for Learning Curricula (UDL). More than half of the participants were unaware of UDL. When asked about the difficulties in implementing curricula in a mainstreaming setting, Participant A stated that the large class size was the biggest difficulty. Participant B stated different level of learners was the most challenging part of mainstreaming and to reach every student, the participant aimed for the middle students and stated that there was a "hope the lowest student will get something." Participant C worked with other teaching practices such as alternating assignments, working in pairs, or breaking down the material, but the most challenging part was time. According to Participant C, it is hard to provide support and reach each child's specific needs when each lesson was only forty minutes long, once a week. This was increasingly difficult when the paraprofessionals were unsupportive. Participant D uses differentiated instruction to teach their students and stated, "there is always another way we can get to create music together, so if something is not working, we think creatively together to make it happen (for every student- regardless of IEP)." Participant D used UDL in their classroom by

82

setting a goal and then working in reverse while breaking down the goal. Participant D also never taught the same lesson the same exact way each year, and believed as students change, lessons should too. Participant E used repetition, multi-sensory activities, and was adding a new lesson each week into the curricula to reach every child in the classroom using multiple levels of learning in their lesson plans. This was achieved through dance, movement based learning, body percussion, playing instruments, singing, and listening to music. Participant E stated the problematic aspect of their teaching context was the individualized attention needed in mainstreaming. Participant E stated, "many times, I already have 28 kids to teach who all have individual needs themselves with only 29 minutes to keep all engaged in learning." Participant F was unsure if the UDL was being implemented in the classroom and was using project based-instruction with choices and musical themes, while incorporating individualized instruction. Participant F stated the difficulty in implementing the curriculum was the large class sizes.

<center>Stress Levels</center>

The third section of the twenty-five-item questionnaire inquired on the stress levels of the participant in their teaching context. All stress levels were to be rated zero to ten. A ten indicated a high level of stress, and a zero indicated no stress. The lowest score was a two and the highest score was a ten which indicated the participants scores varied. Participant A's stress level was recorded as a ten and was attributed to the extra tasks received from administrators. Participant A indicated resources would not help lower the stress, as the participant indicated a high level of resources, and there was no decrease of stress due to the resources. Participant B stated the stress level that he or she felt was at a level of an eight and there was not enough time to collaborate with colleagues on teaching practices. Participant B's stress was also because of an international pandemic and stated due to the school moving to remote instruction, there was an increase in the

participants' stress levels. Participant C had the lowest score in the stress level for his or her teaching and rated his or her current stress as a two. Participant C indicated stress was due to the schedule changes that occurred when schools were moved to remote instruction. Students were also not being placed in the appropriate classroom for their level, which caused this participant stress. Participant C stated stress occurred due to his or her own level of preparation for the lesson, but if there were more resources the stress level would decrease. Participant D's current stress level was rated a five out of ten, due to students not being mainstreamed in the appropriate grade levels. Participant D had a first-grade student in a third-grade classroom, and this child did not have the skills for this class. In another circumstance, a fourth-grade child is in a third-grade music class, and experiencing repetition from the previous year, causing boredom. The pandemic was the most stressful aspect for the participants, and it caused the participant to be unsure if there is a connection with students through a screen. Participant E's stress level was rated as a six on a scale of one to ten, which was attributed to the mainstreaming style the school was practicing due to the pandemic. The participant stated,

> I'm pushing a cart into the classrooms, wearing a mask and very rushed moving from one situation to the next. I depend very heavily on the paras to help our mainstreamed students keep up with the fast pace of my classes. In today's situation, I'm seeing greater successes with many of my Special needs kids in smaller settings. I am also able to teach these classes in my own classroom, having more instruments and materials available to me. It gives me the flexibility to change things up if need be.

Participant E's self-contained classes remained in the classroom during the pandemic, which allowed the use of different instruments. This helped keep students engaged, but the participant still felt a stress level of a six due to not having enough materials and instruments for everyone

84

for classes that the participant had to "push into." The participant also felt stress due to the pandemic's safety procedures to keep everything clean and sanitized. Participant F stated COVID-19 protocols, hybrid classes, large classes, and "paras that do not perform their duties" have caused stress levels to increase. This participant's stress rate was a six out of ten and factors contributing to this stress were extra tasks received from administration.

When asked "what resources would help your current stress level to decrease," Participant A stated, "I'm okay." But, when asked if professional development would help the stress level decrease, Participant A stated it would, and a professional development course about special education for music teachers would be "nice." Participant A stated he or she felt qualified to teach students with multiple disabilities due to his or her past experiences but would like more professional development in this area. When asked if more resources would help Participant B, the answer was "maybe." Participant B stated that resources would be helpful when teaching transitions back to live instruction. In response to the question if professional development would help stress levels decrease, Participant B responded it would depend on the professional development. Participant B stated he or she did not feel qualified in mainstreaming students and would greatly benefit from in-classroom support, as it would help students who need one-on-one attention. Participant C stated that access to more materials tailored to teaching students with disabilities in a mainstreaming setting would be beneficial. Participant C did not need more in-classroom support as paraprofessionals are present. The participant indicated feeling highly confident in teaching students with multiple disabilities and having received excellent feedback. Participant D stated one resource believed to be beneficial was discussion with colleagues, as the participant states "we are not alone!" This participant stated that if there were more resources, it could potentially alleviate stress, but also stated, "I know I already have more than most, and I

still have stress!" Regarding professional development, the participant believed if there was access to more, stress levels may decrease. The participant has found this to be true by attending online sessions and sharing new ideas. Participant D does have a Teacher of Students with Disabilities (TOSD) endorsement, has helped in understanding IEPs, and provided a full understanding on teaching in a special education classroom. The participant stated the program also helped in the understanding on how to focus on the individual student in their music classroom. The participant indicated in-classroom support would also help relieve stress.

Participant E stated if more resources were available, there would be a decrease in stress and increase in confidence. Other resources that would help decrease the stress level would be more books, instruments, and the use of the music classroom as it was not being used due to the pandemic. Professional development would alleviate stress levels. Participant E did feel qualified to teach students with disabilities, and stated through experience, workshops, classes, and working with special education teachers and paraprofessionals the participant has gained knowledge. This participant believed to successfully mainstream, they do need classroom support. Participant F indicated a lot of resources and did not think any more would help alleviate current stress level. Participant F stated, "I'm okay," when asked what resources would help bring stress levels down. Participant F believed professional development would cause stress to decrease, and specific professional development on teaching students with disabilities and special education for music teachers would be helpful. Due to experience, Participant F does feel qualified to teach students with multiple disabilities. Participant F indicated in-classroom support would be beneficial because participant F could teach while someone helps the students specific needs.

Each participant was asked how they cope with their current stress level. Participant A stated he or she closes the laptop after contracted hours are over and works on things that appeal the participants personal life. Participant B stated, "let a lot go." Participant C stated by making time for oneself. Participant D stated, "Running, yoga, spin class, hiking, walking the dog, cooking, talking with friends (both educators and non-educators) and occasionally a margarita" helps alleviate stress. Participant E stated by focusing on the goal, on the small individual success of each student, and stay positive for stress levels to decrease. Participant E also believed stress can decrease through music and musical activities. Participant F, similar to Participant C, stated that her or she too cope with stress by closing the laptop after contracted hours and only work on things that are appealing to one's personal life.

Summary

The music educator participants in this study all had different views on coping with the stress in work, but all agreed working in a classroom with students with multiple disabilities mainstreamed into a music classroom can be stressful. The participants indicated stress levels decrease with the proper resources, and they would be more confident in their teaching instruction with the resources. The stress levels did vary. Therefore, the scores would indicate a moderate to high-stress level in the classroom due to the lack of resources provided.

CHAPTER FIVE: CONCLUSION

Summary of Study

The present study was designed to determine whether changes have occurred for educators in 2021 and, if not, the contributing factors for this stress. The study proposed applying the conservation of resources theory while implementing an applied research method investigating whether the number of resources educators obtain contributes to their stress in their current teaching situation. This study examined factors designed to determine the mainstreaming of multiple disabled students in elementary general music in New Jersey and the experiences educators hope to achieve by mainstreaming students with multiple disabilities. According to the American Academy of Special Education Professionals, a child with multiple disabilities has "cognitive, physical, or communications impairments."[294] Intervention is meant to be achieved with independence, and children with disabilities are supposed to be mainstreamed into a classroom.[295]

According to the National Report to Congress, "students with disabilities who completed their IEPs are awarded diplomas and are included in the graduated with a regular high school diploma."[296] This indicates that special education students are not required to complete the National Standards as do "atypical children," but have to complete the goals established by their own individual IEPs.[297] Many believe that with the infusion of a sufficient curriculum, students

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[294] American Academy of Special Education Professionals. Course5. Chapter 9. http://aasep.org/fileadmin/user_upload/Protected_Directory/BCSE_Course_Files/Course_5/Chapter-9-Special_Education_Eligibility.pdf, 1.

[295] Ibid.

[296] 29th Annual report to Congress on the implementation of IDEA. (2007). Retrieved from https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf.

with multiple disabilities can complete individualized goals while also receiving a music education, therefore, mainstreaming has become a common practice in music education.[298] The first hypothesis includes chronological age, socialization requirements in mainstreaming, and completion of a child's IEP goals as possibilities for possible resources for music educators to lower high levels of stress. As stated earlier, music educators do not possess sufficient resources to provide their music educators with this experience and are experiencing high levels of stress. The second hypothesis stated teachers believe the lack of resources affect a teacher's stress levels in their teaching context. After reviewing the data from the twenty-five-item questionnaire, the researcher found that mean stress score was 6.16 out of ten. Participant responses are in Appendix C.

Summary of Purpose

The purpose of this study was to determine the effects of mainstreaming students with multiple disabilities into a general elementary music education classroom on stress and the lack of resources as a factor. The focus of this study was to examine the conservation of resources theory while implementing an applied method of research and analyzing different resources available in each music educator's teaching context. With a twenty-five-item questionnaire, six elementary music educators responded to open-ended questions, and after an analysis of the data and coding, the researcher implemented a thematic data analysis. The responses were then analyzed to ascertain the relationship between stress levels and available resources.

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[297] 29th Annual report to Congress on the implementation of IDEA. (2007). Retrieved from https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf.

[298] Ibid.

Summary of Procedure

The current researcher distributed a questionnaire with twenty-five items regarding mainstreaming students with disabilities, a music educator's role in the student's IEP process, and the music educator's knowledge on legislation regarding their students with disabilities. The twenty-five-item questionnaire comprised in the following three sections: educational background and legislative understanding, mainstreaming practices, and implementation of curriculum in mainstreaming setting. Questions in these sections included topics such as professional development, training, stress levels, and resources. The study was emailed to six music teachers in New Jersey, the setting. The sample was drawn via snowball sampling. The researcher emailed the questionnaire to members of the New Jersey Educators Association (NJEA), music educators, neighbors and friends through union connections, and social media. These connections then emailed the questionnaire to more individuals qualified for the study. The six participants answered all questions anonymously. All answers were stored on a password-protected computer system and will be deleted after three years. The researcher compiled all data, and through coding, developed themes for analysis. Participants responses from the questionnaire are included in appendix C.

Summary of Prior Research and Findings

When educators do not receive necessary support, it can lead to career frustration and burn out.[299] An educator that is in his or her induction or competency building stage can immediately skip enthusiasm in teaching and can be found in the career frustration stage for a long time.[300] Nearly one million educators in the past year have left the education system and

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[299]Dill. "New Jobs for Burned-out Teachers Mean Learning the Rules of the Corporate World."

plan to pursue other forms of work, while 33 percent of educators plan to ultimately leave the education profession by August 2022.[301]

In the literature review section, the researcher discussed different resources that could be implemented in music classrooms while mainstreaming students with multiple disabilities such as the Universal for Learning framework, Winding it Back framework, Dalcroze methods, and aesthetic philosophy. Alice Hammel and Ryan Hourigan stated, "appropriate adaptations and accommodations are critical for the success in the music room."[302] In pertaining to whether they maintained access to sufficient resources, the responses of the participants in this study varied. Participants stated they would benefit from more in classroom support, professional development, and information on legislation, as they stated they were unaware of the implications of legislation. As stated earlier, Bauer stated research has found music educators desire more of an understanding in "technology, assessment, instrumental/choral literature, standards, creativity, and grant writing."[303] In this study, participants expressed the exact same desire, especially in relating to mainstreaming students with disabilities. Boroson stated using the Universal Design for Learning theory can help in inclusive goals.[304] The Universal Design for Learning (UDL) can be applied in classrooms to eliminate the learning gap between students

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[300] Kathryn Dill. "New Jobs for Burned-out Teachers Mean Learning the Rules of the Corporate World."

[301] Ibid.

[302] Hammel and Hourigan *Teaching Music to Students with Special Needs: A Label-Free Approach.* 83.

[303] Bauer "Research on Professional Development for Experienced Music Teachers," 1.

[304] Barbara Boroson. "Inclusive Education: Lessons from History." Educational Leadership 74, no.7 (2017):18.

with disabilities and students who do not have disabilities.[305] Unfortunately, more than half of the participants did not know about UDL, and never used it in their classrooms.

Participants' responses were varied pertaining to whether they are achieving educational objectives and standards but stated they are trying to give their students the best possible music experience. A concern was found as responses also indicated not knowing how to read a student's IEP. Participant C stated "None of my students have any music-specific goals in their IEPs. My goal is to address the standards and make them interested in music." Participant D stated both the IEP and the previous National Standards could work together in teaching his or her students, "especially if their (the students) IEP goals can be easily met or accomplished in a musical setting." Participant B stated that, "The Child Study Team (CST) wants students to socialize and see how neurotypical students behave in class." He or she does not care if students are in a class that is on their level or not." Therefore, participants are attempting to achieve music standards but most of their CST departments want the children to achieve a socialization standard. As stated earlier, self-efficacy is a primary role in the evaluation of a teacher's effectiveness.[306] When participants do not feel they are achieving their goals, but instead an experience for their students, this could lead to stress, and a feeling of no longer being an effective teacher.

Another concern for educators not applying a child's IEP or not knowing how to read it, is that they may not be providing the least restrictive environment for the student. Least restrictive environment requirements provide students with the appropriate modification as per

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[305] Alice Hammel, Roberta Y. Hickox, and Ryan M. Hourigan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*. New York, NY: Oxford University Press, 2016, 3.

[306]Juchniewkz. *The Influence of Social Intelligence on Effective Music Teaching.*

their IEP while the student is mainstreamed.[307] When educators are not properly trained to read the IEP or included in the meetings, there is a danger they can legally be held liable. Unfortunately, music educators may not be aware that an IEP is a legal binding document, and that there are liabilities when the educator does not adhere to an IEP.

Participants stated professional development and in-classroom support would be helpful in reducing stress. This indicated that both hypotheses are partially retained but each participant had expressed resources, such as paraprofessionals, professional development, and scheduling, were important in teaching students with multiple disabilities while mainstreaming in a general elementary music education classroom. For example, one participant indicated he or she did not need any more in classroom support or "resources" but then stated he or she could benefit from professional development pertaining to mainstreaming students with multiple disabilities. Participant D stated, "I fear that if I did not take those courses, I would have no idea about those things."

Each participant's response included the need for more resources, but their stress levels varied. Only one participant stated that stress would not abate if he or she received more resources, but this participant also indicated a stress level of 2 out of 10. Many of the participants indicated that most of their stress originated from improper placement in the mainstreaming schedule, and that they were not included in the decision-making regarding placement for their classes. According to the Education for all Children Act, students must spend 80 percent of their day with their peers,[308] but the National Report to Congress stated that

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[307] Hammel and Hourigan. *The Fundamentals of Special Education Policy: Implications for Music Teachers and Music Teacher Education.*

[308] Dudley-Marling, Burns, and Bridget. Two perspectives on inclusion in the United States.

nationwide, 23 percent of students are not meeting the 80 percent education law and are still receiving all instruction in their self-contained classes.[309] Many Child Study Teams are attempting to create a mainstreaming schedule and push into music classes, but this is causing stress for music educators as it is not occurring appropriately. Some of the music educators in this study also were being told to mainstream 25 minutes each day and were being used to obtain the 80 percent that is required for students, but some also indicated improper placement. One participant indicated a first-grade student with autism had been misplaced in the third grade. This is completely against protocol found in the legislation in the literature review. Stress can occur if a student is mainstreamed into the wrong course. Therefore, to decrease stress, participants need more resources such as professional development.

The participants expressed that if they had access to more professional development, a valuable resource, they would all feel reduced stress in their teaching context. Participants indicated a variety of responses pertaining to their stress levels in mainstreaming students, but after reviewing all six participants' responses their stress levels did not comport with previous studies, but the stress levels seemed to lower. The mean for the participants' stress level was a 6.16 out of ten. This mean indicated the levels were in the higher range but varied. The number of resources did contribute to the participants' stress levels, but further research is warranted.

<div align="center">Limitations</div>

This study also was conducted during an international pandemic which affected many teachers answers, many of whom indicated they felt stressed or overwhelmed due circumstances related to teaching during the pandemic. The answers were likely influenced by current stressors

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[309] 29th Annual report to Congress on the implementation of IDEA. (2007). https://www2.ed.gov/about/reports/annual/osep/2007/parts-b-c/29th-vol-2.pdf.

due to the pandemic instead of the focus of the study which was strictly defined as mainstreaming and teachers' resources. Further research should be considered following the pandemic when schools resume normal operations. Further research should also include multiple participants to receive a more accurate mean of the perceived stress levels among multiple participants.

<center>Recommendations for Further Research</center>

It is recommended that this study is conducted once again with more participants due to the limited number of participants in this study. This study was also completed during a global pandemic, and therefore many of the participants were not in their traditional teaching settings. Therefore, this study should be conducted once again after the pandemic, or when teachers return to their normal schedules. Further study based on the conservation of resources is also recommended in relation to mainstreaming students after teachers are provided with more resources, to determine their stress levels. There should also be further research pertaining to mainstreaming practices at the elementary level to determine successful scheduling practices to help reduce stress in teachers. Further research should also be conducted regarding music educators' understanding and training in reading a student's IEP and applying it in the classroom to ascertain the need for more training.

<center>Implications for Practice</center>

The common theme inherent to all participants' answers included their being involved in the scheduling process of mainstreaming their students with multiple disabilities. Participants were involved in IEP meetings, but they were not involved in the development or review of the IEPs. All participants were involved in mainstreaming, but they were not involved in the planning or the scheduling of mainstreaming. Many of the participants were

<center>95</center>

provided paraprofessionals to assist in their classrooms, but some did not report a positive

experience with their paraprofessionals. Many of the participants were unsure if they should

teach to the child's IEP goals or their standards. According to the Education for All

Handicapped Children Act, children with disabilities received a free and appropriate public

education, meeting their specific needs, but if the participants are not involved in the IEP

meetings, unaware of how to read the IEPs, and do not have a positive experience with the

paraprofessionals, it can become increasingly difficult to meet the child's specific needs. [310]

Some of the participants did not know common resources implemented in

mainstreaming such as the Universal Design for Learning. According to the Special Education

offices in New Jersey, students are required to have technical assistance and tools for learning in

the classroom. Educators are guaranteed to receive instructional materials, understanding and

implementation of the New Jersey Tiered System of Supports, as well as the Multi-Tiered

System of Support.[311] The Special Education office also indicated educators will also receive

training on how to implement a Universal Design for Learning and training on how to provide a

least restrictive environment and developing IEPs for students.[312] Yet, half of the participants

have not heard of the Universal Design for Learning, and also have indicated they do not know

how to read an IEP. Therefore, the types of resources being provided to educators by

administration should be evaluated.

The types of resources, such as curricula, professional development, and

paraprofessionals, vary to help decrease the amount of stress for each participant. The

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[310] Jones. "Teaching Students with Disabilities." 1.

[311] State of New Jersey Department of Education: Special Education.

[312] Ibid.

participants in this study stated their stress level was at a mean of 6.16 out of 10. Although this is not a substantially high mean, it does indicate there are teachers who feel stressed in mainstreaming students with multiple disabilities into an elementary general music classroom. This study implies music educators need more resources, such as training and paraprofessionals, and need to be included in designing the schedule for mainstreaming practices for students with disabilities as they related to their own teaching context. This practice should be evaluated because music teacher input is necessary in developing the best music mainstreaming practices. Participants also addressed the issue of not being trained. Administrators must provide teachers with best practices to effectively mainstream the students into the general music classroom. Paraprofessionals should also be included in this training to effectively mainstream a child.

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Appendix A: IRB APPROVAL

January 22, 2021

Emily Clark
Monica Taylor

Re: IRB Exemption - IRB-FY20-21-176 Effective Mainstreaming Practices in Elementary
General Music in the state of New Jersey

Dear Emily Clark, Monica Taylor:

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

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

Category 2.(ii). Research that only includes interactions involving educational tests
(cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or
observation of public behavior (including visual or auditory recording).
Any disclosure of the human subjects' responses outside the research would not reasonably
place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial
standing, employability, educational advancement, or reputation.

Your stamped consent form can be found under the Attachments tab within the Submission
Details section of your study on Cayuse IRB. This form should be copied and used to gain
the consent of your research participants. If you plan to provide your consent information
electronically, the contents of the attached consent document should be made available
without alteration.

Please note that this exemption only applies to your current research application, and any

modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

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

Sincerely,
G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

APPENDIX B: INTERVIEW QUESTIONS

The following questions were answered by the participants:

Section One: Educational Background, Legislative Understanding, and IEP Involvement

1. What is your educational background, and how much education did you receive in working with special education students?

2. What is your current teaching context?

3. Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

4. What implications does legislation have on you as a music educator working with students with multiple disabilities?

5. Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

6. What types of professional development have you/or do you receive in teaching students with multiple disabilities?

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming Settings

7. Who creates the mainstreaming schedule, and do you have any part of the creation process?

8. Please explain your confidence level in mainstreaming students with multiple disabilities into your general education classroom?

9. Who else is in the classroom while implementing mainstreaming practices in your classroom? (Paraprofessionals, special education teacher, teacher aides, speech therapists..etc)

10. How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or task do you assign them, and do they participate in your class?

11. Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?

12. What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?

13. What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)

14. What techniques are you using in order to reach every child in your classroom? (ex. Small groups)

15. How are you implementing a Universal Design Learning curriculum?

16. What are the difficulties in implementing your curriculum in a mainstreaming setting?

Section Three: Stress Levels- The Conservation of Resources Theory

17. Are there currently any stressors in your teaching position while mainstreaming? Please Explain.

18. Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

19. What factors affect this stress level?

20. Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

21. What resources would help your current stress level to decrease?

22. If you had access to more professional development would your stress level decrease? Please Explain.

23. Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

24. Would in-classroom support help your teaching context? Please Explain.

25. How do you cope with your current stress level?

APPENDIX C: TRANSCRIPT OF INTERVIEWS

Interview Transcript

Participant A:

Section One: Educational Background, Legislative Understanding, and IEP Involvement

- What is your educational background, and how much education did you receive in working with special education students?

    - Bachelor's in Music Education- 3 courses and experience while student teaching

- What is your current teaching context?

    - Elementary General Music with beginner band and honors choir

- Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

    - No Answer.

- What implications does legislation have on you as a music educator working with students with multiple disabilities?

    - No Answer.

- Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

    - Yes and yes

- What types of professional development have you/or do you receive in teaching students with multiple disabilities?

    - PD from NJMEA (New Jersey Music Education Association)

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming

Settings

- Who creates the mainstreaming schedule, and do you have any part of the creation

  process?

  - Case managers

- Please explain your confidence level in mainstreaming students with multiple

  disabilities into your general education classroom?

  - Most of the time

- Who else is in the classroom while implementing mainstreaming practices in your

  classroom? (Paraprofessionals, special education teacher, teacher aides, speech

  therapists..etc)

  - Always

- How do you work with paraprofessionals in your classroom each week while

  mainstreaming students? What jobs or task do you assign them, and do they participate

  in your class?

  - By staying in contact about behavior plans and reward systems

- Do your students with multiple disabilities only mainstream for music, or do you also

  see them in a self-contained setting in addition to their mainstreaming classes? How

  many times a week do you see them?

  - I see them in self-contained first and if they are ready they mainstream

- What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?
  - Did not Answer.
- What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)
  - None. It is 100% to build social skills
- What techniques are you using in order to reach every child in your classroom? (ex. Small groups)
  - Tiered instruction, modifying worksheets/tests, small group instruction
- How are you implementing a Universal Design Learning curriculum?
  - Did not Answer.
- What are the difficulties in implementing your curriculum in a mainstreaming setting?
  - Did Not Answer.

  - Section Three: Stress Levels-The Conservation of Resources Theory
- Are there currently any stressors in your teaching position while mainstreaming? Please Explain.
  - Yes (but it has nothing to do with mainstreaming)
- Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

- 10

- What factors affect this stress level?

    - The multiple levels of teaching. In person, live streamed and virtual

- Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

    - Did not Answer.

- What resources would help your current stress level to decrease?

    - Did not Answer.

- If you had access to more professional development would your stress level decrease? Please Explain.

    - Did not Answer.

- Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

    - Yes, because we have had huge success with mainstreaming our students in music. They enjoy participating with their peers and have grown in social skills

- Would in-classroom support help your teaching context? Please Explain.

    - No

- How do you cope with your current stress level?

    - Yoga. Journaling. Naps

Interview Transcript

Participant B:

Section One: Educational Background, Legislative Understanding, and IEP Involvement

- What is your educational background, and how much education did you receive in working with special education students?

    - I have a Bachelor of Music in education, little education in special Ed

- What is your current teaching context?

    - K-5 general/vocal music

- Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

    - None

- Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

    - I have never been invited to an IEP meeting, I try to read them but feel like they offer very little in regards to how I modify my lessons

- What types of professional development have you/or do you receive in teaching students with multiple disabilities?

    - ?

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming Settings

- Who creates the mainstreaming schedule, and do you have any part of the creation process?

  - I have zero say

- Please explain your confidence level in mainstreaming students with multiple disabilities into your general education classroom?

  - It depends on their disability and how it does or doesn't show up in my classroom.

- Who else is in the classroom while implementing mainstreaming practices in your classroom? (Paraprofessionals, special education teacher, teacher aides, speech therapists..etc)

  - Sometimes paras, mostly no one

- How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or task do you assign them, and do they participate in your class?

  - They sometimes tell me what to expect. Mostly they do their own thing.

- Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?

  - I currently work in a school where students with IEPs that receive services are all mainstreamed into my class weekly. We do not have any self-contained in my school

- What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?
    - My goals are to try my best to reach my students in as many ways as possible using aural, oral, kinesthetic, and visual aids.
- What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)
    - No
- What techniques are you using in order to reach every child in your classroom? (ex. Small groups)
    - See above
- How are you implementing a Universal Design Learning curriculum?
    - I don't even know what that is
- What are the difficulties in implementing your curriculum in a mainstreaming setting?
    - Different level learners. I am always aiming for the middle students and hoping the lowest are getting something.

    Section Three: Stress Levels- The Conservation of Resources Theory
- Are there currently any stressors in your teaching position while mainstreaming? Please Explain.
    - Not enough time to collaborate with colleagues on what works or their goals for their students.

- Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

    - 8

- What factors affect this stress level?

    - Remote teaching at the moment

- Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

    - Maybe

- What resources would help your current stress level to decrease?

    - More live instruction with access to more in person learning

- If you had access to more professional development would your stress level decrease? Please Explain.

    - It would depend on the PD

- Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

    - Not as qualified as I could be

- Would in-classroom support help your teaching context? Please Explain.

    - Yes, especially with students who need one-on-one attention

- How do you cope with your current stress level?

    - Let a lot go

Interview Transcript

Participant C

Section One: Educational Background, Legislative Understanding, and IEP Involvement

- What is your educational background, and how much education did you receive in working with special education students?

    - I was a music performance major, then I went alternate route to get my teaching cert. I got my masters in educational leadership about 10 years later. I never really learned anything about special ed in college and not too much in my alternate route classes, either.

- What is your current teaching context?

    - general music k-5

- Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

    - Most of my knowledge of the laws comes from my graduate school experience in the Administration and Leadership program.

- What implications does legislation have on you as a music educator working with students with multiple disabilities?

    - We are required to follow the student's IEP

- Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

- I am not normally involved in IEP meetings. I have sat in on a couple throughout my career. I do know how to read an IEP.

- What types of professional development have you/or do you receive in teaching students with multiple disabilities?

  - We had a workshop once when we added the autism program to our school. I voluntarily went to a workshop once about inclusion for special areas.

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming Settings

- Who creates the mainstreaming schedule, and do you have any part of the creation process?

  - CST creates the schedules for anything pertaining to special ed at all. Our principal actually waits for them to do their part before he starts scheduling specials, lunches, and all of that for the whole school. We have 4 autism classes, 2 MH classes, 3 LLD classes, and 6 PSD classes. Our school is "full inclusion" which means that they all belong to a regular ed homeroom and participate with that class and varying levels depending on their abilities. Some kids spend a lot of time in their homeroom (with paras) and some spend 95% of the day with their special ed teacher.

- Please explain your confidence level in mainstreaming students with multiple disabilities into your general education classroom?

- I'm pretty comfortable with mainstreaming and I prefer it! Prior to this survey, I was pretty confident

- Who else is in the classroom while implementing mainstreaming practices in your classroom? (Paraprofessionals, special education teacher, teacher aides, speech therapists..etc)

  - The special education teacher sets their program and the paras implement it. All of our kids at the MH or autism level are either 1-to-1 or 2-to-1 with their paras.

- How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or task do you assign them, and do they participate in your class?

  - It depends on the age and the levels of the kids. For the little ones, a lot of the times the paras have to sit right behind the kid, hold them up, do hand over hand, etc. With the older students, the paras will usually sit off to the back and keep an eye on them, getting up when they need to. Our paras are constantly taking data on the kids all day long, so you'll see them with their clipboards marking down what the students are doing. This aligns with whatever "program" the special education teacher has set for that student.

- Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?

- - I used to have them multiple times, but not anymore. I used to have them 3x: once mainstreamed and twice by themselves!

- What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?

- - None of my students have any music-specific goals in their IEPs. My goal is to address the standards and make them interested in music.

- What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)

- - CST wants them to socialize and see how neurotypical students behave in class. They don't care if they are in a class that is actually on their level or not.

- What techniques are you using in order to reach every child in your classroom? (ex. Small groups)

- - Breaking down materials into smaller assignments (such as playing four measures of a recorder belt song instead of the whole thing), alternate assignments, buddying with neurotypical students,

- How are you implementing a Universal Design Learning curriculum?

- - Well, for starters, I had to Google this.

- What are the difficulties in implementing your curriculum in a mainstreaming setting?

- The biggest problem is always time. It's hard to tailor to specific needs and provide individual support when you only see the kids for 40 minutes a week. Most paras are not willing to help in music. I hear "I don't read music," "I can't sing," etc.

Section Three: Stress Levels- The Conservation of Resources Theory

- Are there currently any stressors in your teaching position while mainstreaming? Please Explain.

  - A lot of the special ed students are staying home and doing full remote instruction, but due to IEPs and instructional minutes, their schedules are kind of weird and all over the place. Some kids are not placed in classes that are appropriate for their level.

- Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

  - 2

- What factors affect this stress level?

  - My own level of preparation

- Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

  - yes

- What resources would help your current stress level to decrease?

  - Access to more teaching materials, especially ones that are tailored to different abilities

- If you had access to more professional development would your stress level decrease? Please Explain.

  - Stress? Not really.

- Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

  - Yes, this is something I've always received positive feedback on from CST, administration, parents, and the special ed teachers.

- Would in-classroom support help your teaching context? Please Explain.

  - I have a bunch of paras that help during class time. I don't know that an in-class teacher is necessary.

- How do you cope with your current stress level?

  - Making time for myself

Interview Transcript

Participant D

Section One: Educational Background, Legislative Understanding, and IEP Involvement

- What is your educational background, and how much education did you receive in working with special education students?

    - I have my B.A. in music education as well as my teacher of students with disabilities endorsement. I felt as though my general music ed curriculum did not have enough classes geared to the special education population, so I insisted on getting that extra endorsement to feel more prepared to meet the needs of all of my students.

- What is your current teaching context?

    - Elementary general music k-4, band 4th grade, choir 4th grade

- Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

    - These were discussed mainly in my special education coursework for my TOSD certification. I fear that if I did not take those courses, I would have no idea about those things.

- What implications does legislation have on you as a music educator working with students with multiple disabilities?

    - I think the legislation is almost more of a formal reminder that we need to meeting the needs of EVERY student in our room musically. This

should (hopefully) be the goal of all great music educators, legislation or not.

- Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

    - I understand how to read an IEP, and am required to acknowledge each student's IEP once updated, however I am not often requested in meetings.

- What types of professional development have you/or do you receive in teaching students with multiple disabilities?

    - The only relevant PD that I receive to music education specifically is that of which I seek out on my own. I attend the NJMEA conference annually as well as take regular summer PD. If it is a conference with multiple sessions I always tend to choose at least a few sessions on special education and music education.

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming Settings

- Who creates the mainstreaming schedule, and do you have any part of the creation process?

    - Administration, and no :(

- Please explain your confidence level in mainstreaming students with multiple disabilities into your general education classroom?

- Typically, very confident. However, this year more than ever we have students mainstreaming into grade levels that they are currently not in. For example, I have a first grade autistic student mainstreamed in a 3rd grade general music class. I understand times are tough as far as scheduling, but to me that is completely inappropriate.

- Who else is in the classroom while implementing mainstreaming practices in your classroom? (Paraprofessionals, special education teacher, teacher aides, speech therapists..etc)

  - Paraprofessionals, and occasionally therapists/members of our child study team if they need to observe a student

- How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or task do you assign them, and do they participate in your class?

  - I ask that paraprofessionals participate in class as if they were students, therefore providing (hopefully) a great model for the students. If students need additionally help at any time they know the paraprofessional is there if needed besides myself. However, if it is a group or partner activity I like the students to interact together, not use the paraprofessional as their partner. They can be there for help, but I want all of the students working together.

- Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?

- I see all students once a week, mainstreamed only.

- What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?

  - I think both! Especially if their IEP goals can be easily met or accomplished in a musical setting.

- What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)

  - It is typically so many minutes of mainstreaming time per the IEP.

- What techniques are you using in order to reach every child in your classroom? (ex. Small groups)

  - I differentiate in every lesson! There is always another way we can get to create music together, so if something is not working we think creatively together to make it happen (for every student- regardless of IEP).

- How are you implementing a Universal Design Learning curriculum?

  - For each topic or grade level I normally set a goal and then work in reverse, breaking down the steps week by week and deciding what would suit our students best. I also never teach the same lesson the exact same way year by year. Our students change, our lessons should too.

- What are the difficulties in implementing your curriculum in a mainstreaming setting?

- Currently- the non accurate grade level mainstreaming. When I have a first grader mainstreamed into a 3rd grade music class they are skipping years worth of material to things they are not ready for yet. The same can be said for the reverse. A 4th grader mainstreaming into 3rd grade music class is bored because they have heard these concepts already before. However, that is a little easier because that student can be used as a model and "show off" what they know at times, but still can be frustrating.

Section Three: Stress Levels- The Conservation of Resources Theory

- Are there currently any stressors in your teaching position while mainstreaming? Please Explain.
  - Same as previously stated, students not mainstreamed into accurate grade levels.
- Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)
  - 5
- What factors affect this stress level?
  - The pandemic, safety (myself and students), and they really truly connecting with the content through a screen?
- Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?
  - Potentially, but I know I already have more than most and I still have stress!

- What resources would help your current stress level to decrease?

    - talking with a colleague, we are not alone!

- If you had access to more professional development would your stress level decrease? Please Explain.

    - Always. I love PD. It is the first thing I go to if I am feeling "stuck in a rut". Even online sessions this year have been awesome. Sharing new ideas and brainstorming is the best way to find solutions to tricky questions, and doing that with likeminded individuals makes it even better.

- Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

    - Yes, mainly because of my TOSD endorsement. I understand the IEPs and I have full experience in a general education special education classroom. Sometimes seeing them in action away from the music element really helps you focus on the individual need and then how you can reach it through music.

- Would in-classroom support help your teaching context? Please Explain.

    - I do not think in class support would help me at this time.

- How do you cope with your current stress level?

    - Running, yoga, spin class, hiking, walking the dog, cooking, talking with friends (both educators and non educators) and occasionally a margarita ;)

Interview Transcript

Participant E:

Section One: Educational Background, Legislative Understanding, and IEP Involvement

- What is your educational background, and how much education did you receive in working with special education students?

  ▪ Bachelor degree in vocal music k-8, Bachelor's degree in music performance, Masters degree in teacher education K-12

- What is your current teaching context?

  ▪ Vocal music teacher k-5

- Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

  ▪ I've taking classes focusing on special needs students and the importance of music in the education and daily lives. Furthermore I continue to take workshops on legislation for special needs. Finally I work closely with out SPED department teachers, learning and discussing our individual and group efforts to help each student with one success at a time each day.

- What implications does legislation have on you as a music educator working with students with multiple disabilities?

  ▪ It's extremely important to help me with decision-making and planning for each and every lesson that I plan for my students.

- Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

  - I am and I do

- What types of professional development have you/or do you receive in teaching students with multiple disabilities?

  - Many workshops online and in-person, classes taken during my educational career, and in person on the job experience.

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming Settings

- Who creates the mainstreaming schedule, and do you have any part of the creation process?

  - Administration, Child Study Team, counselors and team members

- Please explain your confidence level in mainstreaming students with multiple disabilities into your general education classroom?

  - I'm extremely confident in mainstreaming the my special ed students when it is appropriate for their special needs. Some of my students need more personalized attention in a smaller setting, giving them the opportunity to experience even the smallest of successes, one step at a time.In smaller groups, I'm able to target their specific needs and give my full attention to them.

- Who else is in the classroom while implementing mainstreaming practices in your classroom? (Paraprofessionals, special education teacher, teacher aides, speech therapists..etc)
  - Mostly paraprofessionals
- How do you work with paraprofessionals in your classroom each week while mainstreaming students? What jobs or task do you assign them, and do they participate in your class?
  - They definitely participate in the class. We work closely together. I give them wide parameters to handle their student , following their specific IEP. We make decisions together how we handle their individual situations.
- Do your students with multiple disabilities only mainstream for music, or do you also see them in a self-contained setting in addition to their mainstreaming classes? How many times a week do you see them?
  - Some students I teach in self contained situation and some are mainstreamed. I see one or two students out of each autistic class twice a week.
- What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?
  - I strive for both, focusing more on their IEP.
- What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the

National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)

- ▪ I do not know their specific objective.

- What techniques are you using in order to reach every child in your classroom? (ex. Small groups)

  - ▪ Multi sensory activities, lots of repetition, and adding something new into my program that I have in place each week.

- How are you implementing a Universal Design Learning curriculum?

  - ▪ I am able to give my students multiple ways of learning different musical and movement activities through dance, moving, body percussion, playing instruments, listening to music, and singing.

- What are the difficulties in implementing your curriculum in a mainstreaming setting?

  - ▪ It's quite difficult to give individualized attention in a mainstreaming situation. Many times, I already gave 28 kids to teach who all gave individual needs themselves with only 29 mins to keep all engaged and learning.

Section Three: Stress Levels- The Conservation of Resources Theory

- Are there currently any stressors in your teaching position while mainstreaming? Please Explain.

  - ▪ I'm pushing a cart into the classrooms, wearing a mask and very rushed moving from one situation to the next. I depend very heavily on the paras to help our mainstreamed students keep up with the fast pace of my classes. In today's situation, I'm seeing greater successes with many

of my Special needs kids in smaller settings. I am also able to teach these classes in my own classroom, having more instruments and materials available to me. It gives me the flexibility to change things up if need be.

- Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

  - 6

- What factors affect this stress level?

  - Pushing into the classrooms, having enough materials and instruments for everyone, keeping everything clean and sanitized.

- Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

  - Yes!

- What resources would help your current stress level to decrease?

  - More instruments and books, allowing students to come to my class to give me more options and flexibility with my lessons.

- If you had access to more professional development would your stress level decrease? Please Explain.

  - Professional development is of course an important factor; however the previous needs to be be met as well for the PD to completely be implemented .

- Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

- I do. However, I continue to learn more through experience, workshops, classes, and especially through working closely with our special education teachers and paras.

- Would in-classroom support help your teaching context? Please Explain.

  - In order to successfully mainstream our students, we definitely need in-class support.

- How do you cope with your current stress level?

  - I focus on my goals, look for small individual successes of each student, stay positive that things will get better, and try to make things better through music and music activities.

Interview Transcript

Participant F:

Section One: Educational Background, Legislative Understanding, and IEP Involvement

- What is your educational background, and how much education did you receive in working with special education students?

    - Bachelor of Music. No additional college training for special Ed.

- What is your current teaching context?

    - Full time general music teacher for grades 6-8

- Please explain any education you have received on understanding legislation on working with students with special needs. How did you receive this information? (IDEA, NCLBA, etc.)

    - Really no education

- What implications does legislation have on you as a music educator working with students with multiple disabilities?

    - Not sure other than I need to follow the IEP.

- Are you a part of the Individual Education Plan (IEP) meetings and do you understand how to read an IEP?

    - Yes and yes

- What types of professional development have you/or do you receive in teaching students with multiple disabilities?

    - Nothing

Section Two: Mainstreaming Practices and Implementation of Curriculum in Mainstreaming

Settings

- Who creates the mainstreaming schedule, and do you have any part of the creation

  process?

    - Guidance and the special Ed department supervisor and no input from

      me

- Please explain your confidence level in mainstreaming students with multiple

  disabilities into your general education classroom?

    - I feel confident because I've been able to scaffold the lessons so they

      can participate

- Who else is in the classroom while implementing mainstreaming practices in your

  classroom? (Paraprofessionals, special education teacher, teacher aides, speech

  therapists..etc)

    - Occasionally paraprofessionals

- How do you work with paraprofessionals in your classroom each week while

  mainstreaming students? What jobs or task do you assign them, and do they participate

  in your class?

    - I assign the paraprofessionals the task of making sure their students are

      on task

- Do your students with multiple disabilities only mainstream for music, or do you also

  see them in a self-contained setting in addition to their mainstreaming classes? How

  many times a week do you see them?

- - - Students go to electives like chorus art and general music and gym 4 days a week for 25 min sessions. I see them M-Th for 25 min.
- What are your educational goals? Are you attempting to obtain the National Standards for your students with multiple disabilities, or do you attempt to obtain their IEP goals instead? Or both?
  - - I work on the national standards but use the IEP as a tool to get there. Many kids are successful.
- What is the Child Study Teams educational objective for mainstreaming in your teaching context? Do you know it? (Example: Students will be able to obtain the National Standards or Students will receive 40 minutes of mainstreaming time as per their IEP)
  - - Not sure as it varies in each IEP per kid.
- What techniques are you using in order to reach every child in your classroom? (ex. Small groups)
  - - Project based learning with choices and themes. Individualized instruction.
- How are you implementing a Universal Design Learning curriculum?
  - - Not sure.
- What are the difficulties in implementing your curriculum in a mainstreaming setting?
  - - Large class sizes
- Section Three
- Stress Levels: The Conservation of Resources Theory

- Are there currently any stressors in your teaching position while mainstreaming? Please Explain.

  - Large, hybrid classes, paras that do not perform their duties, Covid- 19 protocols.

- Please rate your current stress level in your teaching context. (1-10, 10 being the highest level of stress)

  - 6

- What factors affect this stress level?

  - Extra tasks put on us from admins.

- Do you feel if you had more resources in your teaching context, you would not have higher levels of stress?

  - No, I feel like I have a lot.

- What resources would help your current stress level to decrease?

  - I'm ok.

- If you had access to more professional development would your stress level decrease? Please Explain.

  - Yes it would be nice to have special education specific PD for music teachers

- Do you feel you are qualified to teach students with multiple disabilities? Please Explain.

  - Yes because of past experiences

- Would in-classroom support help your teaching context? Please Explain.

- Yes because I could teach the lesson, help others while someone helps with special education students

- How do you cope with your current stress level?

    - I close my laptop directly at the end of my contracted hours and then only work on things that appeal to me and my personal life.