

Dissertation Completion Fellowship Nomination Form

Application deadlines:

For Spring 2019 and Summer 2019 Only: October 24, 2018
For Summer 2019 and Fall 2019 Only: March 19, 2019

IMPORTANT: Follow the Guidelines listed on Page 2.

Date: 3-18-2019

Name _____ PID# _____
Degree sought (circle one): DMA **PHD** Major Music Education
Address to receive correspondence regarding competition: _____ Phone _____
Lansing, MI MSU E-mail: gedu

Please indicate the semester in which you wish to receive the fellowship:

_____ Spring Semester 2019 _____ Summer Semester 2019 X Fall Semester 2019

Summary of Nominee's Record:

- 1) Semester of first MSU enrollment in this program 0 2) Current GPA 4.0
3) Number of outstanding DF credits in academic coursework _____ (do **not** include 996, 997, 998, 999 credits)
4) Course work or recitals remaining (include the current semester):
Spring: 2019 MUS 960: Measurement in Music Education, MUS 861: Psychology in Music Education, CSD 990: Independent Study
5) Comprehensive examinations passed to date (please list specific exam): Research, Methodology, Ethnography, Philosophy
All passed on February 5th, 2019
6) List *major* fellowships/scholarships/assistantships awarded to date (College of Music, Graduate School, competitive, internal, external):

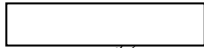
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Student must submit ONE (1) pdf of ALL materials to musgrad@msu.edu. Please see the directions about Letters of Recommendation. Application materials must reach the College of Music Graduate Studies Office, 207 Music Practice, before: 5:00pm, October 24, 2018 or March 19, 2019.

Signature of Primary Advisor or Guidance Committee Chair

03-18-2019

Date



NAME
ADDRESS
CONTACT

CURRICULUM VITAE

EDUCATION

| | |
|-----------|--|
| May 2019 | Doctor of Philosophy in Music Education College of Music, Michigan State University East Lansing, Michigan Cognate: Ethnomusicology Dissertation Advisor: |
| Dec. 2010 | Master of Music in Music Education The University of Hartford's Hartt School of Music Hartford, Connecticut |
| May 2002 | Bachelor of Music in Music Education School of Music, East Carolina University Greenville, North Carolina |

SELECTED TEACHING EXPERIENCE

| | |
|---|---------------------|
| Instructor (upcoming), MUS : <i>Michigan State University</i> | Fall 2018 |
| Student Teacher Supervisor <i>Michigan State University</i> | Fall 2017 - Present |
| Graduate Assistant: MUS : <i>Michigan State University</i> | Fall 2019 |
| Graduate Assistant: MUS : <i>Michigan State University</i> | Spring 2018 |
| Elementary General Music Teacher <i>Fairfax, Prince William, Albemarle County Public Schools</i> | 2002 - 2017 |

RELATED WORK EXPERIENCE

| | |
|----------------------------|------------------------|
| Feierabend Teacher Trainer | Summers 2013 – Present |
|----------------------------|------------------------|

SELECTED PUBLICATIONS

Done by me - listed here

SELECTED RESEARCH POSTER PRESENTATIONS – REFEREED

October 18, 2018. *Professional development needs of music educators in regard to teaching students with disabilities*. Poster. Big Ten Academic Alliance Music Education Conference. Ann Arbor, MI

March 24, 2018. “Anything is Better than Nothing!”: In-serve music teacher perceptions of preparedness to teach music to students with disabilities. Poster. National Association for Music Education Music Research and Teacher Education National Conference. Atlanta, GA

SELECTED CONFERENCE / WORKSHOP PRESENTATIONS – INVITED

October 19th, 2018 (upcoming). *Elemental First Steps and Conversations in Orff*. Mid-Michigan Orff Chapter. Grand Ledge, MI.

May 16 – 17, 2018. *Elementary Music Educators Key Note Address and Six Conference Sessions*. Maine Music Educators Conference. Bangor, ME

SELECTED CONFERENCE PRESENTATIONS – REFEREED

February 22, 2018. “Anything is Better than Nothing!”: *In-service music teacher perceptions of preparedness to teach music to students with disabilities*. Spoken Paper. Dessert Skies Symposium for Research in Music Education. Arizona State University. Tempe, AZ

January 18, 2018. *Teaching Music to the Special Learner*. Practitioner Session. Indiana Music Educators Conference. Fort Wayne, IN

SELECTED GUEST TEACHING AND LECTURES – INVITED

April 3, 2018 (upcoming). *Exceptional Learners & Universal Design for Learning*. MUS 177: Principles of Music Education I. Michigan State University. East Lansing, MI

October 8, 2018. *Music and the Brain*. MUS 277: Principles of Music Education II. Michigan State University, East Lansing, MI

April 4, 2018. *Exceptional Learners & Special Education*. MUS 177: Principles of Music Education I. Michigan State University. East Lansing, MI

November 9, 2017. *Music and Arts Integration*. TE 430 Intro to Arts into the Classroom. Michigan State University, East Lansing, MI

HONORS AND AWARDS

Recipient, Council of Graduate Studies, Conference Award

Summer 2018



StuInfo: Unofficial Transcript

| Course | Title | Credits | Grade | Repeat | Honors | |
|-------------------|--------------------------------|---------|-------|--------|--------|--------------------------|
| Fall 2017 | | | | | | |
| Graduate Credit | | | | | | |
| CSD 990 | Independent Study | 3 | 4.0 | RN | | |
| MUS 424 | Music, Sexuality, and Gender | 2 | 4.0 | | | |
| MUS 892A | Seminar in Music History | 1 | 4.0 | | | |
| MUS 966 | Qualitative Research | 3 | 4.0 | | | |
| Term Credits: 9.0 | | | | | | Cumulative Credits: 9.0 |
| Term GPA: 4.0000 | | | | | | Cumulative GPA: 4.0000 |
| Spring 2018 | | | | | | |
| Graduate Credit | | | | | | |
| MUS 863 | Sem Soc of Music Education | 3 | 4.0 | | | |
| MUS 965 | Cond Res in Music Education | 3 | 4.0 | | | |
| MUS 990 | Doctoral Independent Study | 3 | 4.0 | | | |
| MUS 999 | Doctoral Dissertation Research | 3 | DF | | | |
| Term Credits: 9.0 | | | | | | Cumulative Credits: 18.0 |
| Term GPA: 4.0000 | | | | | | Cumulative GPA: 4.0000 |
| Fall 2018 | | | | | | |
| Graduate Credit | | | | | | |
| CEP 972 | Neurobiological Bases Learning | 3 | 4.0 | | | |
| MUS 833 | Field Work in Ethnomusicology | 3 | 4.0 | | | |
| MUS 962 | Adv Stud Philosophy of Mus Ed | 3 | 4.0 | | | |
| Term Credits: 9.0 | | | | | | Cumulative Credits: 27.0 |
| Term GPA: 4.0000 | | | | | | Cumulative GPA: 4.0000 |

Abstract

Researchers have examined music educators and their perceptions of preparedness to teach music to students with disabilities (Davila, 2013; Gfeller, Darrow, & Hedden, 1990; Grimsby, 2019; Hammel, 2001; Kahn & Lewis, 2014; Ruppert, Neeper, & Dalsen, 2016; Salvador, 2010; VanWeelden & Meehan, 2016; VanWeelden & Whipple, 2014a). Researchers have also examined paraprofessionals and their role in the music setting (Causton-Theoharis & Burdick, 2008; Giangreco & Doyle, 2002; Giangreco, Doyle, & Suter, 2012; Grimsby, 2018, 2019; VanWeelden & Heath-Reynolds, 2018; Webster, et al., 2016). Findings from this body of literature suggest that music educators and special education professionals, such as paraprofessionals, are desirous of collaborative planning time to communicate student learning objectives and instructional strategies. Music educators were also desirous of professional development that centered on teaching music to students with disabilities and how to work with their special education colleagues (Gfeller, Darrow, & Hedden, 1990; Grimsby, 2019; VanWeelden & Whipple, 2014a). Findings from the paraprofessional literature suggest that paraprofessionals lack the education to fulfill their job responsibilities and are too desirous of collaborative planning time and professional development (Causton-Theoharis & Burdick, 2008; Grimsby, 2018, 2019; Marks, Schraeder, & Levine, 1999; VanWeelden & Heath-Reynolds, 2018; Webster et al, 2010).

While two studies have examined the collaborative and instructional needs of music educators and paraprofessionals (Grimsby, 2018; VanWeelden & Heath-Reynolds, 2018) there have been no studies that have examined the development of professional development, specific to teaching music to students with disabilities, as a way to address the needs of music educators and the special education professionals they work with. Participation in professional

development, for many educators, is compulsory for either license renewal and/or is connected to their evaluation (Barrett, 2006; Battersby & Verdi, 2015). Many researchers have considered professional learning communities (PLC) as a way to meet the professional development needs of music educators (Bell-Robertson, 2015; Gruenhagen, 2008; Fitzpatrick, 2014; Kastner, 2014; Pellegrino, 2014, 2017; Sindberg, 2016; Stanley, 2012;); however, there are no studies that have examined the effectiveness of a professional learning community between music educators and the special education professionals they work with. There is a need for research that examines how a professional learning community (PLC) may assist in meeting the instructional and collaborative needs of music educators and the special education professionals they work with in order to teach music to students with disabilities. Therefore, with the intent of developing an effective professional learning community that addresses the instructional and collaborative needs of music educators and the special education professionals they work with, the purpose of this study is to examine the instructional processes, perceptions, and practices of music educators and the special education professionals they work with in regard to teaching music to students with disabilities. The following questions will guide this study:

1. How do music educators and special education professionals interact within a professional learning community and do these interactions manifest differently in the music classroom?
2. To what extent would a professional learning community impact instructional and collaborative practices?
3. To what extent does a professional learning community transform a participant's pedagogical and philosophical beliefs on teaching students with disabilities?

4. How can a professional learning community offer opportunity for professional development and planning that the school structure cannot?

The design of this study is an instrumental case study (Stake, 1995, 2005; Merriam, 1998). An instrumental case study is a study bounded by location and time, and uses an individual, group, or institution to focus on a particular issue of interest. The study is founded in a contemporary setting with the research design and analyses contextually based on findings from the field. The researcher, being the primary data collection instrument, is above all reflective, collecting multiple sources of data for triangulation and validity in order to bring understanding to the issue in consideration. In an instrumental case study, the case is of secondary importance, it is the issue the case examines which is of primary performance. The case will be a group of music educators and the special education professionals they work with within a PLC lasting approximately five months. The issue being addressed would be the professional development and collaborative needs of music educators and the special education professionals they work with. I will seek to collect the following data; video recording of all PLC meetings, audio recordings of semi-structured interviews, participant journals, researcher journals, in-school observations, video protocol analysis, field notes, and email.

It is my hope to initiate, develop, and sustain collaborative learning relationships between the two groups participating in this study. I also hope engagement within the professional learning community will benefit the participants' instructional strategies and the learning outcomes of their students with disabilities.

Relationship to Contemporary Research

Despite literature, spanning 45 years, that repeatedly suggests that music educators perceive they are not prepared to teach music to students with disabilities, that they are desirous of professional development on how to teach music to students with disabilities and that they are not given collaborative planning time with their special education colleagues; changes to policy and practice are few if not absent. Since the inception of PL94-142, now known as the Individuals with Disabilities Education Act (1990/2004) the number and diversity of students with disabilities has increased. According to the NCEA more than 6.5 million students with disabilities are being served by the public schools (about-idea, n.d.). As the population of students with disabilities increases so too does the need for instructional supports for our music educators (Giangreco & Doyle, 2002; Hughes & Valle-Riestra, 2008; Marks, Schrader, & Levine, 1999). Although state music conferences may offer sessions on teaching music to students with disabilities, these sessions are inadequate (VanWeelden & Meehan, 2016). Professional development may be offered by school districts, but they often do not pertain to music education, and professional development outside of what is provided by the school district is often expensive (Bowles, 2003; Ferrara, 2009; Hesterman, 2011; Tarnowski & Murphy, 2003). While music educators are teaching more students with disabilities they may or may not be able to collaborate with their special education colleagues; yet there have been no policy changes at the local or state level that provides collaborative planning between music educators and special education professionals. Findings from my study, being the first examining music educators and special education professionals in a professional learning community, may impact the field of music education in a way that may initiate much needed policy changes and educational supports for music educators.

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Dissertation Completion Timeline

| | |
|--|----------------------------|
| Dissertation Proposal | May 2018 |
| IRB Submission | May 2018 |
| IRB Approval | June 2018 |
| Recruitment of Participants | June – August, 2018 |
| PLC Meetings (bi-monthly) | August -December 2018 |
| Follow-up meeting with Participants | January |
| Data Analysis (Constant-Comparative - Merriam, 1998) | Ongoing (August – January) |
| Organization of Data and Writing of Results | January – February 2019 |
| Write discussion, conclusions, and recommendations for future research. | March 2019 |
| Submit dissertation document to C. Taggart | April 2019 |
| Defend dissertation, final revisions, and submission to the graduate school. | May 2019 |

Completion of Coursework Timeline

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|-----------------------------|---|
| Spring Semester 2017 | Complete course work (MUS 960, MUS 861, CSD 990) |
| Fall Semester 2018 | Register for 10 dissertation credits |
| Spring Semester 2019 | Register for 10 dissertation credits Defend Dissertation |

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