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Deaf and Hard-of-Hearing Students’ Perceptions of the Kodaly-Inspired Music Class

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Deaf and Hard-of-Hearing Students’ Perceptions of the Kodaly-Inspired Music Class

Katherine Simmons

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Abstract

This study focused on the perceptions of elementary students who are deaf or hard-of-hearing in a music class. The author was a preservice teacher serving her year-long clinical teaching. The goal of the study was to better understand deaf and hard-of-hearing students’ perceptions of a Kodaly-inspired class, their favorite aspects of music, what they believed would make their musical experience more enjoyable, and what areas of music that they, and their music teacher, believed they could improve. Qualitative data consisted of school records, surveys of the students and their interpreters, interviews of the students and music teacher, and observations of the students. Data was analyzed by using the constant comparative method. The results found the following: participants enjoyed music class, their favorite aspect of music was playing instruments, more visuals, sensory activities, and movement would make their experience more enjoyable, and the music teacher believed they could improve rhythm.
Deaf and Hard-of-Hearing Students’ Perception of the Kodaly-Inspired Music Class

“Music is fun, it makes you happy,” signed Amanda (all names are pseudonyms), a sweet first grade girl with moderate-to-severe sensorineural hearing loss. Despite the challenges that music presents for deaf and hard-of-hearing students (D/HOH), Amanda, along with six of her D/HOH peers, expressed an enjoyment for music class at Shawn Elementary.

The Kodaly method of teaching uses singing as the means of teaching elements of pitch and rhythm to students. At Shawn Elementary, there were twelve D/HOH students that attended music class. Singing is a significant challenge for D/HOH students. I became curious of how these students perceived this vocal method while doing my year-long clinical teaching in music. From this research, I found that despite their challenges, these students look forward to and enjoy music class.

Purpose

The purpose of this study was to better understand the perceptions of students who are D/HOH in a Kodaly-inspired music class. My research questions were as follows:

Research Question: What are the perceptions of students who are D/HOH during mandatory participation in a Kodaly-inspired music class at Daniel Shawn Elementary in Texas?

• Sub Question 1: What are D/HOH students’ favorite aspects of music?
• Sub Question 2: According to the perceptions of the music teacher and D/HOH students, in what areas of music can the students improve?
• Sub Question 3: What do the students who are D/HOH think can be done to make their experience more enjoyable in music class?

Through these questions, I sought to gain deeper insight into the thoughts of D/HOH students in music class, self-perception of musical capabilities, and potential advice for music
educators. Music is an important part of every child’s educational experience. However, students who are D/HOH experience music differently from their hearing peers. A Kodaly-inspired class could create musical challenges for D/HOH students because it uses singing as the primary avenue for teaching musical concepts (Mark, 1987). Answering these questions could not only enhance understanding of their thoughts, but prompt future change to be implemented to create a more enjoyable music experience for these students.

When conducting this research, I was in the second semester of a year-long clinical teaching placement at Daniel Shawn Elementary as a part of a M. Ed program. It was located on the southwest side of Dove Valley, Texas. The city population was approximately 120,000. Shawn was a relatively a new school (built in 1992) compared to the other fourteen elementary schools in Dove Valley Independent School District, DVISD. There were around 557 kindergarten through fifth grade students enrolled with an attendance rate of 95% and a 15% student mobility rate. Fifty-three percent were Caucasian, 29% were Hispanic, 10% were African American, three percent were Asian, and five percent were other. Two percent were English Language Learners and 11% received Special Education Services.

Shawn was one of the two elementary schools in DVISD not classified as Title-1 with 51% of students classified as economically disadvantaged. Student to teacher ratio was 17 to 1, and the average years of teaching experience was six or more. Typically, Shawn had around 60% of students that met math and reading grade level, higher than the district and county percentages. DVISD followed the Kodaly spiral sequential curriculum for elementary music, and Shawn was aligned with this curriculum. Additionally, Shawn was the Regional Day School Program for the Deaf (RDSPD) for Dove Valley, with a radius of approximately eighty miles around the city.
During the first semester of my clinical teaching experience, I built strong relationships with the students. I had no previous background working with D/HOH students. However, I knew some sign language due to previous experience in a sign language club in fifth grade. My sign became stronger as I learned from the students and interpreters during the first semester. While I was not fluent, I could adequately express my thoughts and understand the students most of the time. As I worked with and taught the students, I became curious about their thoughts and feelings during music class. This inquiry was the spark that ignited this research.

**Literature Review**

The Kodaly method of teaching music, as described by Mark (1987), is a spiral sequential system of teaching aspects of music such as solfege (pitch), rhythm, and movement through singing folk songs and art music founded on the pentatonic scale. It is intended for students who are taught using this method to sight read folk songs and art music with ease through melodic syllables, rhythmic syllables, and hand signals, analyze harmony and form, engage in music physically through movement, and perform music in an aesthetic manner (Mark, 1987).

A Kodaly-inspired class could create musical challenges for students who are D/HOH due to the focus being on singing. For example, students who have cochlear implants (CIs), have a limited frequency spectrum that may inhibit their ability to discriminate between pitches. Most devices are capable of picking up frequencies between 120 and 8,000Hz, which is acceptable for speech but not for music, which ranges from 27 to 16,744Hz (White, 1946). This could possibly affect the students’ ability to identify and sing the correct pitches in the songs. Additionally, McCoy (2012) emphasized the importance of what is called the auditory feedback loop in vocal production, the process of monitoring speech. In regards to singing, if the auditory feedback loop
is disrupted through hearing loss, “the result is reduced ability to control intonation, amplitude, and timbre, and to project clear diction” (McCoy, 2012, p. 172).

Further research has displayed that the hearing devices used by students may also impact their musical experience, preference, and performance (Bartov & Most, 2014; El Fata, James, Laborde, & Fraysse, 2009). A study conducted by El Fata et. al. (2009) compared fourteen adult participants who used CI’s, hearing aids, and bimodal devices (hearing aids and CI) in the identification of fifteen popular songs that were familiar to the participants with and without the lyrics. The results found that bimodal stimulation resulted in better perception of popular music, especially when compared to CI (El Fata et. al., 2009).

Bartov and Most (2014) conducted a similar study with forty-five children ages three to seven. This study focused on comparing unilateral CIs, bilateral CIs, bimodal, and normal hearing (NH) children in the identification of children’s songs presented in the following five ways: lyrics and piano accompaniment, lyrics only, melodic contour, tonal (only pitch), and rhythm only. The results between the various CIs indicated that participants with bimodal performed significantly better than participants with CI in the tonal version. However, there was no significant difference in the melodic or rhythmic versions between devices (Bartov & Most, 2014). These studies and previous works suggest a possible conflict for students who are D/HOH in a Kodaly-inspired music class.

While there is little research that discussed experiences of students who are D/HOH in a Kodaly-inspired music class, much research has been conducted comparing the musical abilities between students who are D/HOH to students who have NH in various musical areas (Chen-Hafteck & Schraer-Joiner, 2011; Comeau, Koravand, & Markovic, 2017). A study conducted in 2010 focused on the extent that students who were D/HOH and NH children responded and
engaged in musical activities, if these children had the knowledge of basic musical elements, if these children used music to communicate, and the differences between these children’s musical responses to various musical activities (Chen-Hafteck & Schraer-Joiner, 2011). Both groups demonstrated that they were capable of engaging musical activities, displayed comprehension of basic musical activities, and communicated through music. However, high-challenge and skill-level activities were dependent on individual characteristics and the nature of the musical activity (Chen-Hafteck & Schraer-Joiner, 2011).

Comeau, Koravand, and Markovic (2017) performed an additional study that compared the engagement and appreciation of piano lessons between three children with CIs and two children who had NH (Comeau et al., 2017). The results of the study indicated that all students with CIs were capable of playing the six musical pieces they were required to learn. However, the NH group had a higher positive mean rating in interest levels than the students with CI’s. Parents of the participants as well as the students expressed high levels of engagement and enthusiasm throughout the lessons and an increase in their musical self-confidence, social interaction with peers, and singing at home (Comeau et al., 2017).

While students who are D/HOH may face obstacles in a music class, that does not inhibit them from experiencing music in their own way. Little research has been dedicated to understanding these students’ perceptions in a music class. However, one study by Darrow (1993) surveyed a stratified random sample of individuals who were D/HOH to discover the role of music in their lives and their experience in music class. While some participants conveyed that they loved music class because it was either an avenue for their self-expression or fun entertainment, others expressed hatred due of feelings of inadequacy in the tasks required of
them. Overall, the results concluded that deaf students do not participate in music to the same degree as hearing individuals (Darrow, 1993).

Despite the limited research on the perceptions of students who are D/HOH in music, some studies have examined the perceptions of future music educators in teaching students who are deaf or hard of hearing. One example was conducted by Kaiser and Johnson (2000). This pre-post-test study sought to understand the perceptions of twenty-three undergraduate music majors after a musical, social, and educational interactive experience with ten deaf students. The pre-and post-tests focused on three major areas: preparedness, comfort, and willingness to work with students who are deaf. After the intervention, there was an overall increase in all categories. This indicated that a single interaction could have a positive impact on the perceptions of future music educators’ preparedness, comfort, and willingness to work with students who are deaf (Kaiser & Johnson, 2000).

Therefore, much of current research has focused on the physical limitations of D/HOH students in music, the effects of hearing devices in musical perceptions, and the performance differences between D/HOH and NH individuals in musical activities. There is limited research that discussed the opinions and perceptions of children who are D/HOH in music class, especially in a Kodaly-inspired elementary music class. More information regarding these students’ perceptions of the Kodaly-inspired music class will not only enhance understanding of their thoughts but could also prompt possible changes to be implemented in order to create a more enjoyable music experience for these students. Therefore, my research provides a unique perspective that will empower music educators with knowledge to shape their practice to better serve this population of students.

Methods
Qualitative data and analysis were used in this action research to determine the perceptions of students who were D/HOH in the Kodaly-inspired music class. The data consisted of school records, surveys of the students and their interpreters, semi-structured interviews of the students and music teacher, student work, and classroom observations.

**Participant Selection**

All students enrolled at Shawn Elementary attended music class. Out of those 557 students, twelve students were D/HOH. There was at least one of these students in every grade level; they varied in their degree of hearing and in the use of listening devices. Table 1 displays descriptive characteristics of the all students who provided consent to participate in the study. Appendix A displays the students’ Individualized Educational Program (IEP), speech goals, audio goals, and accommodations for music. Out of those twelve students, seven of them provided consent to participate in the study; Sarah, Teresa, Timothy, Douglas, Andrew, Amanda, and Michelle.

Out of those seven, four were female and three were male. One of the four females was Caucasian, two were Hispanic, and one was African American. Two of the three males were Hispanic, and one was biracial, African American and Caucasian. The students’ sign language interpreters, who accompanied them to music, were also participants in the study. Three of them were Caucasian females, two were Hispanic females, and one was Caucasian male. All six interpreters provided consent to participate in the survey: Mrs. Spencer, Mrs. Sullivan, Mr. Beck, Ms. Tate, Ms. Ring, Ms. Lawson. Finally, an interview was conducted with the music teacher, Mrs. Moore, a Caucasian female. Student and teacher interview questions can be seen in Appendix B.

Table 1
### Student Descriptive Characteristic Chart

<table>
<thead>
<tr>
<th>Name (Pseudonym)</th>
<th>Grade</th>
<th>Years at Shawn</th>
<th>Degree of Hearing</th>
<th>Listening Device</th>
<th>Uses Sign Language</th>
<th>Requires Interpreter &amp; Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amanda</td>
<td>1st</td>
<td>2</td>
<td>Moderate to severe sensorineural</td>
<td>ReSound UpSmart 5 behind-the-ear hearing aids - hearing loss bilaterally</td>
<td>Yes</td>
<td>Yes - Ms. Lawson</td>
</tr>
<tr>
<td>Michelle</td>
<td>1st</td>
<td>2</td>
<td>Profound sensorineural hearing loss</td>
<td>Cochlear Americas Nucleus 6 - bilaterally</td>
<td>Yes</td>
<td>No (Ms. Lawson attends her music class)</td>
</tr>
<tr>
<td>Andrew</td>
<td>3rd</td>
<td>4</td>
<td>Profound sensorineural hearing loss</td>
<td>Cochlear Americas Nucleus 6 - bilaterally</td>
<td>Yes</td>
<td>Yes - Ms. Ring</td>
</tr>
<tr>
<td>Douglas</td>
<td>3rd</td>
<td>4</td>
<td>Profound sensorineural hearing loss</td>
<td>Med El Sonnet Cochlear Implant - bilaterally</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Timothy*</td>
<td>4th</td>
<td>6</td>
<td>Profound sensorineural hearing loss</td>
<td>Cochlear Americas - Nucleus 7 - bilaterally</td>
<td>Yes</td>
<td>Yes - Ms. Ring</td>
</tr>
<tr>
<td>Teresa</td>
<td>4th</td>
<td>5</td>
<td>Profound sensorineural hearing loss</td>
<td>Starkey BiCROS Hearing Aid</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Sarah</td>
<td>5th</td>
<td>6</td>
<td>Moderate to severe sensorineural</td>
<td>Phonak Sky Behind-the-ear Hearing Aids - hearing loss bilaterally</td>
<td>Yes</td>
<td>Yes - Mr. Beck</td>
</tr>
</tbody>
</table>

*Timothy: Due to scheduling conflict with interpreters, Timothy attends music with third grade with Andrew and Ms. Ring. Timothy had three years of kindergarten music, one year of second grade music, and two years of third grade music. This is currently his second year (2018-2019) in third grade music. He has been at Shawn for six years because he failed first grade.
Data Collection

Baseline data was collected through school records: IEP, degree of hearing, use of hearing devices, use of sign language, etc. Students’ surveys consisted of Likert scale questions and open-ended questions. The first-grade participants did not complete the open-ended questions. Appendix C displays the student survey. Purposive sampling was implemented for interview selection based on three categories that arose from survey responses: students who like, dislike, and feel neutral about music class (Patton, 1990). In the IRB proposal, I was given permission to interview three to six students. As a result, six of the seven students’ participants were selected for the interview, and they are as follows: Sarah, Timothy, Andrew, Douglas, Amanda, and Michelle. Andrew and Michelle were placed in the “like” category, Douglas and Amanda were placed in the “neutral” category, and Timothy and Sarah were placed in the “dislike” category.

Semi-structured interviews of approximately fifteen minutes were conducted with these selected six students. There was an interpreter present during interviews as needed. Table 2 displays which interpreters were present with each student. Only five students of the six needed an interpreter present. The others had a device that I spoke into. There was a total of six sign language interpreters, two of whom are certified teachers. During one of the interviews, an interpreter asked the student a leading question about the topic we were discussing at the time. The rest of the interpreters only translated between myself and the student without any interjections. I knew enough sign to discern if my words were being translated correctly.

Table 2

Interpreters Present During Interviews
A semi-structured interview of approximately thirty-minutes was conducted with the music teacher. All interviews were audio recorded and transcribed. Surveys for the six interpreters consisted of four open-ended response questions. Interpreter survey questions can be found in Appendix D. Observations of students occurred during every thirty-minute class the participants attended for the duration of the research, around three weeks. During these observations, notes were written on a notepad. Later in the evening, those notes were fleshed out and additional journaling of the day occurred.

Data Analysis

Data was analyzed by using the constant comparative method, with initial coding followed by creating hierarchies of categories and supporting codes for the interviews, surveys, and observation notes (Hubbard & Power, 2003). The themes that emerged from the coding of the data determined additional data that was collected. The data from school records is displayed on Table 1 to indicate the specific descriptive characteristics of each student (Hendricks, 2016).

Initial analysis of data found level 1 codes, descriptive codes that displayed the basic themes presented in the data. From this data, I established level 2 codes which further organized the level 1 codes into five major themes with four sub-themes (Tracy, 2013). Level 1 codes were drawn from the first 20% of the data (interpreter surveys, teacher interview, and student surveys).

<table>
<thead>
<tr>
<th>Student</th>
<th>Interpreter Present During Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah</td>
<td>Mr. Beck</td>
</tr>
<tr>
<td>Andrew</td>
<td>Ms. Ring</td>
</tr>
<tr>
<td>Amanda</td>
<td>Ms. Lawson</td>
</tr>
<tr>
<td>Michelle</td>
<td>Mrs. Spencer</td>
</tr>
<tr>
<td>Timothy</td>
<td>Mrs. Spencer</td>
</tr>
</tbody>
</table>
to analyze the remaining 80% (student interviews and journal from observations). A codebook was utilized to provide examples and describe all the themes. The codebook can be seen in Appendix E. Finally, an analytic memo was written for each of the level 2 codes to provide personal reflection of the data analysis to articulate the connection between my question and findings (Tracy, 2013).

**Findings**

The results of the study found that the student participants had an overall positive perception of music class and enjoyed attending. Their favorite aspect of class was playing instruments. However, they considered singing and speaking rhythmic syllables to be frustrating. Interpreters and students recommended adding more instruments along with visuals, sensory activities, and movement to make their musical experience more enjoyable. Finally, the music teacher expressed that D/HOH students could improve rhythmic skills especially with the help from interpreters.

**Enjoy**

The D/HOH students enjoyed attending music class. Out of the seven student participants, four of them circled “very happy” and two circled “happy” on the survey for how they felt in music class. Table 3 displays the survey results of each question category.

Table 3

<table>
<thead>
<tr>
<th>Student</th>
<th>Overall Feeling</th>
<th>Singing</th>
<th>Playing an Instrument</th>
<th>Singing Circle Games</th>
<th>Steady Beat</th>
<th>Rhythm</th>
<th>Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amanda</td>
<td>Very Happy</td>
<td>Happy</td>
<td>Very Happy</td>
<td>Little Upset</td>
<td>Very Happy</td>
<td>Happy</td>
<td>Very Happy</td>
</tr>
</tbody>
</table>
These results coincided with the data collected from student interviews, observations, and interpreters’ surveys. All of the six interview participants expressed that they enjoy and felt happy in music class during their interview.

**Sarah**: “K: So, if you were to use a word to describe how you feel in music, what word would that be? S: Um Games, happy.” Lines 50-52

**Andrew**: “K: Talk to me about your overall feeling in music class. A: Good.” Lines 23-25

**Douglas**: “K: Tell me how you feel overall in music class. D: Happy.” Lines 35-36

**Amanda**: “[Ms. Lawson - interpreter]: Music is fun it makes you happy.” Line 91


**Timothy**: “K: Tell me how you feel in music class? [Mrs. Spencer- interpreter]: Happy.” Lines 11 & 14
Additionally, several of their interpreters wrote on their surveys that their students love music class. Figures 1 and 2 display Ms. Ring and Ms. Lawson’s survey responses.

**Figure 1.** Ms. Ring survey.

**Figure 2.** Ms. Lawson survey.

Observations also indicated signs of enjoyment such as laughing, smiling, doing little dances, and jumping with excitement from several of the participants.

**Douglas:** “He was smiling and at time jumping during the game. A student did land on him and he chose the number 2.” (Lines 65-66)

**Andrew:** “Andrew was smiling more during the game and engaging in social interactions with peers during the game. He would celebrate when someone was out, correct the students if they landed wrong, and yelling “out” at the end.”

(Lines 89-91)
Sarah: “When [Sarah] messed up, she would say “Oops” smile and start again.
She appeared to have a very positive attitude during the game and did not appear frustrated.” (Lines 318-319)

**Enjoy Playing Instruments.** Out of all the activities in music, playing instruments showed to be the students’ favorite aspect of music. Table 3 displays that all the students circled either “happy” or “very happy” for playing instruments. Three of the five student participants who answered the open-ended questions on the survey wrote that they liked playing an instrument. Figures 3, 4, and 5 display student survey responses.

| 1. In music class, I like doing…  
| Playing the instrument. |

*Figure 3. Sarah survey response.*

| 1. In music class, I like doing…  
| the recorder. |

*Figure 4. Teresa survey response.*

| 1. In music class, I like doing…  
| playing instrument |

*Figure 5. Jace survey response.*
Four of the six students interviewed expressed that they enjoyed playing instruments in class.

**Douglas:** “K: What is it that makes you feel happy in music class? D: Um. Playing the instruments.” Lines 38-40.


**Michelle:** “K: With Mrs. Moore, what do you like to do?... M: Drums.” Lines 84 & 87

**Timothy:** “K: Tell me your favorite thing to do in music class…[Mrs. Spencer – interpreter] : Oh, um. The instruments.” Lines 17 & 22.

Additionally, the interpreters expressed on their surveys that they have observed that their students enjoy playing instruments. Figures 6 and 7 display Ms. Tate and Ms. Ring’s survey responses.

**Figure 6.** Ms. Tate survey response.

**Figure 7.** Ms. Ring survey response.
Add More Instruments. Therefore, playing instruments is the D/HOH students’ favorite aspect of music. The Kodaly method is primarily a vocal method so, instruments are not used as frequently to teach elements of music. Therefore, adding more instruments would make the D/HOH students’ experience more enjoyable. This code came from a combination of the interpreters’ surveys and student interviews. Figures 8 and 9 display Ms. Lawson and Ms. Ring’s survey responses.

![Figure 8. Ms. Lawson survey response.](image)

![Figure 9. Ms. Ring survey response.](image)

Student interviews also indicated the desire for more instruments to be used in class.


Therefore, the implementation of more instruments would help make D/HOH students’ experience more enjoyable.

**We Don’t Like Singing**

While these students had an overall positive perception of music class, singing was perceived as an especially challenging task, and they did not like doing it. This was an expected theme due to what previous research had demonstrated. All the student participants expressed that they did not like singing in their interviews.

**Andrew:** “K: What activity did you feel like you failed at?... [Ms. Ring – interpreter]: It’s hard for me to match their singing pitches.” Lines 55 & 57

**Sarah:** “S: And I’m really shy, so I do not like to sing in class.” Line 52-53

**Douglas:** “K: Can you give an example of an activity in music class that is frustrating for you do to? D: Um. Singing.” Lines 51-52

**Amanda:** “[Ms. Lawson – interpreter]: We don’t really like singing.” Line 33

**Michelle:** “K: What’s your least favorite thing to do? M: Singing.” Lines 89-91

**Timothy:** “K: Tell me your least favorite thing to do. S: Singing.” Lines 24-25

Observations aligned with their thoughts. During most singing activities, the D/HOH students would barely mouth the words or make any sound at all.

**Teresa:** “During the singing warm-up of “Valentine Heart” and “Viva Valentine,” [Teresa] remained silent and flipped through her recorder book.” (Lines 167-168)

**Douglas:** “During the sing-along warm-up, [Douglas] attempted to speak and sing more than the previous days but not the entire time. He was looking into his lap, fixing his glasses, yawning. When he did sing, it was done one tone, the same
tone he uses to speak. There were no inflections or pitch changes.” (Lines 283-286)

**Amanda:** The warm-up consisted of my turn/your turn with four beats of So and Mi with hand signs. During this activity, Amanda sat and did nothing.” (Line 389)

Many of them were able to correctly use the solfege hand signs, but no singing was typically heard from them. There were some that tried more than others and made progress towards matching contour, but actions indicated that students did not actively engage in the singing parts of class. While students enjoyed music class, they perceived singing as difficult.

**Can only slightly improve pitch.** Regarding their singing abilities, the music teacher believed only slight improvement can be made with the D/HOH students. Her seventeen years of teaching music to deaf students influenced this thought. She believed that the students’ devices and limited hearing abilities decrease their ability to discern pitch enough to match it. Therefore, little improvement could be made in the area of singing according to the music teacher.

**Mrs. Moore:** “K: Do they respond well to the body signs? ... M: I think they um realize the higher and lower. And that helps. And they may adjust a little bit with their pitches... And they can’t adjust very well. It just depends on the student.”

(Lines 335-338)

The students expressed no indication that they believed they could improve their singing abilities. When asked what the students believed they could improve in music, none answered singing. One did answer that she would like to become better at singing, but none of the six participants interviewed directly stated they believed they could improve their singing.

**Beat/Rhythm/Words**
In addition to singing, speaking the rhythm syllables and lyrics are considered to be another challenge for the D/HOH students. The Kodaly method of teaching utilizes syllables associated with specific rhythms. For example, a quarter note is spoken as “Ta” and barred eighth notes are spoken as “Ti-Ti. To teach these syllables, students are taught songs for them to sing while they are doing an interactive dance or game. They then go back and speak the words as they clap. This method intends for students to internalize the rhythms through the singing games and then introduces the specific rhythm that they later practice and create. Certain rhythms are assigned to every grade level to focus on and introduce through a spiral sequential system. Mrs. Moore implements this system for teaching rhythm. In Mrs. Moore’s class, students are asked to clap with two fingers in the palm of their hand while speaking these syllables or words of the songs.

However, student interviews, student surveys, observations, and interrupter surveys revealed that deaf students struggle to accomplish this activity. All the six interview participants articulated that this activity poses a great challenge for them.

Sarah: “I can tap the beat with my hands, but I cannot really say it. And it’s kinda difficult.” Lines 36-37

Andrew: “A: I bored with...To teach me about um. About claps. [Ms. Ring – interpreter]: Oh, he doesn’t like clapping. He gets bored with the clapping.” Lines 162-163

Douglas: “D: ‘Cause it goes Ti Ta very fast... the hardest one is tika-tika, ‘case I can’t even get all four beats at the same time.” Lines 157-159
Amanda: “K: Give an example of an activity that is frustrating for you to do…

[Ms. Lawson – interpreter]: Sometimes patting the rhythm is hard.” Line 36 & 45.

Michelle: “K: What don’t you like to do in music class? Here at this school? M: (Taps on her hand) K: You don’t like the tapping? M: Yeah.” Lines 110-111

Timothy: “K: Can you think of an activity, like singing, rhythm, instruments you feel like you failed at doing? [Mrs. Spencer – interpreter]: Oh, doing the rhythms, tapping the rhythms.” Lines 41-43

Two of the students also expressed this in their survey. Figures 10 and 11 display student survey responses regarding this challenge.

Figure 10. Sarah survey response.

Figure 11. Timothy survey response.

Two of the interpreters’ surveys also expressed that they have observed their student’s frustration and lack of participation during these activities. Figures 12 and 13 display this.
Observations also demonstrated the students’ frustration and lack of interest in this. I observed that when they attempted to add speaking the words or syllables to clapping, it actually worsened their rhythm or beat. The older students demonstrated that they could clap ti-ti’s and ta’s with ease but failed to correctly clap and speak ti-ti simultaneously or express tika-tika or any variations.

**Teresa:** “When asked to clap the rhythm (two fingers on the palm of her hand) [Teresa] does not do it. She appears to be barely speaking the rhythm.” (Lines 23-24)

**Andrew:** “However, when they switched to speaking the words while keeping the steady beat, his hands matched the rhythm instead of the beat.” (Lines 31-34)
**Timothy:** “[Timothy] did not pat the beat until Mrs. Moore asked him to halfway through the lesson. Even then he only patted the beat for half of the chant and then stopped.” (Lines 47-48)

**Douglas:** “When clapping the rhythm, he clapped straight eighth notes instead throughout the chant (did not clap ti-tika correctly).” (Lines 60-62)

**Can Improve Rhythm, Especially with Interpreters’ Help**

While clapping when speaking rhythm syllables and words are perceived as challenging, the music teacher believed that the D/HOH are capable of improving their rhythm and beat skills. She expressed that there are various avenues that can be taken to help them improve their beat and rhythm skills. In fact, she stated in her interview that there are times when some deaf students outperform their hearing peers in this area of music.

**Mrs. Moore:** “a lot of the times they respond to uh the rhythm work almost a little better than some of the others, hearing students…. It just depends on the kid.” (Lines 95-97)

Throughout my journal entries from the observations, it is evident that the help provided by the interpreters largely impacts the progress made by the students in areas of rhythm and beat. Clapping the rhythm over beat bars, tapping on their shoulder, and asking them to match their movements were all successful methods that the interpreters used to help the students improve their rhythm and/or beat. Significant progress was made with several student participants in their rhythm or beat because of the implementation of these methods.

There was one student in particular that exemplified this level 2 code. Amanda expressed how successful she felt at doing a rhythm dictation activity in class because her interpreter, Ms. Ring, patted the rhythm over each heartbeat. She correctly dictated all three examples played by
me with rhythm sticks. Her success at that activity made her feel like she could improve and implanted a desire to become better at rhythm. That visual provided by her interpreter not only helped her successfully dictate rhythm, but also her confidence in her future rhythmic abilities.

While other students did not explicitly state that they felt they could improve rhythm, observations indicated that the help they received from the interpreters did improve their beat and rhythmic abilities. Their perception of music class was largely shaped by their interpreter’s presentation of information, as well as their guidance.

**Add More Visuals, Sensory Activities, and Movement**

The visuals and kinesthetic experiences provided from the interpreters that helped the students improve rhythm should be implemented more to help the students enjoy music more. This code was a combination of three level 1 codes involving the implementation of more visuals, sensory activities, and movement. While each of these were separate level 1 codes with only a few examples provided, the combination of these three would create a more enjoyable experience for the D/HOH students. Figures 14 through 17 display interpreter survey responses.

4. Write any additional comments regarding the students’ perception of music class.

Deaf students would enjoy music by visual cues such as interpreters, visual prompts (lights), feel the speakers (beats), watch the interpreters move with music includes their facial expressions.

*Figure 14. Mrs. Sullivan survey response.*

3. What do you believe would make his or her music experience more enjoyable?

In my opinion, I would believe that having more visuals (moving pictures) to go with sound, easy to follow lyrics projected on a screen) would help them to be more independently enjoy the music. Others might prefer to watch their interpreter to get the “full story | full picture” or message of the song (with other languages)
Four out of the six interpreters expressed that students would enjoy music more if more visuals were provided for the students to see the music. They suggested adding flashing lights or animations that followed the music. A student participant also suggested adding flashing lights to the music. Figure 18 displays Timothy’s survey response.

However, Mrs. Moore expressed in her interview that she has been unable to find lights that she believes would truly help them. There are programs, PowerPoints, and simulations that
have some type of visual animation to go along with music. Implementing these may make the students enjoy music class even more.

Additionally, three of the six interpreters suggested providing more activities that allow the students to physically feel the vibrations of music would help them enjoy the music in their own way. A student stated that he wanted to feel the music more with his body. Figure 19 displays Andrew’s survey response.

![Figure 19. Andrew survey response.](image)

According to Mrs. Moore, a few years ago, new speakers were put in the classroom to match the students’ FM frequencies of their listening devices. This moved the speakers from the ground to the ceiling. Prior to this shift, she allowed students to place their hands on the speakers or stand on the floor without shoes to feel the vibrations. Due to the current placement of the speakers, this may make this particular suggestion a challenge to implement.

**Mrs. Moore:** “Like I use to have speakers down on the cabinet where they could feel the beat. You know, of course when they installed. The speakers installed now are for their FM systems. So, it’s up in the ceiling, but um they use to feel the beat with the speakers and things like that.” (Lines 36-39)
The Kodaly method lends itself to utilizing dancing while singing or playing circle games to teach elements of pitch and rhythm. The utilization of more Kodaly dances may enhance the D/HOH students’ enjoyment in music according to the students and their interpreters. While there was only one that explicitly stated she wanted more dancing, several of the student participants expressed that they thoroughly enjoy dancing in music. Therefore, adding more movement and dancing activities would likely make it more enjoyable.

**Implications for Teachers**

Music is an art that is not expressed in a visual medium. While lyrics and notes can be expressed on paper, music exists within the sound. D/HOH experience music differently than hearing individuals. This research has indicated that singing and speaking rhythm syllables poses a challenge for these students in the Kodaly-inspired class and that much of their musical experience is influenced by interpreters. Despite these obstacles, they have the ability to experience the power and enjoyment of music in their own way. This research has displayed that the Kodaly-inspired produces an overall positive perception of music class for the D/HOH students at Shawn Elementary.

However, students who are D/HOH could benefit from experiencing music in their other senses in a Kodaly-inspired class; visualizing the sounds through lights, feeling vibrations on instruments or speakers, and recognizing contour or high and low with a piano or xylophone. As previously mentioned, Kodaly uses singing as the primary method to help students to internalize aspect of pitch and rhythm. All the student participants expressed a dislike towards singing. Additionally, interpreters expressed the need for additional visual, sensory, and kinesthetic experiences to help the students understand the musical concepts rather than solely singing or clapping.
Therefore, Kodaly alone may not be the most effective method to help D/HOH fully understand musical elements. Methods such as Orff, an instrumental method, and Dalcroze, a movement method, may prove more effective because of the visuals and kinesthetic experiences they provide. Since the participants expressed the desire to have more opportunities to play instruments, a combination of Orff and Kodaly may make the students’ overall experience more enjoyable. Further research needs to be conducted to determine what would be most beneficial to the students.

In addition to singing, speaking the syllables was another challenge expressed by the participants. Students may benefit from a variation of the expectations of this. For example, the student may only focus on one element, clapping or speaking before attempting to do both simultaneously. It may be beneficial to wait until their speech is more advanced before asking them to speak the syllables. Collaboration with the speech teacher regarding how to improve their rhythmic speaking abilities could provide insight on how to help students be successful at this activity. Most, if not all, methods of teaching music utilize some variation of syllables to help internalize the rhythm. Further research should be conducted on methods such as Orff, Gordon, and various counting systems to determine if there is a more effective system for these students to use.

Finally, interpreters are the primary medium in which the D/HOH students experience the hearing world. Therefore, every attempt should be made to create a strong relationship between the music teacher and interpreters. Expectations should be clear between the students, music teacher, and interpreters. Advice on how to improve the students’ and the interpreters’ experience in music should be sought out by the music teacher. This would provide insight unique to each student and each situation. Additionally, professional development opportunities
should be given to help improve the interpreters’ musical skills. If the interpreters cannot
perform the rhythm, beat, or play the specific instrument, the student will likely not be able to do
it. On the other hand, the music teacher should seek to improve his or her signing ability not only
to help translate the information, but to also build relationships with the students and interpreters.
Collaborating with the interpreters may be the most effective means of not only enhancing the
students’ musical experience, but also improving their musical skills.
References


https://doi.org/10.1080/14613808.2011.553279


https://doi.org/10.1159/000206491


## Appendix A

IEP Speech Goals, Audio Goals, and Accommodations

<table>
<thead>
<tr>
<th>Name</th>
<th>Speech Goals/ASL Goals/ Speech Abilities</th>
<th>Audio Goals</th>
<th>Accommodations and Modifications in Music</th>
</tr>
</thead>
</table>
| Amanda   | (By 5/2019) When given a sign language interpreter, Amanda will have appropriate receptive sign vocabulary for instructional situations, i.e., age appropriate command of vocabulary 70% of the time.  
  (By 5/2019) Given a sign language interpreter, Amanda will maintain eye contact with the interpreter for 7-8 minutes at a time for 70% of the time.  
  (By 5/2020) When given a sign language interpreter, Amanda will attend to the interpreter for 10 minutes 70% of the time.  
  (By 5/2020) When given a sign language interpreter, Amanda will have appropriate receptive sign vocabulary for instructional situations i.e., age appropriate command of vocabulary 70% of the time. | Given an auditory stimulus, Amanda will attend to the speaker and select the information required 70% of the time.  
  Given an auditory prompt, Amanda will compare and relate words/sounds to one another with 70% accuracy. | Extra time for response.  
  Preferential seating.  
  Teacher check for understanding and reteach/reread materials as indicated.  
  Visual aids.  
  Access to Closed Captioning.  
  Amplification Devices: FM system. |
| Michelle | (By 5/2020) When given specialized instruction, Michelle will understand and use the following parts of speech in the context of reading, writing, and speaking adjectives (e.g., descriptive: green, tall) 70% of the time.  
  (By 5/2020) When given specialized instruction, Michelle | None provide on the IEP.                                                                                                                                                                                                                                           | Directions given in a variety of ways/simplified vocabulary.  
  Extra time for oral response.  
  Gestures and basic signing when needed. |
|          |                                                                                                         |                                                                                                                                                                                                            |                                                                                                               |
**DEAF AND HARD-OF-HEARING STUDENTS’ MUSIC PERCEPTIONS**

<table>
<thead>
<tr>
<th>Student</th>
<th>Goals/Deliverables</th>
<th>Accommodations/Interventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrew</td>
<td>(By 10/2019) When given specialized instruction, Andrew will increase intelligibility by reducing the phonological process of Final Consonant Deletion in phrases and structured/unstructured sentences 70% of the time with visuals and/or verbal cues. (By 10/2019) When given specialized instruction, Andrew will improve intelligibility by correctly producing /k, g, and ng/ in words and phrases 70% of the time with visuals and/or verbal cues. (By 10/2019) When given specialized instruction, Andrew will improve intelligibility by correctly producing /l-blends/ in words or phrases 70% of the time with visual and/or verbal cues.</td>
<td>Sit near teacher for instructional purposes. Visual aids. Daily positive behavior chart. Access to Closed Captioning. Amplified Devices: FM system</td>
</tr>
<tr>
<td>Douglas</td>
<td>(By 11/2019) When given specialized instruction, Douglas will use the following single subjective and objective pronouns: he/she, him/her, your/yours in...</td>
<td>None provide on the IEP. None provide on the IEP.</td>
</tr>
</tbody>
</table>
| **Douglas** | (By 11/2019) When given specialized instruction, Douglas will retell a story or event with fluent speech using complete sentence 80% of the time with visual and/or verbal cues.  
(BY 11/2019) When given specialized instruction, Douglas will implement fluency strategies (i.e. deep breath, pause, easy onset, etc.) in structured/unstructured sentences 70% of the time with visual and/or verbal cues. |
|---|---|
| **Timothy** | (By 11/2018) When given specialized instruction, Timothy will ask and respond appropriately to “wh” questions in ASL and/or spoken verbalizations with 70% accuracy with visual and/or verbal cues.  
(By 11/2018) When given specialized instruction, Timothy will expand utterances length by using Subject + Verb + Objective in ASL and/or spoken verbalizations with 80% accuracy.  
(By 11/2018) When given specialized instruction, Timothy will expand utterances length by using prepositional phrases in ASL and/or spoken verbalizations in phrases and structured/unstructured sentences 80% of the time.  
(By 11/2018) When given specialized instruction, Timothy will develop techniques for consistent auditory attention in all instructional settings, with decreasing verbal and visual cues, in 8 out of 10 opportunities.  
(11/2018) Given instruction, Timothy will develop techniques for consistent auditory attention in all instructional settings, with decreasing verbal and visual cues, in 8 out of 10 opportunities. | None provide on the IEP. |
<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Accommodations</th>
<th>Additional Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teresa</td>
<td>Teresa produces /s, z, and th/ in the phrases and sentences with approximately 70% accuracy. She produces /r/ and /vowel-r/ in phrases and sentence with approximately 80% accuracy. Teresa has reached mastery level for her speech goals. She will be monitored by the SLP for continued correct pronunciation of speech sounds in conversational speech. These articulation difficulties might interfere with how Teresa communicates in her educational setting. Continued speech therapy services are recommended at this time (2/2018).</td>
<td>None provide on the IEP.</td>
<td>Preferential seating (position her ear toward sound source in the event hearing aids are not at school) Teacher check for understanding and reteach/ reread materials as needed. Access to Closed Captioning. Amplified Devices: FM system</td>
</tr>
<tr>
<td>Sarah</td>
<td>(By 5/2019) When given specialized instruction, Sarah will increase intelligibility by producing (sh, ch, r-blends) in structured/unstructured conversational speech 80% of the time. (By 5/24) When given specialized instruction, Sarah will increase intelligibility by producing /g/ in the final position of words in structured/unstructured conversational speech 80% of the time.</td>
<td>None provide on the IEP.</td>
<td>None provide on the IEP.</td>
</tr>
<tr>
<td>conversational speech 80% of the time.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B

One-on-One Student Interview Protocol

1. How long have you been in music class at Ward Elementary? Tell me about your years here.
2. Walk me through an average day in music class and what you typically think during the activities.
3. Talk to me about your overall feeling of music class and then tell me what you believe makes you feel that way.
4. Give an example of an activity in music class that was or is frustrating for you to do.
5. Give an example of an activity in music class that was or is easy for you to do.
6. Give an example of a time in music class that you felt defeated.
7. Give an example of a time you felt successful in music class.
8. Talk to me about what you enjoy about music class.
9. What advice would you give or what would you tell someone new to Ward Elementary who is hearing-impaired about music class?

Teacher Interview Protocol

1. How long have you been teaching students who are hearing-impaired in music?
2. Tell me a favorite moment you have had working with a hearing-impaired student.
3. Talk about some teaching techniques in singing and playing instruments that you have found students who are hearing-impaired respond well to.
4. Talk about some teaching techniques in singing and playing instruments that you have found students who are hearing-impaired do not respond well to.
5. Tell me how you differentiate instruction for students who are hearing-impaired.
6. Tell me what you enjoy about teaching students who are hearing-impaired.
7. Tell me some challenging aspects of teaching music to students who are hearing-impaired.
8. What do you believe the students feel and think during music class?
9. Tell me an experience where it was challenging to teach a student who was hearing-impaired. Tell me what you learned from that experience.
10. Give me an example of a success story you have had teaching a student who is hearing-impaired.

Questions varied, and additional questions were asked depending on the answers of the participants.
Appendix C

Student Music Survey

1. How do you feel in music class?

Very Happy  Happy  A Little Upset  Very Upset

2. How do you feel being asked to sing in music class?

Very Happy  Happy  A Little Upset  Very Upset

3. How do you feeling being asked to play an instrument in music class?

Very Happy  Happy  A Little Upset  Very Upset

4. How do you feel playing singing circle games in music?

Very Happy  Happy  A Little Upset  Very Upset
5. How do you feel being asked to keep the steady beat in music class?

- Very Happy
- Happy
- A Little Upset
- Very Upset

6. How do you feel being asked to clap the way the words go, rhythm, or chant the rhythm in music class?

- Very Happy
- Happy
- A Little Upset
- Very Upset

7. How do you feel when you are asked to listen to music in music class?

- Very Happy
- Happy
- A Little Upset
- Very Upset

Write your response to the following sentence stems (Grades 2nd – 5th)

1. In music class, I like doing…

2. In music class, I do not like doing…
3. In music class, I get frustrated when.…

4. In music class, I think I am good at…

5. In music class, I would change…
Appendix D

Interpreters’ Survey

1. Describe what you believe to be the most challenging aspect of music class for the student(s)?

2. Describe what you believe to be the most enjoyable aspect of music class for the student(s)?

3. What do you believe would make his or her music experience more enjoyable?

4. Write any additional comments regarding the students’ perception of music class.
## Appendix E

**Codebook**

<table>
<thead>
<tr>
<th>Code Level</th>
<th>Code Name</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Unique</td>
<td>Every child has their own unique capabilities.</td>
<td>“Each child has their own set of auditory skills they come with. Some are more developed than others. They all process sound differently. Some sounds create different reactions with each student.” -Ms. Lawson Question 4</td>
</tr>
<tr>
<td>2</td>
<td>Enjoy</td>
<td>A lot of the deaf students enjoy music class.</td>
<td>“Honestly, this group loves music and looks forward to music every week!” - Ms. Lawson Question 4</td>
</tr>
<tr>
<td>1</td>
<td>ASL Translation</td>
<td>Songs with nonsensical words (doodle-do, la-de-dah) often translate poorly or not at all to ASL.</td>
<td>“However, when there is not clear English (made up gibberish, non-translated other languages) it does not translate well into ASL and our kids are often bored.” -Ms. Tate Survey Question 3</td>
</tr>
<tr>
<td>1</td>
<td>Extra Noise</td>
<td>Extra noise in the class makes it more difficult for the deaf students.</td>
<td>“They [her peers] kinda making me difficult to focus, and I cannot understand what she’s [music teacher] saying a lot, so I have to look at you and everything like I turn everywhere.” -Sarah Interview Lines 48-49</td>
</tr>
<tr>
<td>2</td>
<td>Beat/Rhythm/Words</td>
<td>Hearing the words and matching the words to the beat/rhythm is difficult.</td>
<td>“I can tap the beat with my hands, but I cannot really say it. And it’s kinda difficult.” -Sarah Interview Lines 36-37.</td>
</tr>
<tr>
<td>1</td>
<td>Enjoy Playing Instruments</td>
<td>Students really enjoy being able to play the instruments themselves.</td>
<td>“In music class, I like doing... ‘playing instrument.’”- Douglas Survey Question 1</td>
</tr>
<tr>
<td>2</td>
<td>We Don’t Like Singing</td>
<td>Singing songs and matching pitch can</td>
<td>“K: What activity did you feel like you failed at? A: Mouths - I don’t...”</td>
</tr>
</tbody>
</table>
### Deaf and Hard-of-Hearing Students’ Music Perceptions

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enjoy Dancing</td>
<td>They love dancing.</td>
<td>“In music class, I like doing… ‘dance.’” - Timothy Survey Question 1</td>
</tr>
<tr>
<td>Enjoy Feeling Music</td>
<td>Feeling the music with the rhythm/beats makes it more fun.</td>
<td>“Feeling the music with the rhythm/beats makes it more fun.” - Mrs. Spencer Survey Question 2</td>
</tr>
<tr>
<td>Can Slightly Improve Pitch</td>
<td>They may adjust a little bit with their pitches, but they can’t adjust very well.</td>
<td>“Most of them aren’t capable of hearing the different pitches well enough to sing on pitch.” “They may adjust a little bit with their pitches. Um. But then some of them they’re just monotone...and they can’t adjust very well.” - Mrs. Moore Interview Lines 61-62 &amp; 336-338</td>
</tr>
<tr>
<td>Can Improve Rhythm and Beat</td>
<td>They are definitely better with rhythms and they can improve by emphasizing beats, clapping, feeling, and visualizing.</td>
<td>“Rhythmically, they tend to, you know, if they have a visual, and if they can see it and they can feel it...Slowing it down a little bit for them, and emphasizing how beats or, you know clapping the rhythm makes a difference. Tapping on their shoulder helps a lot of the time when they are not quite getting it.” - Mrs. Moore Interview Lines 35-36 &amp; 40-42</td>
</tr>
<tr>
<td>Vary Expectation</td>
<td>Allowing them to do a varied level of what is expected by working with their abilities wherever they’re at.</td>
<td>“And also, allowing them to do um a varied or a different level of whatever is expected...like with like pitches it, I am not going to be able to get from them what I can with a hearing student.” - Mrs. Moore Interview Lines 81-83</td>
</tr>
<tr>
<td>Interpreters</td>
<td>Having good interpreters makes a huge difference with their abilities to come in and receive the</td>
<td>“Having good interpreters makes a huge difference too with their abilities...” - Mrs. Moore Interview Lines 81-83</td>
</tr>
</tbody>
</table>

Note: The text continues with interviews and survey questions from various sources.
<p>| 1 | Can Improve Playing Instruments | They do well with the instruments a lot of the time. | “There were moments when it took her several tries to get the correct fingering, but she eventually was able to do all that was asked.” - Journal from Observation Notes Lines 19-21 (Teressa playing recorder) |
| 1 | Add More Visuals | Add more visuals to go along with the songs to help them visualize in their minds the sounds. | “More visuals for song being taught.” Ms. Ring Survey Question 3. |
| 1 | Add More Instruments | Bring in more instruments that they can interact with. | “Bring in more instruments they can interact with.” -Ms. Ring Survey Question 3 |
| 1 | Add More Sensory Activities | They want to feel the music more with their body | “In music class, I would change… ‘I want feel the music with my body.’”- Andrew Survey Question 5 |
| 1 | Add More Movement | Add more dancing and lots of music activities. | “K: What would you change about music class to make it better for you? … L: More dancing.” - Amanda Interview Lines 92 &amp; 104. |
| 1 | Sign Words | Encourage the students to sign the songs in their native language, ASL. | “Another thought would be cool if the more sign dependent students were encouraged by the music teacher to sign the songs in their native language rather than feeling pressured into ‘pretending’ to ‘sing’ with their hearing peers.”- Ms. Tate Survey Question 4 |
| 1 | Add More Props | More utilization of props that make the music come alive | “The utilization of props that make the songs ‘come alive’.” -Ms. Ring Survey Question 3 |</p>
<table>
<thead>
<tr>
<th></th>
<th><strong>Can Improve Rhythm and Beat, Especially with Interpreters’ Help</strong></th>
<th>Interpreters can help improve their rhythm and beat</th>
<th>“However, she watches her interpreter closely and at times fixes her clapping based on the kinesthetic visuals provided by Ms. Lawson.” - Journal from Observation Notes Lines 330-33</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><strong>Add More Visuals, Sensory Activities, and Movement</strong></td>
<td>Add more visuals to go along with the songs, more activities that allow them to feel the music, more dancing and movement activities.</td>
<td>“In music class, I would change… ‘lights change color music.’” - Timothy Survey Question 5</td>
</tr>
</tbody>
</table>