

“Inclusion” of Information on Mainstreaming in Undergraduate Music Education Curricula

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The purpose of this study was to examine teacher training programs in music education to provide an overview of course offerings in Special Education available to Music Education majors. One Research Category 1, one state-funded regional, and one private institution were randomly chosen from each state when available. All schools offering a degree in music therapy were included for a total of 171 schools with usable data. Catalogues were examined to determine (a) existence of a course in special education for music education majors, (b) department through which course was offered (nonmusic content or music content specific), (c) required or elective status of course, (d) course title and credit hours, and (e) reference to mainstreaming in music methods course descriptions. The first three areas were compared by (a) category of school, (b) universities offering music therapy and those not, (c) MENC Region. Results revealed that 74% of schools had a course in special education available with 86% of these requiring at least one course with a total of 140 courses available. 110 were nonmusic content specific while 30 were music content specific. Eighty-nine percent of the nonmusic content courses were required, while only 43% of the content specific courses were required. Information was further broken down as indicated above.

In the 23 years since the passage of The Education for All Handicapped Children Act of 1975 (Pub. L. No. 94-142), including children with disabilities into the classroom has been an area of focus for educators. Continued legislation (Americans with Disabilities Act of 1990, Education of the Handicapped Amendments of 1990 [Pub. L. No. 101-476] known as the Individuals with Disabilities Ed-

ucation Act [IDEA], and the Pub. L. No. 101-476 Amendments passed in September, 1997) has moved education for students with special needs continually closer to full inclusion. This requires that music educators be prepared to accept and work with students with disabilities regardless of type or severity of disability. The ability and willingness of music educators to provide these services varies depending upon their academic preparation, previous experiences, and subsequent attitude toward these students and their inclusion in the music classroom. Music therapists can provide an excellent service to these educators as they are trained specifically to work with individuals with disabilities. Music therapists can function as team teachers or consultants. They can provide resources to adapt instruments and/or activities suitable for successful inclusion of all students as well as demonstrate positive models of accepting attitudes.

Stone and Brown (1987) stated that the single most critical variable in the success of mainstreaming is the attitude of the teacher toward students with disabilities, a position echoed by Wilczenski (1993) who also noted the importance of teachers' academic preparation. Likewise, Hartman Berlinghoff (1991) and Eichinger, Rizzo, and Sirotnik (1991) emphasized that in order for students with disabilities to truly have equal educational opportunities, a positive attitude on the part of the teacher is critical. In conjunction, the attitudes of teachers can have a dramatic effect on the attitudes of students toward the subject matter, the school system, and even their peers (Green, Kappes, & Parish, 1979; Hannah & Pliner, 1983; Parish, Eads, Reece, & Pociello, 1977). Teachers' attitudes toward mainstreaming have been shown to be directly linked to choice of instructional strategies, with teachers having negative attitudes using effective instructional mainstreaming strategies much less frequently (Bender, Vail, & Scott, 1995).

In the field of education, attitudes of inservice teachers toward mainstreaming have been shown to be affected by course work on mainstreaming (Wilson, 1983), and by actual experiences with special-needs children (Castoria, 1986), as well as support from special educators.

Preservice educators have shown improvement in attitudes toward mainstreaming through use of videotape examples of students with disabilities successfully engaged in educational settings (Dailey & Halpin, 1981) and by involvement in mainstreaming coursework coupled with practica and field experience (Eichinger

et al., 1991; Leyser, 1988; Massie, 1993; Naor & Milgram, 1980). Eichinger et al. (1991) also found the use of persuasive messages to have a positive impact on preservice teachers' attitudes toward mainstreaming. Students in this study reported that actual contact with students with disabilities was the most influential factor. Similarly, a recent study showed both knowledge and attitudes to be positively impacted by extensive field-based programs in which preservice teachers have direct contact with students with disabilities (Rademacher, Wilhelm, Hildreth, Bridges, & Cowart, 1998). Brantlinger (1996), in an analysis of preservice teachers' beliefs about inclusion, found that 43% of the participants expressed at least three of seven beliefs labeled as "anti-inclusion". Recommendations of this study supported the above findings with a call for extensive field experience with successful inclusion to counter anti-inclusion attitudes.

Specifically in music education, attitude studies have been conducted among inservice teachers, preservice educators, and students in various settings. Although generally positive attitudes toward the concept of mainstreaming have been displayed by inservice teachers (Hawkins, 1992; Jellison & Duke, 1994; White, 1981/82), music educators have consistently reported feelings of inadequacy in terms of educational preparation for working with students with disabilities and confidence in their abilities to adapt instruction for these students, factors which may affect attitude (Colwell & Williams, 1996; Frisque, Niebur, & Humphreys, 1994; Gavin, 1983; Gfeller, Darrow, & Hedden, 1990; Gfeller & Hedden, 1987; Gilbert & Amus, 1981; Hock, Hasazi, & Patten, 1990; Sideridis & Chandler, 1995; White, 1984; Wilson & McCrary, 1996). As Cassidy and Sims (1991) stated, "If music teachers are to work successfully with children with disabilities in mainstreaming . . . they must have clear and realistic ideas about the goals of mainstreaming and about the musical and social needs and abilities of these students" (p 32).

In a 1984 study, Hoover surveyed 102 schools that had elementary education programs. Results indicated that most programs either had requirements for a course in special education or were intending to include such training requirements. Although a variety of means for preparing students to work with the disabled population were available, survey courses addressing mainstreaming topics were most prevalent. Few schools offered contextually appro-

priate field experiences to correspond with these courses. In a more recent study, Kearney and Durand (1992) examined mainstreaming practices of 58 schools. After careful examination of their results, the researchers felt that schools were not providing sufficient opportunities for preparation to work in mainstreamed settings. They suggested further coursework and practicum experience to address this problem.

Schmidt (1989) investigated 180 teacher training institutions offering undergraduate degrees in music education. Although not the primary focus of the study, results indicated that 61.5% of the schools required a class that included the topic of music in special education with 18.3% of schools addressing the topic for some pre-service teachers, while 20.2% did not address it in their curricula. In a study more focused on the mainstreaming issue, Heller (1995) attempted to discover how music teacher training institutions in the Great Lakes Region are preparing their students to work with mainstreamed learners. Results of a questionnaire indicated that less than 30% of respondents, college music methods professors, received training to work with mainstreamed students and 65% felt that their preparation was less than adequate. Seventy percent of the surveyed programs required students to enroll in mainstreaming courses outside the music department, usually the School of Education. Roughly 40% of the music programs had some type of in-house training, observation, and content specific classes, yet rarely offered content specific field experiences.

Based on the above summarization of the relationship between teacher preparation for the inclusive classroom and attitudes toward inclusion, and noting the importance of the teacher's attitude in the success of mainstreaming, it would seem important to examine if and where preparation for inclusion for music education is taking place in order to make recommendations regarding undergraduate program content in music teacher preparation. If, in fact, a course is required of all music education majors, and if most often that course is offered through the education department, and yet music specialists are voicing a lack of preparation which may affect their attitude toward inclusion, it would seem that transfer of learning from a nonspecific educational context to the specifically unique properties of music learning is not taking place. Therefore, it is important first to examine current course offerings and the context of the courses as well as required/elective specifications in

order to begin to address the music educator's feeling of lack of preparation and to make recommendations for future program structure for both preservice and inservice training.

Although there is no quality control for such courses dealing with special education, they may serve as an opportunity for music education majors to focus their attention on this topic, either in a nonmusic or music content venue, and may provide them with basic techniques while opening up a door for positive acceptance. In addition, it is recognized that although course descriptions may not make reference to this issue, faculty may be addressing the inclusion issue in their methods courses quite effectively. The intent of this study was to provide a national overview of current course offerings in Special Education available to Music Education majors, to determine if these courses are required or elective, and to discover if these courses are non-specific for all educational settings or content-specific for the music classroom.

Method

To determine the status of inclusion of information on mainstreaming in undergraduate music education programs, a sample of colleges and universities was selected from higher education institutions offering a program leading to certification in Music Education. To the greatest extent possible, all institutions included in the sample were listed in the *National Association of Schools of Music Directory* (1992).

One Research Category 1 institution was selected from each state in which there were one or more. For each state and the District of Columbia, there was also one state-funded regional institution randomly selected. Similarly, one private institution from each state was randomly chosen when available. All schools offering a degree in music therapy were included due to the complimentary nature of music therapy and music education with special learners. This selection process resulted in a sample of 196 colleges and universities with 33 Research Category 1 schools, 51 State-funded Regional schools, 43 Private schools, and the 69 schools listed by the American Music Therapy Association.

Current microfiche and on-line catalogues were examined to determine if music education majors were exposed to information on mainstreaming through a course requirement. The following information was obtained for each institution: (a) existence of a

course in special education for music education majors, (b) department through which the course was offered (nonmusic content or music content specific), (c) required or elective status of the course, (d) course title and credit hours, and (e) reference to mainstreaming in music methods course descriptions.

After all information was gathered, the researchers were interested to determine if there was a difference in the first three areas when comparing:

1. Research Category 1, State-funded Regional, and Private schools,
2. Universities offering degrees in music therapy and those not offering such degrees,
3. Schools by MENC Region.

Results and Discussion

Out of the 196 schools examined, 171 were used for data analysis due to available information (24 Research Category 1 Schools, 49 State-funded Regional Schools, 38 Private Schools, 60 Schools offering music therapy degrees from AMTA). Of the 171 schools examined, 127, or 74% of the schools, had at least one course in special education available for music education majors (71% of the Research Category 1, 82% of the Regional, 76% of the Private, and 68% of the AMTA schools). The remaining 44 (26%) schools did not offer a course in either a required or elective capacity according to the course catalogues. When comparing the schools not offering degrees in music therapy and those offering such degrees, the availability of a course dealing with special education for music education majors was 77.5% and 68% respectively. Although the percentage of available courses was fairly similar across all types of schools, the researchers were surprised that over a quarter (26%) of all schools examined did not even offer a course for music education majors to take on an elective status in their programs. There was often a course within the education department but with no room for music education majors to fit it into their curriculum sequence either as a required or elective course unless they choose an overload.

Of the 127 schools that had a course available, 109, or 86% of the schools, required at least one course in special education (75% of the Research Category 1, 85% of the Regional, 93% of the Pri-

vate, and 85% of the AMTA schools). When comparing the schools not offering degrees in music therapy and those offering such degrees, music education majors are required to take a course in special education at 86% and 85% of these schools respectively.

The researchers were interested in examining whether the courses that were offered for music education students were non-music content specific, taught in the education, special education, or psychology departments, or were content specific, taught within the music department. At some schools, more than one course was available to the music education students, one in a nonmusic content specific context and one in a content specific context. Of the 17 Research Category 1 schools offering a course, 14 nonmusic content specific (74%) (11 required, 3 elective) and five content specific (26%) (two required, three elective) courses were available. Only two schools offered both types of courses, one offering a nonmusic content elective and a content required course and the second offering a nonmusic content required and a content elective course. Three schools offered only the content specific course (one required, two elective).

Of the 40 Regional schools offering a course, 35 nonmusic content specific (83%) (31 required, 4 elective) and seven content specific (17%) (five required, two elective) courses were available. Only two schools offered both types of courses, all required. Five schools offered only the content specific course (three required, two elective). In contrast to the course offerings of the Research Category 1 and Regional schools, the Private schools offered only nonmusic content specific courses (29, 100%) perhaps due to the internal requirements for religion or other liberal arts foci. When examining the music education degrees at schools listed under AMTA, 32 nonmusic content specific (64%) (29 required, 3 elective) and 18 content specific (36%) (6 required, 12 elective) courses were available. Nine schools offered both types of courses, six offering a nonmusic content required and a content elective, two offering both as electives, and one offering a nonmusic content elective and a content required.

The schools listed under AMTA had the highest percentage of content-specific courses offered perhaps due to the department philosophy toward the area of music therapy or incorporating music with individuals with disabilities. Overall, the majority of non-music content courses were required (79–93%) while there was

TABLE 1
Course Availability and Requirements by School Type

Category	Research 1	Regional	Private	AMTA	Total
Schools					
Schools (N)	24	49	38	60	171
No course available	7 (29%)	9 (18%)	9 (24%)	19 (32%)	44 (26%)
Course available	17 (71%)	40 (82%)	29 (76%)	41 (68%)	127 (74%)
No course requirement	4 (25%)	6 (15%)	2 (7%)	6 (15%)	18 (14%)
Course requirement	13 (75%)	34 (85%)	27 (93%)	35 (85%)	109 (86%)
Courses					
Courses available	19	42	29	50	140
Nonmusic content available	14 (74%)	35 (83%)	29 (100%)	32 (64%)	110 (79%)
Content available	5 (26%)	7 (17%)	0 (0%)	18 (36%)	30 (21%)
Nonmusic content required	11 (79%)	31 (89%)	27 (93%)	29 (91%)	98 (89%)
Content required	2 (40%)	5 (71%)	0 (0%)	6 (33%)	13 (43%)
Nonmusic content elective	3 (21%)	4 (11%)	2 (7%)	3 (9%)	12 (11%)
Content elective	3 (60%)	2 (29%)	0 (0%)	12 (67%)	17 (57%)

quite a bit of discrepancy when examining required content courses (33–71% not including Private at 0%).

When looking at all of the schools that offered both a nonmusic content and a content specific course, the total was disappointing with only 13 (8%) offering both. Only two of these 13 required both the nonmusic content and content specific courses. In this type of a situation the education course could be viewed as a survey course to develop knowledge competence in the disability characteristics and accompanying laws while the content specific course could focus on the challenges of adaptations in the music classroom and ensemble rehearsal environment. Information on courses is in Table 1.

When examining the schools by MENC Region, some interesting information was noted although comparisons must be guarded as the number of schools in the West and Northwest Regions were considerably lower than in the other four regions. Courses were available at 74% of the schools (regions ranging from 53–86%). Of the schools that had a course available, 86% required at least one course in special education (regions ranging from 74–100%).

The Eastern region had a fairly even split between schools offering a course versus those not offering a course (47 to 53%) while the remaining regions had a higher percentage of schools indicating that a course was available. Percentages were more similar across regions when examining schools that had courses required versus those that had no course requirement. In each region, more schools had nonmusic content courses than content courses available. When looking at the information on whether courses were required or elective, all regions had a consistently higher percentage of their nonmusic content courses required as opposed to available as elective. This differed among regions when examining music content courses, as the North Central, Southern, South Western, and Western regions all had a higher percentage of their music content courses available as elective as opposed to required. Again, this information must be viewed in light of the small number of courses and universities examined in some regions. Information on courses is found in Table 2.

Titles of courses were diverse. There were 54 different titles (and one unknown) for nonmusic content specific courses and 17 different titles for content specific courses. Of the 17 different titles noted for content specific classes, 57% fell under four titles while the remaining 13 titles appeared only once. It is interesting to note that 14 of the 17 titles had the word music or musical in the title indicating the focus on content specific instruction. Of the 17 titles, only one seemed to have a very specific music focus ("Sign Language in Music"), while one presented a broader content focus ("Fine Arts for Students with Disabilities"). The remaining 15 titles could be categorized in the more generic "Music in Special Education" vein.

Of the 55 different titles (including the one unknown) noted for nonmusic content specific classes, nine titles were mentioned four to eight times each. An additional 14 titles were mentioned two to three times each while the remaining 31 were noted only once each. A great deal of diversity was represented in the titles with the majority of titles clearly indicating the focus on special education. In a few instances, the course title was more generic (i.e., Introduction to Teaching), so researchers had to focus on the information contained within the course description.

The nonmusic content titles that appeared most frequently were "Education of the Exceptional Child" (8), "Introduction to Excep-

TABLE 2
Course Availability and Requirements by MENC Region

Category	Eastern	NCentral	NWest	Southern	SWest	West	Total
Schools (N)	36	43	12	39	25	16	171
No course available	17 (47%)	6 (14%)	3 (25%)	6 (15%)	7 (28%)	5 (31%)	44 (26%)
Course available	19 (53%)	37 (86%)	9 (75%)	33 (85%)	18 (72%)	11 (69%)	127 (74%)
No course requirement	5 (26%)	7 (19%)	0 (0%)	3 (9%)	1 (6%)	2 (18%)	18 (14%)
Course requirement	14 (74%)	30 (81%)	9 (100%)	30 (91%)	17 (94%)	9 (82%)	109 (86%)
Courses available	19	43	9	36	22	11	140
Nonmusic content available	12 (63%)	31 (72%)	8 (89%)	32 (89%)	17 (77%)	10 (91%)	110 (79%)
Content available	7 (37%)	12 (28%)	1 (11%)	4 (11%)	5 (23%)	1 (9%)	30 (21%)
Nonmusic content required	8 (67%)	26 (84%)	8 (100%)	30 (94%)	17 (100%)	9 (90%)	98 (89%)
Content required	6 (86%)	4 (33%)	1 (100%)	1 (25%)	1 (20%)	0 (0%)	13 (43%)
Nonmusic content elective	4 (33%)	5 (16%)	0 (0%)	2 (6%)	0 (0%)	1 (10%)	12 (11%)
Content elective	1 (14%)	8 (67%)	0 (0%)	3 (75%)	4 (80%)	1 (100%)	17 (57%)

tional Children" (6), "Mainstreaming" (6), and "Introduction to Individual Differences" (5). The content specific titles that appeared most frequently were "Music in Special Education" (7) and "Music for Exceptional Children" (6). Course titles are found in Tables 3 and 4.

When examining the credit hours of the special education courses, 47% of the 110 nonmusic content specific classes were at three credits, 13% at two credits, 7% at one credit, with another 7% at either zero, half, four, or five credits combined. Information on 26% of the courses credit requirements was not available. The researchers question whether a portion of the 26% without available information might also likely fall in this most common three credit area. Of the 171 schools, only eight schools (5%) mentioned a related area to mainstreaming in the course descriptions of their music methods courses. Although mention of mainstreaming areas was rare in the catalogue course descriptions of music methods classes, it is possible that professors dealt with these topics integrated into their lesson plans. Heller (1995) found that 63% of the methods professors she surveyed stated that they included mainstreaming topics in their courses and that those who had prior experiences with mainstreamed students were more likely to include such topics. This is encouraging as more and more teachers are entering the college teaching profession with prior experiences as mainstreaming and inclusion is becoming more prevalent.

The question arises as to why there are not more content specific or even nonmusic content courses required or available for the music education major. Five reasons may be attributed to this possible lack of availability: university requirements, College of Education/certification demands, difficulties in adding new courses to a curriculum, availability of personnel to teach the course, and NASM constraints. In an effort to provide a framework for more well-rounded undergraduates, many universities are increasing their general education requirements and insisting that all majors adhere to these requirements to prevent loss of credits when transferring among departments. Some schools, specifically Christian affiliated schools and Liberal Arts Colleges, have additional requirements of religion, freshman orientation seminars, etc., which increase the total hours of the degree programs. All of this is added into an already full music education degree that is mandated to be at a certain credit limit (often between 120 and 135 credits) by the

TABLE 3

Titles of Nonmusic Content Specific Special Education Classes

Course titles	Number of times recorded
Education of the Exceptional Child	8
Mainstreaming	7
Introduction to Exceptional Children	6
Psychology of the Exceptional Child	6
Introduction to Individual Differences	5
Education of Exceptional Children in the Regular Classroom	4
Exceptional Children	4
Introduction to Special Education	4
Survey of Exceptional Children	4
Diverse Learners	3
Teaching Exceptional Children in the Regular Classroom	3
The Exceptional Learner	3
Exceptionality, Diversity, and Human Relationships	2
Introduction to Exceptional Children and Youth	2
Introduction to Teaching Persons with Disabilities/Exceptional Students	2
Professional Studies: The Learner	2
Students with Special Needs	2
Survey of Special Education Accommodation Strategies	2
Survey of the Learner: Development and Exceptionalities	2
Teaching the Exceptional Students	2
The Handicapped Student in the Regular Classroom	2
Understanding and Assessing Individual Differences	2
Accommodating Exceptional Learners in the Mainstream	1
Adapting Materials and Strategies to Special Education	1
Children and Youth with Disabilities	1
Classroom Management	1
Development of Atypical Children	1
Educational Management of Exceptional Students	1
Educational Practices in the Education of Exceptional Children	1
Educational Psychology and Human Development	1
Educational Structure and Change	1
Equality, Exceptionality, and Excellence	1
Exceptional Children in the Mainstream of Education	1
Exceptional Education for Secondary Classroom Teachers	1
Exceptionality in the Classroom	1
Individual and Cultural Diversity in the Classroom	1
Individuals in the Classroom: Focus on Students at Risk	1
Instruction of Learners with Exceptionalities	1
Introduction to Exceptionality	1
Introduction to School Law	1
Introduction to Special Education for Regular Educators	1
Introduction to Teaching	1
Methods of Teaching Secondary Students with Disabilities	1
Multicultural and Exceptional Education	1
Professional Education Seminar	1

TABLE 3
Continued

Course titles	Number of times recorded
Principles of Teaching and Learning in Inclusive Classrooms	1
Special Education	1
Special Education: Exceptionalities and Human Diversity	1
Special Populations	1
Strategies for Individual Schooling	1
Strategies for Managing Individual Differences	1
Survey of Exceptionalities	1
Teaching in a Multicultural Society	1
The Learner and Educational Psychology and Exceptionalities	1
Unknown Title	1

State Boards of Regents, Certification agents, or private Boards of Trustees. Colleges of Education who provide the guidelines for the Professional Education sequence, which usually includes student teaching, also sets forth a mandated slate of courses for graduation and subsequent certification.

There are also the logistical issues of adding a new course to a curriculum and finding the appropriate personnel to teach such a

TABLE 4
Titles of Content Specific Special Education Courses

Course title	Number of times recorded
Music in Special Education	7
Music for Exceptional Children	6
Music for the Exceptional Child	2
Music and the Special Learner	2
Basic Skills in Music for Special Education	1
Fine Arts for Students with Disabilities	1
Mainstreaming	1
Music and Movement for Handicapped	1
Musical Development of Children	1
Music for Exceptional Learner	1
Music for Mainstreamed Classes	1
Music for Special Education Teachers	1
Music for the Special Student	1
Music with the Disabled	1
Music Techniques in Special Education	1
Sign Language through Music	1
Special Education Methods	1

course. At many universities, the process of adding a course is arduous at best and often takes up to 2 years after it goes through an experimental phase and approval through various committees at the departmental, college, and university levels. Once the course is actually incorporated into the curriculum, finding personnel to teach the course can also be a stumbling block. Many music education faculty may not feel comfortable training students in the current laws applicable to mainstreaming, or feel well versed in presenting information about the diversity among disabilities or the techniques necessary for adapting general music activities or secondary rehearsal strategies. This particular hurdle could be a wonderful opportunity for area music therapists. Perhaps they could participate by providing the course on an adjunct basis or by team teaching within a mainstreaming specific course or as part of the methods course sequence with education faculty.

In addition to these internal struggles, the National Association of Schools of Music (NASM) provides guidelines for those university programs for which it acts as the accrediting agency. As the demands on the music educator change (i.e., technology, improvisation, composition, World Musics), the guidelines from NASM are altered accordingly. NASM provides a framework of percentages under which music education undergraduate programs should fall (50% music content, 30–35% general studies, and 15–20% professional education).

Music educators, particularly elementary general music specialists, usually meet with *all* students in an elementary school at least one time each week, often twice. Therefore, mainstreaming, or inclusion, has a direct impact on the elementary music specialist. Because of the aesthetic nature of music, the music classroom has been a favored placement for students with disabilities. In order for all students to experience aesthetic education through successful participation in music learning, the music specialist must be provided the training needed to make the best possible choices in terms of expectations and adaptations for students with special needs. Even though a large percentage of music education preservice programs require a course in special education, this study indicates a lack of content-specific coursework in music and special education in preserved music education programs.

Further, there would also appear to be a need for universities to provide opportunities for inservice music educators to participate

in content-specific courses, summer workshops, and inservice presentations in music and special education. These venues would be excellent opportunities for music therapists to share their skills and knowledge. As the research suggests, both knowledge and experience with students with disabilities can alter teachers' attitudes. Music therapists could provide hands on knowledge and experience for music educators through supervised observation and practicum experiences. Many therapists, especially those working in the public schools, are well versed in the current laws and the information pertinent to the IEP—another overwhelming and daunting task for the music educator. At the university level, we must strive to overcome the limitations set forth by the university, the College of Education, and the NASM guidelines.

The results of this research and thoughts formulated during this study push for more research in this area. Perhaps researchers should take the next step and examine what is happening in music methods classes—Are faculty integrating inclusion topics within these courses? Are students being encouraged to do practicum with diverse populations? What limitations toward having a music content course have arisen at various universities? What can be done to alter these limitations? What role can the music therapist play in either the music content specific course or in the music methods sequence?

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