ABSTRACT

This qualitative case study explores the ways in which Deaf students involve themselves with music, in a variety of contexts and from multiple perspectives, including the students’ own perspective. A Sydney school offering a music programme for Deaf students was selected as the case and was investigated through a questionnaire, interviews, observations and document collection. The students were found to engage in music primarily through performing as part of the school music programme in the areas of sign singing, moving to music, playing instruments and vocalising. The students’ involvement with music in the home and community through informal musical activities was often as a result of similar experiences in their music classes, and enabled them to challenge the stereotypes held by their family members and the community.

The students’ musical preferences revealed a predominantly visual and kinaesthetic understanding of music, and a focus on the repertoire taught through the school music programme. The students’ enjoyment of music was not necessarily determined by their level of hearing, but more often by their definition of listening. The results of this study suggest that music does have a place within Deaf culture.
ACKNOWLEDGEMENTS

Firstly, I would like to thank my supervisor, Kathy Marsh, for her endless enthusiasm and wonderful guidance. Thankyou to all the music education staff for your passion and for inspiring us to be the best we can be. To my peers and the Stucco peeps, thank you for the many stimulating conversations and new experiences. A big thank you to the participants who made this study possible and who willingly shared their experiences with me. Finally, thank you to my family for always being there and supporting me every time I say “yes”. I could not have done it without you.
TABLE OF CONTENTS

ABSTRACT i

ACKNOWLEDGEMENTS ii

TABLE OF CONTENTS iii

LIST OF TABLES vi

CHAPTER 1: INTRODUCTION AND REVIEW OF THE LITERATURE 1
Defining Deafness 2
A Distinct Deaf Culture 3
Equal Educational Opportunities and Mainstreaming 4
Perceptual Abilities of Deaf Children 6
   Rhythm Perception 6
   Tonal Perception 7
Extra-musical Benefits of a Music Education 8
Significance of the Study 9
Definitions of Terms 11

CHAPTER 2: METHODOLOGY 12
Methodological Design 12
Case Selection and Description 13
Data Collection Methods 14
   Questionnaire 14
   Observations 15
   Interviews 16
   Document Collection 19
Triangulation 19
Data Analysis Procedures 20
Research Considerations 21
APPENDIX F: Ethics Approval Letter 74

APPENDIX G: Participant Information Statement 1 76

APPENDIX H: Participant Information Statement 2 77

APPENDIX I: Dialogue Statement 78

APPENDIX J: Participant Consent Form 1 79

APPENDIX K: Participant Consent Form 2 80
**LIST OF TABLES**

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Participant Observations</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>Non-participant Observations</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>Student Interview Timetable</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>Teacher Interview Timetable</td>
<td>19</td>
</tr>
<tr>
<td>5</td>
<td>Parent Interview Timetable</td>
<td>19</td>
</tr>
</tbody>
</table>
“All students should have the opportunity to develop their musical abilities and potential” (Board of Studies NSW, 2003, p.8). The relevance of this statement for Deaf students is often questioned, based on the assumption that with any hearing loss there must be an equivalent loss in the possible enjoyment of, and achievement in, music. Although a hearing loss does limit the aural accessibility of music, this factor alone does not exclude it from the lives of Deaf individuals. Rather, it means that music occupies a different place within their culture because it is experienced and valued differently by the Deaf.

This study aims to provide a glimpse into the ways in which Deaf students experience and involve themselves with music in a variety of contexts, and from multiple perspectives, including the students’ own perspective. Rather than measuring the students’ ability to hear different features of music, this study explores the ways in which the students choose to experience music on a daily basis. The musical experiences and involvement of Deaf students were investigated through one central research question and four subquestions. The central question is broad, reflecting the emerging nature of this area of research. The subquestions reflect some of the ways and settings in which Deaf students may experience music, and were used to focus the data collection.

Central Question:
How do Deaf students involve themselves with music?

Subquestions:
(a) What musical activities do Deaf students most enjoy?
(b) What reasons do Deaf students give for their musical preferences?
(c) How are the needs of Deaf students reflected in a current music education program in Sydney?

These questions relate to the ways in which Deaf students choose to experience music and so are not primarily concerned with what the students can or cannot hear. However, further explanation of the term ‘Deaf’ is warranted to clarify the focus of this study.

Defining Deafness

The terms ‘deaf’ and ‘hearing impaired’ have been used interchangeably in the literature to refer to the physical condition of hearing loss which affects an individual’s ability to detect sound (Abbott, 1998; Padden & Humphries, 1988). The degree of hearing loss is categorised through the terms mild, moderate, severe and profound (see Definition of Terms at the end of this chapter). However these terms do not fully represent the auditory capabilities of every individual, since they are not mutually exclusive and constantly redefined due to technological advancements (Bess & Humes, 2003; Dicarlo, 1948).

Traditionally, deafness has been regarded and defined by the hearing population as a medical condition that can now be cured with a cochlear implant. This view of deafness as a deficiency can be seen to create negative attitudes towards hearing loss (Bess & Humes, 2003). However, the last three decades have seen a movement towards acknowledging the differences that occur due to deafness as cultural differences rather than deficits (Bess & Humes, 2003). This has become particularly evident in the changing terminology used to describe Deaf individuals in the literature (Bess & Humes, 2003). In this introductory chapter, the review of the literature uses the terms from the specific texts to which reference is made (for example, “deaf” using a lower case “d” and “hearing impaired”). However, the participants in this study will be referred to as Deaf, with a capital “D”, acknowledging their association with a distinct societal group that shares a culture (Padden & Humphries, 1988).
A Distinct Deaf Culture

Padden and Humphries (1988) describe the Deaf community as those who primarily use sign language to communicate, and share a culture, including beliefs about themselves and how they are connected to society. They suggest that the most important aspects of the Deaf culture lie not in its members’ shared physical trait, but in the everyday social, linguistic and cultural experiences, including “their art and performances” (p.1). Perhaps the most important debate within this community relating to music education concerns the cochlear implant. For some members of the Deaf community, the cochlear implant, which aims to remediate hearing loss, represents a direct threat to their culture (particularly their language), and from their perspective, may deny a child access to higher levels of psychosocial development, personal happiness and a better quality of life by denying their Deaf identity (Bess & Humes, 2003). The role of music in this culture is still a contentious issue amongst researchers, and to date no author from the Deaf community has contributed to the discussion of this issue.

The most comprehensive research concerning the role of music in Deaf culture is Darrow’s questionnaire study of 1993. After surveying 300 hearing impaired adults, Darrow found that cultural identification with the Deaf and/or hearing community significantly influenced the value that hearing impaired individuals assigned to music in their lives. While the inclusion of the Deaf community at every stage of Darrow’s research is highly commendable, and demonstrates a serious attempt to remove the author’s hearing bias from the results, the study’s quantitative focus is limiting. A questionnaire with pre-selected answers reduces cultural practices and individual opinions to numbers, without further information as to why the numerical relationships may exist. Qualitative research in this area may reveal additional perspectives, and in this way honour individual differences within the Deaf community.

Although music is a part of both hearing and Deaf cultures, its value for individuals between and within those cultures is not equivalent (Darrow, 1993; Hagedorn, 1994). Therefore, if music is to be offered to hearing impaired students, teachers need to be
aware that the values and interests these students bring into the classroom may differ greatly from those of their hearing counterparts, as a result of cultural differences (Hagedorn, 1994). Despite the broad range of opinions, most participants in Darrow’s study (1993) believed that music education should be offered to all hearing impaired students, but not as a compulsory subject.

**Equal Educational Opportunities and Mainstreaming**

An article by Turner and Bartlett in 1848 (cited in Darrow & Heller, 1985) provides one of the earliest known rationales for offering music education to hearing impaired students, and was the result of a deaf girl’s successful study of the piano. It states that music may provide pleasure through its rhythmic characteristics, which can be experienced through sight and touch, as well as the sensation of vibrations exciting the nerves. Intellectual “gratification” and “cultivation” (p. 278) were also cited as benefits to be gained from learning music, that are accessible to the hearing impaired. This rationale was further supported in the same year by J.A. Ayres (cited in Darrow & Heller, 1985), who considered music as a fundamental subject in the education of the hearing impaired.

The right for hearing impaired children to have equal opportunities in education, including access to a music education, was formally acknowledged in the USA through the Education of All Handicapped Children Act – Public Law (PL) 42-142. This law has led to a large increase in the number of hearing impaired children mainstreamed into regular classrooms (Gilbert & Asmus, 1981). In Australia, the legislation concerning equal opportunity for hearing impaired students includes the Disability Discrimination Act (DDA) and DDA Standards of Education. Despite these laws, the Deafness Forum of Australia Board suggests that a considerable degree of discrimination still occurs in the education of the hearing impaired children (Deafness Forum of Australia Board, 2006).

The issue of continuing discrimination against hearing impaired students also appears in a study concerning the status of mainstreamed music education for the
hearing impaired (Darrow & Gfeller, 1991). This study investigated mainstreaming from the perspective of the school music teacher using a quantitative questionnaire. The results indicated that although the majority of hearing impaired students use both sign language and speech to communicate, only 19% of the teacher respondents knew basic sign language, and interpreters were utilised by a mere 42% (Darrow & Gfeller, 1991). Such figures suggest that the basic communication needs of many hearing impaired students were not being met in the music classroom, more than 15 years after PL 42-142.

Darrow and Gfeller’s (1991) study did show that the majority of hearing impaired students attended regular music lessons at their school. However, 47% of the surveyed schools reported that no self-contained music programs were offered as alternatives if mainstreaming could not be implemented, with 23% of hearing impaired students receiving no music education. In some cases, music was an elective that was not chosen by hearing impaired students, perhaps because they could not fulfil the aural requirements of the courses. However, other factors included the availability of music, a lack of appropriate music programs, and a lack of time. The music teachers in the study also reported that they received little support from their administrators, and were rarely consulted about Individual Education Plans (IEP) or the appropriate class placement of students.

The provision of necessary skills and information for teachers has been linked to positive changes in attitude, and successful mainstreaming experiences (Gilbert & Asmus, 1981). However, Gfeller, Darrow and Hedden (as cited in Darrow & Gfeller, 1991) found that, from the teachers’ perspective, hearing impaired students were among the most “difficult exceptional student populations to mainstream into the music classroom” (p. 24), due to the nature of the impairment, and a lack of information and experience with these students. Specifically, music educators have indicated a need for information concerning the impairment, skill development, and appropriate design and evaluation of music programs (Darrow & Gfeller, 1991; Gilbert & Asmus, 1981).
Darrow and Gfeller (1991) identify clear educational objectives, adequate training of music educators, and instructional support, as significant factors in the successful mainstreaming of hearing impaired students into the music classroom. Darrow (1993) also suggests that cultural identification may play an important part in the success of mainstreamed musical experiences. Hearing impaired individuals who identified with the Deaf culture were far less likely to value music than those who identified with the hearing culture (Darrow, 1993).

**Perceptual Abilities of Deaf Children**

In addition to issues relating to the mainstreaming of Deaf students in the music classroom, general perception abilities have been the focus of much of the music education literature regarding music education for Deaf students. Both rhythmic and tonal ability levels have been measured, with the aim of determining which aspects of music are appropriate for, and within the capabilities of, Deaf students.

**Rhythm Perception**

Rhythm has long been advocated as the most accessible aspect of music for the deaf, involving the discrimination of sound length in time (Darrow, 1990a). Darrow (1984) used the Test of Rhythm Responsiveness to compare the rhythmic responsiveness of hearing impaired children and children with normal hearing. While hearing impaired students scored slightly higher than their hearing counterparts on the subtests measuring the maintenance of a steady beat and responses to metric accents, hearing children generally achieved higher overall rhythmic scores. The study did not find differing rhythmic skill developmental curves (Darrow, 1984), suggesting that while a hearing impairment does delay a child’s acquisition of rhythmic skills, it does not completely prevent the development of these skills (Darrow, 1987a). While the participants’ degree of hearing loss affected specific rhythmic skills such as recognition of tempo change, duplication of rhythmic patterns and the maintenance of a rhythmic ostinato, the degree of hearing loss only affected the overall perception of rhythm in the profoundly deaf (Darrow, 1984).
Although rhythmic perception scores are generally higher than tonal perception scores amongst the hearing impaired (Darrow, 1987a; Gfeller, 1992), this does not mean that their music education should not include opportunities to develop and improve tonal perception. Ford (1988) advocates a balanced music curriculum for hearing impaired students, showing that hearing loss alone is not enough to determine pitch discrimination abilities. Although the subjects’ hearing level at 250 Hertz (Hz) served as a good predictor, this factor alone was not enough to explain the students’ pitch discrimination scores. The results also suggest that structured musical experiences that encourage active learning, rather than mere exposure to music, are required if pitch discrimination skills are to be improved.

Although research on pitch discrimination has yielded fairly elusive results, Gengel’s study of 1969 (cited in Boothroyd, 1980) suggests that, with pitch discrimination training, children with moderate to severe hearing losses could discriminate pitch changes of at least 5% at 500 Hz. Although children with normal hearing abilities can discriminate pitch changes of 0.8%, a semitone represents a change of only 6% in frequency (Boothroyd, 1980). Therefore, most melodic information, at least in Western music, can be accessed by many of the hearing impaired. Darrow (1990a) found that accessibility might be further improved by ensuring that the frequency of the auditory stimuli presented is within the comfortable ranges of the children’s audiograms.

The general pitch range of music tends to make it more accessible to the hearing impaired than conversational speech. While normal speech takes place from 500 to 2,000 Hz, the piano ranges from 27.5 to 4,186 Hz (Darrow, 1990b). The Somasonic, Inc. vibratory platform mattress has also produced promising data concerning the reliable communication of pitch stimuli and the ability of the tactile sense to interpret this information (Darrow, 1992). Children between the ages of 8 and 11 years, with severe to profound hearing loss, were asked to identify pitch changes aurally, with and without vibrotactile stimulus. The intervals used were an octave, perfect fifth and major third, which were played both ascending and descending. The use of
vibrotactile stimuli to supplement the aural stimuli produced a marked increase in the correct identification of pitch change. This suggests that music education for the hearing impaired should not be restricted to the development of rhythmic skills, but should also explore how the other senses can be used to receive and interpret pitch information, with the assistance of technology.

**Extra-Musical Benefits of a Music Education**

Much of the literature advocating music education for the hearing impaired refers not only to the development of musical skills, but also its extra-musical benefits. Abbott’s (1998) study suggests that when music is taught to hearing impaired children, it is mainly to achieve extra-musical outcomes because the curriculum places little emphasis on musical outcomes for these students. Of the extra-musical benefits, language and speech development receive the most attention in the literature, while learning to use residual hearing and improving social and critical thinking skills are also mentioned.

In the literature examining the relationship between musical skills and speech development, significant correlations have been found between specific rhythmic skills and the perception of suprasegmental aspects of speech (Darrow, 1984). The suprasegmentals are the “nonphonetic psychoacoustic characteristics within the speech signal” (Darrow, p. 49) and together make up what is known as “tone of voice”. Such findings suggest that music therapy developing beat identification, melodic rhythm duplication and rhythm pattern maintenance skills, would assist the ability of hearing impaired children to perceive the suprasegmental aspects of speech, and all the information that they hold, such as the intent behind the spoken message. Singing has also been found to improve the suprasegmental aspects of speech in students with a hearing impairment, but was only considered beneficial if the students enjoyed singing through successful experiences (Abbott, 1998).

A more realistic and appropriate means of assisting language development is by using music as one facet of a multi-disciplinary approach. While music may be used
to introduce and practise new vocabulary, its uniqueness lies in providing a structured social environment in which the children can practise their interpersonal communication skills (Gfeller & Baumann, 1988). This environment may be achieved through the implementation of song signing choirs, which allow the hearing impaired to experience music and interact with the hearing community. Such experiences may lead to improved communication and understanding between hearing and hearing impaired students (Knapp, 1980). While song signing presents unique language learning experiences, it also provides hearing impaired students with the chance to practise auditory discrimination skills and to develop the use of any residual hearing. The students’ listening skills are focused on the various elements of music, such as dynamics, pitch, rhythm and the character and meaning of the song, that they are using physical movements to represent and communicate (Darrow, 1987b).

Music is seen as one medium through which children may develop their understanding and interpretations of sound to create meaning from the world around them (Darrow, 1991). Hagedorn (1994) also suggests that music is ideal for the development of higher order thinking skills because “there is no penalty for one’s inability to verbalise” (p. 208). Although it is unlikely that music can provide such an ideal environment, the repercussions of an inability to verbalise are certainly less than in many other subject areas. Through improvisation, composition and performance, music does provide students with the opportunities to make decisions, develop metacognition, think abstractly, explore problem solving and become more confident in using their voices (Hagedorn, 1994).

**Significance of the Study**

Although rationales for offering a music education to the Deaf have been documented since at least 1848 (Darrow & Heller, 1985), it is only within the last 30 years that rigorous research has been undertaken in this area. This research has tended to focus on what musical elements can be perceived by Deaf children, through abstract rhythm and pitch identification tests. These studies have often
reached very different conclusions, suggesting that the degree of deafness alone is not sufficient to predict a student’s musical abilities.

The current study aims to complement the existing literature by providing a predominantly qualitative focus in an area that has been dominated by quantitative investigation. It builds upon Darrow’s (1993) study by exploring Deaf students’ experiences with music, and so contributes to an emerging area of research. The vast majority of literature in this area is also concentrated on the examination of the characteristics of the American Deaf community. While many results in the literature may be transferable, this topic’s focus on the cultural and individual experiences warrants separate research attention in the Australian context, with members of the Australian Deaf community.

The study seeks to respond to the profession’s need for information concerning the appropriate design of music programmes for Deaf students by looking at an existing school music programme and the ways in which the students involved in it choose to include music in their lives. The study explores an example of music education in a specialist setting for Deaf students and its interrelationship with the students’ musical experiences outside the classroom. In this way, the study provides music educators with strategies for teaching Deaf students in their own contexts which acknowledge both the students’ physical and cultural needs.
Definitions of Terms

Auslan: Australian Sign Language – the language of the
Australian Deaf community.

Culture: a way of life that identifies a specific group of people
(Darrow, 1993).

Deaf (with a capital “D”): a distinct societal group consisting of deaf people who
share a language (sign language) and a culture (Padden
& Humphries, 1988).

Hearing impaired/deaf: the audiological condition of having a hearing loss
which affects the individual’s ability to detect some
sounds, including speech.

Hearing loss: degree of hearing loss is defined by the following
terms:

Mild – no sound recognition below 40dB
Moderate – can hear within 40-50dB range (normal
conversation is difficult)
Moderate-severe – can hear within the 55-70dB range
(conversation must be close and loud to be
comprehended)
Severe – can hear within the 70-90dB range (cannot
hear normal conversation)
Profound – hearing loss exceeds 90dB (little or no
functioning hearing) (Abbott, 1998)

Sign singing/song signing: performing a song in sign language with musical
accompaniment.

Suprasegmentals: the nonphonetic psychoacoustic characteristics of the
speech signal that form the non-linguistic elements of
speech commonly known as “tone of voice” (Darrow,
1984).
A qualitative approach was adopted in this study to explore the musical involvement of Deaf students. The qualitative paradigm acknowledges the importance of subjective interpretation and context in understanding human behaviour (Cohen & Manion, 1994). It is based on the assumption that in every social situation there exist “multiple realities” (Burns, 2000, p. 12) that are actively constructed by individuals, through their evaluation of, and assignment of meaning to, social reality (Burns, 2000). Qualitative research aims to uncover the participants’ experiences and interpretations of social reality through the study of their words and actions in their original context (Maykut & Morehouse, 1994). The perspective of the researcher is also recognised in qualitative research, with the acknowledgement that the mere presence of the researcher is enough to significantly alter the research setting (Burns, 2000). Initially, a questionnaire was used in this study to identify some of the themes associated with the musical education of Deaf students (Cohen & Manion, 1994). Following this, observations, interviews and document analysis were used to investigate the musical experiences of Deaf students from multiple perspectives (Burns, 2000).

**Methodological Design**

A case study was selected as the methodological design for this project. Case studies focus on a bounded unit (a case) and are frequently used for exploring subjective elements through in-depth research (Burns, 2000; Cohen & Manion, 1994). The case study design complements the exploratory nature of this study, with its emphasis on discovery and process rather than outcomes (Burns, 2000). The case chosen for this study is not representative of the population, but is unique and valuable in its own right (Burns, 2000; Cohen & Manion, 1994).
Case Selection and Description

Purposive sampling, the most common sampling method in case studies (Burns, 2000), was used to select the participants at each level of this study, from the case itself to the individual interviewees. Purposive sampling is used to select cases and participants that will provide deeper insight into the phenomenon being studied, but are not necessarily representative of the population (Burns, 2000).

The case I chose to study was a Sydney school for the Deaf with an Australian Sign Language (Auslan) programme and a strong connection to Deaf culture and the Deaf community. The school also had a substantial music programme involving regular class music lessons, ensemble rehearsals and performances. The existence of such a music programme suggests that music is valued to some extent within the school community. However, it should be remembered that the degree of value, and the reasons for it, might be quite different from those of the hearing population.

Using purposive sampling, four classes were chosen to participate in the study – Junior Primary (6-7 years old), Senior Primary (8-12 years old), Year 8 (14-15 years old) and the Transition class (17-18 years old). The students in these classes had been, or were currently, involved in the school’s music programme through timetabled music lessons. Due to the specialist nature of the school, each class in the study was quite small with a total number of 22 student participants.

The school’s music programme is similar to a music programme for hearing students in that it includes opportunities for students to play instruments, compose, learn about the history of music, prominent musicians, and how to read traditional Western notation. Students from Kindergarten to Year 8 are allocated between 30 minutes and 60 minutes, depending on the ages of the students, for music lessons once a week. The students can also be members of the school’s signing choir from Year 3. The signing choir has frequent performance opportunities which range from the welcoming of guests at their school, to birthday parties and weddings within the Deaf

---

1 The Transition class consists of students who have completed Year 10 who need to advance their literacy skills before entering the workforce.
community, as well as performances for the general public in venues such as the Sydney Opera House, Star City Casino and the Seymour Centre.

Data Collection Methods

As previously stated, a variety of data collection methods were used to explore the musical lives of these Deaf students. A questionnaire, observations, interviews and document collection were used to gather data about the students’ musical involvement and experiences at home, at school and in the community, from the perspectives of the students themselves, their parents and teachers.

Questionnaire

The questionnaire is one of the most common techniques used by researchers to collect information that can be self-reported, such as the experiences and opinions of individuals (Mackey & Gass, 2005). The questionnaire in this study was the initial form of data collection. Though usually associated with quantitative analysis, the four questionnaires that were returned were used in this study to provide initial data that informed the subsequent data collection and to recruit parent participants for interviews. It focused on the research questions from the parents’ perspective, by investigating how they perceive their child’s use of music, the ways in which music is used by their family, and their own attitudes towards music education.

Questionnaires were distributed through the school to the parents of the students participating in the music programme and were completed anonymously by the participants, at their own pace (Burns, 2000). The questionnaire (see Appendix A) was descriptive in nature, and consisted of close-ended items, scale items and open-ended items. This allowed the simpler questions to be completed quickly and easily coded, while still enabling the collection of rich and unexpected responses (Burns, 2000). Parents were invited in the questionnaire to indicate their willingness to participate in later interviews by registering their names for this purpose.
The data collected from the closed-ended and scale items were used to summarise each parent’s perspective and provide basic demographic information. The open-ended items were analysed using axial and selective coding (Strauss & Corbin, 1990) to identify themes that would focus the observations and be further clarified through interviews.

**Observations**

Observation allows behaviours to be seen in their natural settings and lies at the “heart” of every case study (Cohen & Manion, 1994), allowing the researcher to collect data without requiring the participants to articulate their behaviour or feelings (Burns, 2000). For this reason, observations formed an essential part of this study, given that I did not share a common language with the student participants. Observations were made of timetabled music lessons and ensemble rehearsals, with the class teacher interpreting instructions, questions or comments given in Auslan into English.

The observations were recorded in the form of field notes, which addressed each of the research questions primarily from my own perspective. In the first set of observations, documented in Table 1, my role was that of a participant observer, which required me to take part in the class activities in a similar manner to the students in order to gain an insider’s understanding of the setting and interactions that take place within it (Burns, 2000). At first, I assumed that this role would be inappropriate to assume given the age and cultural differences between the student participants and myself. However, involvement in the music classes was encouraged by the music teacher to build a relationship of trust with the students and because it was more natural to take part, than sit out.

For the second set of observations, documented in Table 2, my role in the research setting was that of a non-participant observer, watching and recording events with minimal interaction with the participants (Burns, 2000). Although an observer cannot avoid participating in and influencing social situations, the role of non-participant
Table 1. Participant Observations

<table>
<thead>
<tr>
<th>Date of Observation</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>12th May, 2008</td>
<td>Senior Primary</td>
</tr>
<tr>
<td></td>
<td>Year 8</td>
</tr>
<tr>
<td>2nd June, 2008</td>
<td>Senior Primary</td>
</tr>
<tr>
<td></td>
<td>Year 8</td>
</tr>
<tr>
<td>17th June, 2008</td>
<td>Junior Primary</td>
</tr>
</tbody>
</table>

Table 2. Non-Participant Observations

<table>
<thead>
<tr>
<th>Date of Observation</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>23rd June, 2008</td>
<td>Senior Primary</td>
</tr>
<tr>
<td></td>
<td>Year 8</td>
</tr>
<tr>
<td>24th June, 2008</td>
<td>Junior Primary</td>
</tr>
<tr>
<td>25th July, 2008</td>
<td>Senior Primary</td>
</tr>
<tr>
<td></td>
<td>Junior Primary</td>
</tr>
<tr>
<td>1st August, 2008</td>
<td>Senior Primary</td>
</tr>
<tr>
<td></td>
<td>Junior Primary</td>
</tr>
</tbody>
</table>

In total, observations of twelve music class sessions were made over seven days in Term Two and Term Three. The second set of observations allowed me to further explore emerging themes or gaps found in the initial data analysis (Strauss & Corbin, 1990).

Interviews

Interviews were conducted with 15 students, three teachers, four parents and the speech therapist from the school to ensure that multiple perspectives were collected. The interviews were primarily used for in-depth investigation of participants’
experiences, opinions and motivations. All interviews that were conducted in this study were semi-structured. This format allows the interviews to focus on the central issues of the study, without forcing the researcher’s perspective upon the participants. In this way, the semi-structured interview is more likely to ensure that the participant’s perspective is recorded and analysed, rather than that of the researcher (Burns, 2000). Interviews typically involve collecting data that is relevant to the research questions through ‘direct verbal interaction’ between the researcher and one or more participants (Cohen & Manion, 1994). However, a slightly different approach was required for interviews with members of the Deaf community, since I cannot communicate in Auslan. This modified approach involved interviews with Deaf students and parents being conducted through an interpreter.

In consultation with the school, an Auslan interpreter was booked to facilitate the interviews with student participants. Face-to-face interviews with an interpreter were the best available option, considering that Deaf students tend to have developmentally delayed language skills (Gfeller & Baumann, 1988). The Year 8 and Transition classes were each interviewed as a group, providing a general survey of the students’ uses of and attitudes towards music. Interviews were also conducted with three Senior Primary students and two Year 8 students individually to allow greater exploration of the students’ responses. I was unable to interview students from the Junior Primary class due to difficulties obtaining parental consent for video recordings to be made of these students. Table 3 lists the details of the interviews with the student participants.

Students were interviewed about their musical preferences and favourite musical experiences and activities, both within and beyond school. All interviews were video recorded, to capture the sign language used (for later reference if there was any discrepancy in translation), facial expressions, and any other body language, including movements associated with particular songs. The use of video recording alone also ensures that the Deaf student is appropriately represented in the collected data (Harr, 2001).
Table 3. Student Interviews

<table>
<thead>
<tr>
<th>Class</th>
<th>Date Interviewed</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 8 Group Interview</td>
<td>24th June, 2008</td>
<td>Chloe, Ryan, Jack, Paul, John, Liam</td>
</tr>
<tr>
<td>Senior Primary Individual Interviews</td>
<td>1st July, 2008</td>
<td>Brayden, Charlotte, Scott</td>
</tr>
<tr>
<td>Year 8 Individual Interviews</td>
<td>1st July, 2008</td>
<td>Amy, Ravi</td>
</tr>
<tr>
<td>Transition Class Group Interview</td>
<td>1st September, 2008</td>
<td>Michael, Janet, Matthew, Jonathan</td>
</tr>
</tbody>
</table>

Three teachers and the speech therapist at the school were interviewed about their experiences of teaching Deaf students, as documented in Table 4. The questions focused on the music programme in the school, including any goals for the programme, factors influencing the design of the programme, the role of music in Deaf culture, and any life skills developed by the programme. Teachers were also asked about how they prepared themselves to teach Deaf students, what they have found to be the greatest challenges in this area, and their most rewarding experiences.

Any parents who expressed an interest in further participation were interviewed in Term Three, as outlined in Table 5. Since no Deaf parents nominated themselves through the questionnaire, two Deaf parents were recruited through the school, using purposive sampling. The interviews were based on many of the questionnaire items, but were also used to investigate unanticipated themes that were emerging from the other forms of data collection, from the parents’ perspective. The parent interviews
were conducted in person at mutually convenient locations, with an interpreter also present for the interviews with Deaf parents.

**Table 4. Teacher Interviews**

<table>
<thead>
<tr>
<th>Position</th>
<th>Date</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deputy Principal and Junior Primary teacher</td>
<td>17th June, 2008</td>
<td>Clare</td>
</tr>
<tr>
<td>Music teacher</td>
<td>17th June, 2008</td>
<td>Rosemary</td>
</tr>
<tr>
<td>Junior Primary teacher</td>
<td>23rd June, 2008</td>
<td>Amelia</td>
</tr>
<tr>
<td>Speech therapist</td>
<td>1st August, 2008</td>
<td>Amanda</td>
</tr>
<tr>
<td>Music teacher</td>
<td>16th October, 2008</td>
<td>Rosemary</td>
</tr>
</tbody>
</table>

**Table 5. Parent Interviews**

<table>
<thead>
<tr>
<th>Position</th>
<th>Date</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hearing parent</td>
<td>31st July, 2008</td>
<td>Shalyn</td>
</tr>
<tr>
<td></td>
<td>7th August, 2008</td>
<td>Freya</td>
</tr>
<tr>
<td>Deaf parent</td>
<td>1st September, 2008</td>
<td>Jenny</td>
</tr>
<tr>
<td></td>
<td>1st September, 2008</td>
<td>Helen</td>
</tr>
</tbody>
</table>

**Document collection**

Excerpts of the music teacher’s programming documents were collected to gain insight into the broader context of the music programme. While document collection is usually associated with historical research, it has also been used in case studies to provide supplementary data (Burns, 2000; Cohen & Manion, 1994). These documents were collected to examine how musical experiences were used to satisfy syllabus requirements, and the ways in which the programme was justified within the school itself.

**Triangulation**

Triangulation is frequently employed to achieve a holistic view of complex phenomena (Cohen & Manion, 1994). It acknowledges the complexity in social
situations by collecting data from multiple perspectives and using multiple techniques. Triangulation between methods (Cohen & Manion, 1994) was achieved by utilising multiple methods of data collection, which were used to address each research question, including a questionnaire, interviews, observations and document collection (Cohen & Manion, 1994). Triangulation within methods was achieved by using each method of data collection with multiple sources in order to answer each research question from multiple perspectives (Cohen & Manion, 1994).

**Data Analysis Procedures**

The qualitative data from the questionnaire, observations, interviews and documents were analysed using open, axial and selective coding techniques to develop a grounded theory (Strauss & Corbin, 1990). Open coding consists of naming and categorising phenomena through a close examination of the data (Ezzy, 2002). Axial coding re-organises the fragments from open coding into categories, defines the contextual, strategic, procedural and consequential dimensions of these categories (Ezzy, 2002), and connects the category to its sub-categories (Strauss & Corbin, 1990). The issues and interests of the participants needed to remain central in the construction of these dimensions to ensure that they reflected the participants’ construction of meaning (Strauss & Corbin, 1990). Selective coding identifies the “core category” (Strauss & Corbin, 1990, p. 116), and the relationship between the main categories and the core category. In this study, a grounded theory was involved linking the musical activities in which the students were engaged to the settings and opinions from the different perspectives of each of the participants.

Coding is not necessarily a linear process, but is generally considered to be complete when no new codes or categories emerge, and all of the collected data are incorporated into the grounded theory through existing categories (Ezzy, 2002). The nature of this process supports the exploratory nature of the study and reflects how the multiple perspectives and roles of participants contribute to the phenomenon as a whole.
These methods of analysis provide a rich description of the case. The techniques do not encourage generalisation beyond the singular case study, but focus on presenting the case from multiple perspectives in as much detail as possible, leaving it to the reader to make their own comparisons (Stake, 2000). In this way, the methods of analysis honour the uniqueness of the case, and the values of the community within which it exists.

**Research Considerations**

The inclusion of Deaf participants in the research design has both linguistic and cultural implications (Harr, 2001). The staff at the school and the research coordinator at the Shepherd Centre (another educational organisation for students with impaired hearing) were consulted regarding appropriate protocols for research and communication with members of the Deaf community, particularly regarding the correct use of terminology and cultural etiquette.

Cultural etiquette was most pertinent in the interview setting, affecting the behaviour that should be adopted when using an interpreter. This mainly involves looking at and directing questions to the Deaf individual so that the interpreter does not become the focus of the interview (Harr, 2001). Other considerations included keeping my own potentially distracting gestures and movement to a minimum and ensuring that, due to the visual nature of Auslan, neither the Deaf participant or interpreter was positioned with bright light directly behind them. Extra time was allocated to each question to allow the participants to process the interpretation before responding.

The interview setting also raises issues concerning the unequal distribution of power. I sought to ensure that the interpreter was one with whom the participants were accustomed to working. However, the limited number of interpreters combined with the high demand for their time, made it impossible to use known interpreters. Instead, time was allocated at the beginning of each interview for the participants and the interpreter to become acquainted with each other, including familiarisation with each individual’s signing style. Although the interview questions were reviewed by
the school staff, their original English structure and meaning may have been altered in the interpretation process, which may also have contributed to the creation of unequal power relationships (Harr, 2001).

Unfortunately, due to the considerations outlined above, the perspective of the Deaf student does not often appear in the literature. However, these students have the right to contribute their own perspective to representations of their lives and experiences (Harr, 2001). The results of my study of the musical involvement and experiences of these Deaf students are presented in the following chapter.
CHAPTER 3  RESEARCH FINDINGS

There is a general assumption in both Deaf and hearing cultures that Deaf individuals cannot appreciate or participate in music and therefore, music cannot, or should not, be part of their lives (Padden & Humphries, 2005). However, the results of this study found the Deaf students to be actively involved in music within and beyond the classroom, although the extent of musical involvement does vary greatly from student to student. In this chapter, the findings of this case study exploring the musical involvement of Deaf students in the home, school and community, are presented through an outline of the performing and listening experiences in which they were principally engaged. However, since the school music programme was found to be central to the musical activities undertaken by the students in each of the settings, this chapter will begin with a discussion of this programme.

School Music Programme

The school music programme has been built up over the last 15 years by a music specialist, during which time it has changed dramatically, as described by the current deputy principal:

Clare: When I first started we had CODA [child of deaf adults] children and siblings, so hearing kids, in the programme. And at that stage, the hearing kids, or those that had enough hearing and used their hearing aids really well, went across the road to [another school] and did music over there. And the Deaf kids, or the kids music wasn’t appropriate for, didn’t do music at all. And that’s really changed. (Interview, 17th June 2008)

The music specialist, Rosemary, had previously taught hearing students, and was inspired to teach Deaf students shortly after her grandson was born deaf. As a relief teacher, she noticed that the students were not receiving any musical instruction, and so volunteered to teach the Kindergarten/Year 1 class music once a week. In 1996, the school became registered with the NSW Board of Studies, which, among other things, required the students to complete the same mandatory units of music as hearing students, resulting in the creation of Rosemary’s current music teacher position. In this position, Rosemary is responsible for satisfying the music requirements of the Creative
Arts and Music syllabus documents for all students from Kindergarten to Year 8, since music is rarely used by the students’ general classroom teachers.

Music lessons are conducted in a dedicated music room, in which half of the floor is wooden so that it is easier for the students to feel the vibrations emanating from the music. Rhythmic material and skills form the basis of the music programme, supporting the literature which advocates rhythm as the most accessible element of music for the Deaf (Darrow, 1990a). Through the music programme, the music teacher aims to develop rhythmic skills partly for social reasons:

Rosemary: To have basic skills in rhythm and timing so that they can enjoy a musical situation if it comes up in their life. (Interview, 16th October 2008)

Although there is not usually a direct connection between the students’ work in their general classroom and in their music lessons, Rosemary does aim to develop skills that are easily transferred to other areas, such as ball skills and co-ordination to perform rhythms, literacy skills through the translation of English songs into Auslan, and mathematics in her explanations of how harmony is created.

The music programme is supported by the Deaf and hearing parents alike, simply because it exposes the students to music and gives them the opportunity to explore music as a subject that they might enjoy, as attested by a Deaf parent.

Jenny: I think it’s fantastic. I think it’s a wonderful for the Deaf children that like music. It’s a really good opportunity for them. Give them a chance to learn about it and see if they like it. I think it’s fantastic and really worthwhile. Maybe some of the kids aren’t interested, but it’s a good experience to know what music is, what it’s about. I think it’s great for them to do that. (Interview, 1st September 2008)

The musical experiences at the school focus on performing activities, providing a model for, and supporting these uses of, musical activity in home and community contexts.
Performing

The existing literature regarding the musical performances of Deaf students has only discussed their involvement with signing choirs (Darrow, 1987b; Knapp, 1980). However, the students in this case study are involved in performing music through sign singing, moving to music, playing instruments and vocalising, both formally and informally. The majority of these opportunities and activities are provided through the school music programme, as discussed by the school music teacher:

Rosemary: It’s been my experience that hardly any of these students have any experience of music from home. Their first experience of music comes when they get to school. Most of their families think “They’re deaf. What’s the point in having music?”

(Interview, 16th October 2008)

This music programme has a considerable emphasis on performance, which fulfils a number of purposes such as enabling the students to be actively engaged in music through personal experience, and giving them the confidence to participate in musical experiences in the home and community.

Sign Singing

Sign singing involves translating the meaning of a song into sign language and performing it with instrumental accompaniment. The signing choir is the most visible aspect of this school’s music programme and one with which most of the students have been involved at some point in their school lives, indicating that sign singing is a musical activity that they enjoy. The choir frequently performs for the general community and at numerous school functions, making this voluntary extracurricular ensemble the main focus of the music programme. This focus may also be due, in part, to Rosemary’s own enthusiasm for the activity, identifying it as the aspect of the music programme she finds most rewarding:

Every single time the students perform somewhere, most of the audience weeps with joy, so you don’t get any better than that.

(Interview, 17th June 2008)
The significant amount of support that the choir programme receives from many of the students, teachers and parents is evident through the time they devote to it, which includes two timetabled rehearsals each week, and performances within and outside of school hours. Despite this high degree of involvement in a voluntary musical activity, only one student, a boy in the Senior Primary class, named it as his favourite musical activity.

Brayden: I enjoy the class and I really love signing. I really love it. I love singing.
(Interview, 1st July 2008)

However, each of the students who had participated in the choir referred to its repertoire when they nominated a favourite song, suggesting a level of engagement with the music. The familiarity with a song that the students gain through performing it may also be an important factor in the students’ music selections. This was further supported by the two Transition class students who had been involved with signing choirs in the community as well as that of the school. These students named songs that they had performed for large events such as the Sydney Paralympics, the Deaf Olympics and The Lion King musical as songs they could relate to and enjoy.

Janet: When I was in Year 7, I was involved in the Melbourne Olympic Games, the Deaf Olympic Games, and we signed ‘What a Wonderful World’, so I remember that one, so I like that song, so it’s very relevant to my life . . . . ‘Twist and Shout’ was the other one, so they’re two songs that really kind of resonate with me given that I was in there performing. I remember that we got taught how to sign sing and went and performed down at the Deaf Olympic Games, so that was pretty cool.
(Interview, 1st September 2008)

Jonathan: In the Paralympics, I did signing and that song was just beautiful, I mean that was really beautiful. It really moved me. It was very emotional.
(Interview, 1st September 2008)

However, the extent to which the Deaf performers and audience are able to relate to the song is quite dependent on the original lyric content, which must be amenable to
a visual representation so that the Auslan translation is meaningful for them. This approach was endorsed by a parent:

Freya: I don’t think you can do [sign singing] with all songs . . . . When you’re sign singing you want to portray a visual picture . . . it’s gotta mean something to a Deaf person to watch it, you know? It’s gotta have some type of meaning that they can maybe make a picture in their head.
(Interview, 7th August 2008)

In this way, the original song selection may have contributed to the students’ enjoyment of the songs they were involved in performing. With the school’s signing choir, this process was extended beyond the song selection to include the translation of the song. Age appropriate translations are devised for each song to increase the level of meaning the students can attach to the song. Although the translations may not be the most correct, a successful sign singing performance requires the students to effectively relay the message of the song to their audience through their signs, facial expressions and body language. For the students to achieve this, they must first understand the message they need to portray, strengthening their relationship with the song.

After this initial translation process, the choir rehearsals focus on achieving uniformity of movement. The conductor works with the students to develop their peripheral vision so that they can gauge the speed and height of the signs formed by the people next to them.

Rosemary: With other choirs you might have your sopranos and your altos and so on listening . . . “Have I pitched my note correctly?” where our choir will be using their peripheral vision . . . “Have I placed my hands in the correct height”, or “Am I going in the right direction?”
(Interview, 16th October 2008)

However, some students did not appear to be aware of this complexity and attention to detail.

Brayden: It’s easy. We just copy Rosemary.
(Interview, 1st July 2008)
Even this simple task of copying is surprisingly complex because the students must make their signs on the opposite side to what they see, just as they would in their everyday Auslan conversations. However, sign singing takes on an entirely new dimension when the prompter or conductor is removed, especially when the performance space contains many other visual stimuli, as attested by a student from the Transition class:

Jonathan: It’s much easier to be prompted by someone when we’re sign singing. At the Paralympics in 2000 I wasn’t copying anyone, I didn’t have prompting at all, and I didn’t forget . . . . There were bright white lights, you know, in our face, and foggy mist . . . coming across and huge, booming music, you know, pounding through our bodies and wow, it was just so beautiful though and a good memory. I had no-one to prompt me, no-one to copy from . . . nothing to help. So I had to be really determined and make sure that I was in time with the people around me sign singing as well. It was a big challenge and a big shock I guess.
(Interview, 1st September 2008)

The inherent difficulties and attendant skills in sign singing in such an environment were also mentioned by another student in the Transition class:

Janet: I was involved in the Lion King as well . . . the teacher just made us sign by ourselves, we weren’t prompted, we didn’t have anyone to copy from . . . . There was a whole line so we could follow each other, and we kept in time that way. You’d sort of look to the side to make that sure you were in time and we rehearsed so much, we practised and practised, and we copied from the video as well to remember the signs.
(Interview, 1st September 2008)

Such descriptions of performance experiences were less common amongst the Senior Primary and Year 8 students. Although Brayden and Amy were enthusiastic about the activity of sign singing, it was more common for the students to nominate extra-curricular experiences as those they valued most through participation in the choir.

Amy: I’ve been to Hobart with the choir, and I really enjoy being involved with that, with the choir. I love it. I love all the practices.
(Interview, 1st July 2008)
Scott: The best part of the signing choir is when we get to go out during school time and we get to miss out on Maths . . . . I enjoy being flown around with the choir. We’ve been to Tasmania, Queensland, and I forgot the other one . . . and we’ve also been to the centre of Australia. (Interview, 1st July 2008)

The comments of the parents and teachers reveal a similar focus on the extra-musical benefits of the signing choir. For the parents, the extra-musical benefits they perceived that the choir could offer were primarily skills or characteristics that would enrich the lives of their child on an individual level, such as improved self-confidence, literacy and general well-being. This is reflected in a Deaf parent’s description of a Deaf boy who is in her care as part of the school’s hosting programme, which places children with families from the Deaf community, if necessary, while they attend the school².

Jenny: When he started living with me, he really started to sign sing and enjoy it and be more successful. I think when he was younger he didn’t really understand the relevance of what was going on about the whole concept. But now I think that, now he’s involved in the choir I think he gets to go on tours, and enjoys sharing that thing with friends, and it’s like he’s improving himself as well like just, yeah, his confidence and things. (Interview, 1st September 2008)

While these characteristics were also present in the teachers’ comments, from their perspective, the extra-musical benefits of the choir extend beyond the individual to affect the school and wider communities as well. For the school’s deputy principal, the choir is a symbol of what Deaf students can achieve:

Clare: You would think that music is one thing, you know, Deaf kids don’t do. So I guess, in the broader community, they see that music is a thing they can have access to, that the kids like listening to it and signing along or signing along, and that they get joy out of it. (Interview, 17th June 2008)

² As the students are drawn from many localities throughout Australia, some require hosting by local families in Sydney.
The music teacher has a similar perspective about the function of the choir, but sees the choir as going beyond the breaking down of abstract stereotypes and giving the students practical benefits such as employment opportunities once they have finished school:

Rosemary: Last week I spoke to the guy who’s organising it and he said . . . “I have invited lots of businesses to come along . . . because I want them to see what Deaf people can do, because there will be opportunities for future employment.”
(Interview, 17th June 2008).

In this way, the parents and teachers contribute to the choir’s status within the school and justify it as the core and priority of the music programme.

 Movement
After sign singing, other forms of movement to music constitute the second main focus of the music programme. The music teacher identified movement as the musical activity that the students most enjoy:

Rosemary: All of the students love movement to music.
(Interview, 17th June 2008)

A similar degree of enjoyment was suggested by the parents who were surveyed or interviewed, with each stating that their families moved or danced to music, either in their home, or at parties and discos. Shalyn described many times when her son Ravi was actively engaged in dancing, including at a party in front of friends, and mimicking rock stars and dancing to a Michael Jackson song at a Christmas party that was put on for the school’s volunteers.

And he was dancing, and really nicely dancing, and all my friend they were surprised and they just call me from there, and come here come here. Did you see Ravi dancing? . . . . He is deaf, and how come he is dancing like that with the music?
(Interview, 31st July 2008)

Despite these adult perceptions of the students’ enjoyment of this form of musical involvement, Ravi was one of only two students who nominated dancing as a
favourite activity. However, he stated that this was only in the context of his
enjoyment of playing the drums in India, not in any of the settings his mother had
mentioned. This suggests that the students may be quite involved with music through
dancing, but either do not think of dancing as an isolated activity or one that is
particularly connected to music. The students rarely referred to dancing or movement
as a performance activity in which they engage, but rather as an activity that they
passively observe. After giving specific examples of situations where the students
might dance at home or in the community, some students nominated Deaf club and
Deaf camp as places where they might occasionally dance.

Jack: Sometimes I dance at Deaf camp, otherwise I just watch my sister
dance.
(Interview, 24th June 2008)

Such statements were not elaborated upon with any emotional language that would
suggest either a like or dislike of the activity. That they watch their siblings dance
implies that they have opportunities and appropriate settings available, but choose
not to take part. However, the inclusion of a disco night at Deaf camp would suggest
that dancing is seen as a suitable form of musical involvement for Deaf individuals,
but one in which the students rarely participate beyond the school environment.
Within the school music programme, dancing tends to feature most prominently in
Year 8, when the students select their own major work to create and perform.
Although only one student referred to dancing as a favourite musical activity, the
current Year 8 students have chosen to choreograph individual and group dances, a
choice which suggests a certain degree of enjoyment. However, it has taken a year of
planning and carefully sequenced activities to enable Year 8 to reach a standard
where they can successfully choreograph their own dances, as outlined by the music
teacher:

Rosemary: If we want to do ‘Sway’ in Term 4, we have to . . . revise all the
rhythm patterns in your Terms 1 and 2, and usually do a storm type
thing . . . or an ocean theme where they watch the movement of the
water in and out, in and out, . . . and then transfer that to a body
movement.
(Interview, 16th October 2008)
This comment suggests a high level of teacher involvement, making it difficult to determine how much of the decision to undertake a dancing project was the students’ own. However, if it was Rosemary who primarily selected the project, she may have judged dancing to be the area of performance in which the students are most proficient. The substantial amount of forward planning also suggests that dancing is not a particularly natural activity for the students, a view that directly contrasts with Shalyn’s earlier account of her son and his ability to stay in time to the music.

From my own observations at the school, movement was often a spontaneous reaction to music, which implies that the students were at least comfortable with movement as a form of expression. When the Junior and Senior Primary students were rehearsing choir songs with music, the students would often fill the small instrumental sections with foot tapping, twirling, swaying or wiggling that was appropriate to the mood of the piece. In one case, a student selected ‘Twist and Shout’ as his favourite song because of the movement section where he was the one chosen to do an improvised air guitar solo.

Brayden: I think it’s fun. All the movements - the slide, I’m really enjoying the slide.
(Interview, 1st July 2008)

Simple, spontaneous movement was also used on two occasions by the Senior Primary class to solve musical problems by externally expressing and performing a constant beat. On both occasions, the students were engaged in a rhythmic dictation task, working out where the bar lines occurred and the rhythm between those bar lines. Although this technique had been modelled by Rosemary, she did not instruct them to use it. I observed it being used in two separate lessons, and on both occasions, one student started tapping the beat, and the action spread out through the class according to proximity. A strong internal beat was also demonstrated through movement by the majority of the Senior Primary students when they were asked to conduct from the scores they had produced as a result of their rhythm dictation.

However, the most frequent use of movement in the music classroom was through body percussion activities in which the students would not only move to music, but
move to create music. The activities typically involved copying rhythms from Rosemary and their peers. If the students were setting the rhythm, they were given a specific number of sounds to use. The most problematic aspect of the activity, for all of the students, seemed to be remembering the number of sounds that were performed. Perhaps the students were finding it difficult to differentiate between the movements that do and do not create sounds, a process requiring them to reverse their regular order of sensory priorities, judging the visual components as secondary to the sonic.

Although none of the students referred to body percussion directly during the interviews regarding their musical activities, it is an important element of Rosemary’s music lessons. Body percussion was always the first step in a carefully planned progression of performance activities. While the use of body percussion reinforces the programme’s focus on the musical concept of duration (including rhythm and tempo), it also allows corrections to be made to an individual’s performance and entries more easily than with the added distraction of an instrument. In the school music programming sequence, rhythmic patterns could only be transferred to an instrument once they could be performed successfully using body percussion.

**Playing Instruments**

Playing musical instruments was identified by students of all ages as the highlight of their music lessons, with individual instruments also often being named as a student’s favourite musical activity:

Charlotte: I like the drums.
Interviewer: What do you like about them?
Charlotte: I love playing them.

*(Interview, 1st July 2008)*

The nominated instruments were usually those that had been played by the students in music classes, such as the drums, guitar or keyboard, suggesting that the students’ selections were influenced by their degree of familiarity with the instruments. However, these instruments are used in the classroom because their visual and tactile
properties make them easily accessible to Deaf students, so perhaps the students’ selections were also due to the quality of the sensations the instruments produce.

From my observations of the Junior Primary, Senior Primary and Year 8 classes, the students were always very keen to begin playing the instruments, immediately setting up very fast and very loud independent beats, on both the drums and guitars. The students were also unwilling to relinquish their instruments, with a similar display at the end of a playing session, which again suggests enjoyment. However, this was not always the case, with some finding the relentless drumming of other students physically painful, which they communicated by covering their ears when the sound level breached their auditory limit. Although Rosemary responded quickly to such a display of discomfort in her classroom, it does indicate that the auditory sensations produced by an instrument do play a role in Deaf students’ instrumental preferences.

Amy: The drumming I’m not really keen on. The sensation, the banging I don’t really like. I’d rather nice soft warm sounds like the guitar, it’s my favourite.
(Interview, 1st July 2008)

However, Amy’s instrumental preferences are hard to accommodate through the music programme because they directly conflict with the music teacher’s ranking and sequential teaching of classroom instruments according to her order of perceived difficulty, in which the guitar is placed last. As previously discussed, the first instrument was always the body, which would then be followed by the percussion instruments, in keeping with the programme’s emphasis on rhythm. Students’ general enjoyment of the instruments is used as an incentive within the programme:

Rosemary: The reward is that you keep your drum. You can’t get distracted because it breaks the beat. If you get distracted you lose your drum till you get back in the beat, then you get it back again.
(Interview, 17th June 2008)

It appeared that each of the drums in the music room had a clear position, from the student perspective, in an implicitly understood hierarchy of drums, with the most popular being a floor tom that produced strong vibrations through the floor. The
primary school students in particular were quite unwilling to swap drums if this required them to ‘downgrade’ to a handheld drum.

In the school music programme, it is not until the end of Senior Primary or the beginning of high school that students are formally introduced to the concept of pitch. This is a complete contrast to the approach adopted by the school’s speech therapist, which involves using music containing pitch material with the younger students:

Amanda: So what we do at the really young age with them is just do a lot and a lot and a lot of music and song, just to give them exposure at a young age to get them used to changes in pitch.
(Interview, 1st August 2008)

While Amanda has found that a general exposure to pitch is enough for the students to “pick it up naturally”, she does not find music and song to be particularly useful in her work with older students. She also states that her use of music and song is somewhat dependant on the hearing levels of the students:

I haven’t used song with profoundly deaf children without hearing aids.
(Interview, 1st August 2008)

Similarly, the progression to pitched material in the music classroom does not focus on song, but the keyboards and guitars, concentrating on the extension of the students’ instrumental experience. However, the delay deemed necessary before teaching keyboard and guitar is unfortunate because it is the experiences with these two instruments that are most likely to cross over into the students’ use of music at home. When discussing her hearing brother’s instrumental practice at home, 14 year old Amy stated:

Sometimes, I like to practise on the piano as well because I know a little bit from music class.
(Interview, 1st July 2008)
Through the school music programme, Amy felt that she had been given permission to play one of her family’s instruments simply because she had been shown how to play it. During the Year 8 unit on guitar, students can take their successful instrumental experiences into the home setting literally, when they are lent school guitars to practise at home. This provides a link between the school music programme and the students’ everyday lives, challenging the often stereotypical views of the family regarding what their child can or cannot achieve in music. However, this was only mentioned by one parent in relation to the experience of her son, Ravi:

Shalyn: And I thought when he bring the guitar home, I thought he know nothing, I don’t know he’s going to play and why did he bring the guitar home … so I asked him if he know how to play and he said yes. (Interview, 31st July 2008)

Ravi then taught his mother what he had learnt on the guitar, which was the notes of the open strings, and how to play them in different combinations. The fact that Ravi was able, and willing, to share his musical knowledge with his hearing family not only reversed the regular pattern of musical authority in the home, but also indicated that music is a subject with which he is comfortable.

Composing

Composing was regularly used in music classes as an extension of body percussion or instrumental activities to maintain the students’ interest. From my observations of the music classes and Rosemary’s descriptions of her music programme, the composition activities appear to be sequenced according to the amount of development an initial idea would require before being performed, and the degree of permanency of that performance. In the Junior Primary music lessons, the students “organise sound” (Board of Studies NSW, 2006, p. 13) by simply selecting one of two or three possible responses to perform. At the next level, students in the Senior Primary class are required to improvise a rhythmic pattern that their peers could copy. For the Year 8 composition tasks, the students need to collaborate on a major project, which involves rehearsing, developing and notating their ideas over the course of a semester.
The activity of composing received very little attention from the students, teachers and parents in the interviews, suggesting that it is not an activity the participants recognise or particularly enjoy. A student from the Transition class was the exception in this case, describing his favourite musical activity at a school where he was mainstreamed with hearing students for music:

Michael: I love doing the DJ stuff … I like listening to the record with the headphones … at my school at Darwin they had a [sound deck] … I enjoyed using that.

Janet: What type of music?

Michael: Well, we’d make it up, we’d make up music using the sound deck. We’d mix our own music.

(Interview, 1st September 2008)

These responses intrigued the other students and prompted multiple questions, indicating that it was not an activity the other students in the Transition class had experienced, but one they were eager to learn about. The level of enjoyment a student could gain from this particular composition activity may be dependant on their degree of hearing. However, the performance context of a dance club, where the vibrations are strong and the music is conveyed visually through the dancers’ movements, potentially makes it quite relevant for Deaf students.

**Vocalising**

Singing or vocalising, as an activity, does not appear at all in the programme documents for the primary school classes, suggesting that the music teacher does not consider it to be an appropriate performance activity for these students. This view is reflected in her 2008 Stage 4 music programme documents which state:

> As these students are [profoundly] deaf, the AURAL, PITCH, SINGING and LISTENING sections of the Syllabus are not within their capabilities.

Instead, Rosemary replaces the singing element of the syllabus with a sign singing component. While Abbott’s (1998) found that singing was frequently used by teachers in NSW schools to achieve a range of educational outcomes, the teachers
also stated that “it is important when considering singing to distinguish between the differing degrees of hearing loss” (p. 24), with the profoundly deaf receiving little benefit from singing activities.

However, the students in this study were observed to vocalise informally. In the school setting, vocalising tends to be an expression of the students’ enjoyment of music, either during music lessons, or immediately preceding or following them. This is particularly the case with the younger students, as described by the teacher of a Junior Primary class:

Amelia: When my students come back from music they are often humming or singing. They always come back happy. They seem to love it. (Interview, 23rd June 2008)

This statement of a classroom teacher was reinforced by my own observations of children in and around the music room. Cosmo, another junior primary student always began vocalising Bananas in Pyjamas as he approached the music room because that was one of the class songs for the term. Students in this class were also observed to vocalise as they were song signing. Usually the different word ordering in English and Auslan makes this quite difficult, so for the more complex songs like I Still Call Australia Home, the students tended to vocalise a few key words in the song such as “home”, usually at the ends of phrases. However, for simpler songs such as Bananas in Pyjamas the students were able to sign and vocalise at the same time. However, a Junior Primary teacher suggests that vocalising is a natural extension of the students’ familiarity with musical material:

Clare: If they know it, they’ll sing it, like they’ll give it a go, no matter how terrible they sound or how good they sound. (Interview, 17th June 2008)

The Junior Primary students knew Bananas in Pyjamas from the recording used in their music classes. However, recordings were used far less frequently in the Senior Primary and Year 8 classrooms, reducing students’ opportunities to ‘know’ music at the level that they would be willing to try. An 18 year old student indicated this same willingness to try, but seemed to be waiting for the right opportunity.
Jonathan: I would really like to sing with my voice, I would love to do that, but it might be a bit difficult, I’m a bit scared. And maybe I’ll be a bit too embarrassed to use my voice to sing.
(Interview, 1st September 2008)

This student is usually very free in the way he uses his voice whilst signing, however it is possible that his residual hearing might limit his vocal freedom when music is involved. In the literature on Deaf culture, the voice has typically been used as a symbol of the power hearing individuals hold over Deaf individuals (Padden & Humphries, 2005). Although “Deaf people have assumed greater ownership of voice” (Padden & Humphries, 2005, p. 122), music may be an area in which the Deaf feel they are still expected to remain silent.

**Listening to Music**

Rather than being primarily an aural activity, as it would be with hearing students in the music classroom, listening to music for Deaf students involves the students paying attention to sound either through their sense of hearing or touch. Visual means of attending to sound are also used in the music classroom. A number of strategies and responses to this approach are outlined in the following section.

**Fascination with Sound**

Since the music programme is usually the students’ first conscious experience of sound, Rosemary begins by teaching the students what sound is, how it is created, and how their bodies receive its signals. Rosemary identified this part of the music programme, making the students aware of music and beat, as her greatest challenge. However, she suggests that it is through these initial experiences that link sound production with the visual and tactile, that the students develop a fascination for sound:

I don’t think they are particularly curious about sound until they start to do music, where they can actually see the results of a vibrating . . . drum skin . . . . That’s when they were understanding this thing I’m feeling in my feet, is coming from that drum.
(Interview, 16th October 2008)
A variety of techniques are used to demonstrate the connection between the sound production and the resulting physical stimulation. These techniques include placing small pieces of coloured paper both on the drum and on the floor next to it, and blowing up a balloon to build an understanding of sound through its visual and kinaesthetic elements. A similar approach is also used during the students’ speech therapy sessions, with dynamics conveyed through the intensity of the breathing, and pitch portrayed through accompanying rising and falling body movements.

Once the link between sound production and sensory identification has been understood, the music programme then focuses on the ways students will need to interpret music in everyday life. Since the majority of students are most likely to come into contact with music on a daily basis through the use of captioning on television or video media, music classes focus on the correct interpretation of captioning vocabulary, with a particular emphasis on musical terminology. In order to understand the way the music contributes to the message provided by the visuals, the students must have some understanding of terms such as ‘light’, ‘loud’, ‘soft’, and ‘bright’ and in what context they are likely to occur, examples of which were given by a Year 8 student:

John: Romance has light music, when there’s danger the music gets loud, and when it’s sad, there’s soft melancholy music. (Interview, 24th June 2008)

Although this statement does not demonstrate any deep musical understanding, it does indicate an understanding of the links between styles of music and mood, and ways in which the music works with the visual to create meaning. However, the musical realisation of the terminology used in captioning might be different for Deaf and hearing students. A typical example is the use of the word ‘loud’ which Deaf individuals interpret as stronger vibrations, which can be achieved through both dynamic level and the use of lower frequencies (Padden & Humphries, 1988).

A curiosity about sound on the part of Deaf children was mentioned by each of the hearing parents and teachers who were interviewed. Typically, this curiosity was displayed through children questioning their parents while they were watching
television programs or movies with a high degree of both visual and musical content, such as *Dancing with the Stars* or *Australian Idol*.

Freya: Like, *Australian Idol*, when we watch those, he’ll say to me “What’s their singing like? Are they good?” So he . . . wants information about how they sing.

(Interview, 7th August 2008)

Often curiosity was initiated by the displayed captions, and questions would relate not only to the music described, but also other sounds such as explosions which had accompanying images. However, it seems that music, beyond these occasional discussions, is not a typical topic of conversation for these Deaf students. If it is discussed, the comments usually refer to the musician rather than to the music itself. For Freya, it is this “who’s who” musical knowledge that she values most for her son because she wants him to be able to understand the references made to these musicians in popular culture.

I think that’s really important for teenagers, ‘cause I mean that’s a large part of their life, is talking about 50 Cent or Snoop Dogg . . . . For Scott I want him to know who they are, because he sees them on T-shirts and obviously kids are gonna talk about it, so even though he doesn’t hear the music, it’s good for him to know who they are, . . . to see who those major players are, I suppose, for his age group.

(Interview, 7th August 2008)

However, it seems that music is not a topic of discussion in the homes of the two Deaf parents, with one parent not referring to discussion of musical preferences at all, and the other directly acknowledging that music is not discussed. This is confirmed by a Deaf parent of both Deaf and hearing children:

Jenny: No, we haven’t really discussed it. My children haven’t really discussed what they don’t like about music, I mean, just, they’re Deaf and you know, we don’t really comment on our likes and dislikes in music really. They just keep to themselves they don’t really comment about what they do and don’t like about music. Yeah, it’s not a topic really that we discuss, you know, me being Deaf.

(Interview, 1st September 2008)
This comment seems to suggest that this lack of musical discussion is not just typical of their household, but of most families in the Deaf community. Despite being exposed to music in other areas of their lives, the hearing children in these families may also inherit their Deaf parent’s limited valuing of music.

Jenny: I said to the children they could buy one [a CD player] if they wanted, like to have in their room, but they didn’t want one. I was very surprised actually, but yeah, they weren’t very keen . . . my children have followed in my footsteps . . . not having a lot of music in the house. (Interview, 1st September 2008)

This indicates that a sustained interest in music and musical experiences in the home may require the support of a hearing parent, regardless of the child’s level of hearing.

Musical Preferences

Perhaps as a result of variable amounts of discussion on the subject at home or in non-school environments, the students’ musical preferences were expressed in varying degrees of detail. While some students made generalised comments such as ‘I like to feel it’, others were able to name specific songs, artists or genres they enjoy.

Charlotte: My favourite is Delta Goodrem . . . I just love her, I just love the feeling. (Interview, 1st July 2008)

Ravi: I love ‘Twist and Shout’ and ‘Put a Little Love in Your Heart’. (Interview, 1st July 2008)

Other students simply stated that they cannot hear music so they do not have any musical preferences.

Interviewer: Do you ever listen to music at home?
Scott: No, no I’m Deaf. I can’t hear it. (Interview, 1st July 2008)

Again, the students’ preferences tended to include songs with which they had direct performance experience, either through school music or signing choirs in the
community. Often the song was nominated as their favourite because it brought back memories of the performances and the events surrounding it, such as meeting new people and travelling.

Jonathan: My favourite music is that Paralympic Games song, the opening, and I feel the voices, it’s very smooth and in unity . . . . It also evokes that beautiful memory of a wonderful time.
(Interview, 1st September 2008)

There were three students who chose songs that they had not performed. In each case, the students owned recordings of their favourite artists and had auditory access to these CDs through the use of hearing aids. This suggests that the students who receive auditory assistance from devices such as hearing aids and cochlear implants are more likely to explore music beyond their school experiences and purchase recordings of the artists they enjoy.

It was only when discussing musical preferences that the students referred to their own level of hearing, suggesting that it is a factor in the students’ enjoyment of music, particularly in the activity of listening to music. Often when I asked the students about their listening habits at home they assumed I was asking whether or not they could hear music, as demonstrated by these two student responses:

Charlotte: Yes. I can hear with a hearing aid.
(Interview, 1st July 2008)

Liam: No, I can’t hear it.
(Interview, 24th June 2008)

For these students, listening to music is a purely aural activity which they can or cannot access, and is therefore affected by their degree of hearing. This attitude was endorsed by a hearing parent who has a Deaf son and a Deaf host son, each of whom receive different degrees of assistance from hearing aids:

Freya: It’s not that he doesn’t enjoy it, he just doesn’t engage . . . . We’ve got another boy we look after who’s Deaf and he listens to music all the time. So he can hear a little bit with his hearing aids, so he’s forever got an iPod . . . he listens to anything with a heavy bass.
Interviewer: Is that mainly because of the differences in hearing levels?
Freya: Yes.
(Interview, 7th August 2008)

However, when a Deaf parent was asked if she thought the students’ degree of hearing was affecting their enjoyment of music, she responded:

Helen: It really doesn’t matter on their level of hearing. Some kids, they can’t hear it but they like the rhythm and they have it really loud . . . but some other students who have hearing aids and can actually hear the music are not very keen on music. So I think it really doesn’t depend on the level of hearing loss. Everyone is different and has different passion and different enjoyment.
(Interview, 1st September 2008)

Although these statements cannot be taken as typical attitudes of hearing and Deaf parents, the last statement does acknowledge that while the degree of hearing does play a role in how much of the music is aurally accessible to the student, this accessibility alone is not enough to predict musical enjoyment and engagement. More often the students’ enjoyment of music was related to the way in which they defined listening. As already mentioned, some students have a purely aural definition of listening. However, like Rosemary, the students more commonly adopted a broader understanding of listening, which simply involves paying attention to sound either aurally, visually or kinaesthetically, as described by a student from the Transition class:

Janet: I saw them singing, like, rap songs and then lots of other different styles of music. I saw that on TV. I really like that. You know, without the auditory input, but I love watching them move and the video clips . . . and that’s a way that I enjoy music too. Saturday morning, you know, with VideoHits.
(Interview, 1st September 2008)

Many of the other students reported a similar level of enjoyment of VideoHits or comparable shows, with one particularly enthusiastic response from a Year 8 student:

Ryan: I always watch it. I love it. I always, always watch it.
(Interview, 24th June 2008)
However, an equally common response was expressed by another Year 8 student:

Jack: No, I just walk past it.  
(Interview, 24th June 2008)

This statement indicates that for some students, the visual aspect alone on such shows is not interesting or stimulating enough to warrant their attention. Regardless of the students’ responses, it does demonstrate that their musical preferences may not necessarily relate to the music, because musicians are not only judged on the sound of their music, but how it feels, and the way they visually express themselves when they perform.

Janet: It really depends, I guess, on the person, if they’re really great using an instrument or their music, I really like that, but if they look really boring, you know, or if they’re really serious, that’s not very entertaining for me. I like to see the emotion, the expression through the artist playing the music or singing. If there’s a lot of movement involved I like that as well. So, it just depends on the person that’s actually playing the music or singing, whether I think they’re good or they’re bad . . . it really just depends on the person, rather than the genre of music.  
(Interview, 1st September 2008)

When the students did refer to musical content, their preferences tended towards pieces that are loud and have a strong beat.

Ryan: I like the drums or something loud.  
(Interview, 24th June 2008)

Paul: I like it with a really strong steady beat, but I don’t know the name.  
(Interview, 24th June 2008)

It is likely that the dynamic level and strength of the beat directly relate to the quality of the vibrations the students are able to access, as Ryan confirmed when asked if he listens to music at home:
I turn it up really loud and get asked to turn it down while the news is on, but I only turn it down halfway so that I can still feel the vibrations.

(Interview, 24th June 2008)

While most students could describe or name music that they like, they often found it more difficult to comment on music they dislike, with most students responding with “I don’t know”, particularly amongst the younger interviewed students. However, when this response was given by a boy in the Transition class, it prompted one of his peers to ask questions that would help him to make his answer more specific:

Janet: Do you like the violin for example?
Matthew: No, I’m not keen on that, on string instruments like that. Not comfortable with orchestras and string instruments and the cello and things like that.
Janet: Do you like weak music?
Matthew: No, I don’t like weak music.
Janet: Do you like strong and fast music?
Matthew: Yeah! I like something that’s really energetic.

(Interview, 1st September 2008)

Perhaps it is difficult for Deaf students to articulate their dislikes in music because they dislike music that they cannot really perceive. The students who most easily described their dislikes often made reference to unpleasant aural sensations that they experience with specific instruments or styles of music, which in some cases contradicted the typical preference for loud music.

Michael: I hate it when there’s like an orchestra and all that string music. I think that’s really quite annoying in my ear.

(Interview, 1st September 2008)

Ravi: I don’t like the triangle and I’m not really keen on these things [marimbas] or the maracas. Too loud and I don’t like the feel of [them]. I like soft sounds like the guitar.

(Interview, 1st July 2008)
Despite Ravi’s use of the word ‘loud’ this last statement suggests that it is unpleasant tactile, not aural, sensations that are being described, especially when his instrumental preferences for the bongo drums and drum kit are considered.

In addition to the students’ sensory explanations, the Transition students’ comments also suggest that they use musical preferences to communicate elements of identity. In Jonathan’s case, he felt that his own identity was expressed through the lyric content of the Sydney Paralympic Games song ‘Being Here’:

> With my identity, you know, because of my legs, and the song, the song actually talked about a person that is paraplegic and both the negatives and positives . . . . I found the CD, and when I played it again, and I heard that music it brought me to tears, it brought me to tears! You know, I feel a really strong bond to that particular song because it is about me and who I am.

(Interview, 1st September 2008)

Other students used their musical preferences to express their relationships with other students at the school. Similar musical preferences conveyed a close friendship between Matthew and Michael, from Matthew’s perspective:

> We’re the same. We both love rap . . . I like all the same.

(Interview, 1st September 2008)

For Michael, his musical preferences served to differentiate himself from his host parents, while simultaneously communicating a connection with his host brother, Scott:

> My mother and father, their favourite music is sort of rock I think, but me and my brother, we like rap . . . 50 Cent, Chris Brown . . . and Baby Bash . . . My brother and I are the same, we just enjoy that, yeah, we enjoy that kind of music.

(Interview, 1st September 2008)

Although Scott was aware of Michael’s preferences, his own interview responses indicated that he does not share these musical preferences. Music can thus serve to
support social identification and social cohesion to varying degrees in the lives of these Deaf students.

Conclusion

The Deaf students in this case study were found to be involved with music at school, at home and in the community, through a variety of performing and listening activities. Of these settings, the school was found to offer the students the majority of their musical experiences, particularly in the area of performance, through compulsory music classes and the signing choir. Through these school-based experiences, the students were able to explore music through sign singing, moving to music, playing instruments and vocalising. Such experiences then encouraged the students to become involved with music in the home and community, motivated by both musical and extra-musical factors. The data collected from the students regarding their listening experiences and musical preferences also present us with some insight into how Deaf students perceive of, and therefore think about, music. A multi-sensory understanding of listening may enable hearing individuals to understand the role of sound, and more specifically music, in the lives of Deaf students.

The following chapter discusses the implications of these results for music programmes for Deaf students.
CHAPTER 4 CONCLUSION

Study Overview

This study aimed to explore the ways in which Deaf children involve themselves with music in a variety of contexts. It investigated the students’ musical preferences and favoured musical activities from the perspective of the students themselves, as well as the perspectives of their parents and teachers. By focusing on a music programme for Deaf students, the study examined ways in which the physical and cultural needs of these students can be successfully incorporated in the music classroom.

A qualitative case study design was selected to explore the musical involvement of Deaf students between the ages of 6 and 18. The students were all enrolled at a school which delivers its classes in Auslan. An overview of these students’ musical experiences was created through the use of various qualitative data collection techniques including questionnaires, interviews, participant and non-participant observations of music classes and document collection. This study offers a preliminary insight into the ways Deaf students involve themselves with music.

Although the degree of involvement varied greatly, each student had engaged in musical activities beyond their compulsory music lessons, suggesting that music does have a place within the culture of these Deaf students. The study found that the students involve themselves with music through both performing and listening activities at school, at home and in the community. Similar studies in different contexts might illuminate further aspects of music in the lives of Deaf children and adolescents.

Performance Experiences

As performers, the students engage in sign singing, dancing and movement to music, playing instruments and vocalising. Of these, the activity that provided the students
with the most frequent and diverse performance opportunities was the signing choir; however it was rarely referred to by the students as a favourite activity, in contrast to the results of Darrow’s (1993) study which found sign singing to be the most popular musical activity amongst the Deaf. Nevertheless, songs from the choir’s repertoire were often nominated by the students as their favourites, suggesting that performance experience is an important factor in the students’ musical preferences and it is an activity they enjoy. For this reason, sign singing may be a useful tool in providing the students with a general exposure to music which might otherwise be difficult for them to relate to. The signing choir was also valued by the students, teachers and parents for its extra-musical benefits, particularly its ability to communicate Deaf pride to the hearing community and to provide the students with opportunities to extend themselves beyond the Deaf community.

In the classroom, moving experiences were used extensively by the music teacher to develop an internal sense of beat in the students, peripheral vision for the signing choir, and to master rhythms before transferring them to instruments. However, movement to music was a far less significant performance activity for the students, with most student references to dancing expressing an enjoyment of it as a spectator, rather than participant.

The Deaf students in this case study identified playing instruments as their favourite performance activity, suggesting that it should be an activity which is regularly included in music lessons, particularly as a motivator for further activity. The most popular instruments were the drums and guitar, which are both very effective in their abilities to convey music visually and kinaesthetically to the student instrumentalists and their audience.

The playing of musical instruments also served as an important link between the students’ musical experiences at school and at home, often motivating the students to take what they had learnt in the classroom and apply it in the home setting. While such a transfer of knowledge is to be promoted in the education of any student, it is
particularly important for Deaf students who may not feel able to participate in musical experience beyond school, due to stereotypes held by their families, or their own lack of confidence. The data show that school-based activities that overtly encourage the students to involve themselves with music in the home and community were regarded by the students as permission to actively seek out such musical experiences in the future, and possibly lead to momentary reversal of musical authority in the home.

Although the music teacher identifies singing in her programme documents as a musical activity that is not “appropriate” and “not within their capabilities” as a formal method of performance, the students were observed to use spontaneous vocalising as an expression of musical enjoyment. The Junior Primary students, in particular, often vocalise immediately before and after music lessons. However, vocalising was less prevalent amongst the older students, possibly because the students were not as comfortable with their voices. This supports Darrow’s (1993) finding amongst Deaf adults and the related recommendation for music programmes to incorporate opportunities for students to develop confidence in using their voices. A further investigation of vocalisation of Deaf students at varied stages of development within other school contexts would be useful in establishing the relative success of such initiatives.

**Perceptions of Sound**

It is often assumed by hearing individuals that the Deaf live in a world that is without sound. However, sound may be perceived in multiple ways, as expressed by Padden and Humphries (1988) when they define sound as an “organization of meaning around a variation in the physical world” (p. 92). In discussing their musical preferences, most students in this case study adopted a broad definition of listening closely related to that offered by Padden and Humphries which involves paying attention to sound, either aurally, visually or kinaesthetically. Although sound was always present in the references made to their musical preferences, the vibrations and visual aspects incorporated into the performance context were mentioned by the students more frequently than the auditory signals as reasons for their preferences.
This finding contributes an additional dimension to the existing music education literature on the perceptual abilities of the Deaf, which have yielded quite specific findings relating to rhythm and pitch. These studies indicate that although a student’s degree of hearing loss will delay the development of particular rhythmic skills and limit their ability to discriminate between changes in pitch, the hearing loss alone is not enough to determine a student’s musical abilities (Darrow, 1984; 1987a; Gfeller, 1992).

This understanding of sound also has interesting implications for the students’ interpretation of musical terminology. Although in their descriptions of music Deaf students use the hearing community’s terminology to describe music that they acquire through captioning or discussions about music, this terminology may be used quite differently by the Deaf. Again, these terms often necessitate a broader definition than is common amongst hearing individuals, particularly music educators, and require an understanding of the ways in which Deaf students experience music. In order to enable Deaf students to relate to and experience success with musical activities, music educators need to broaden their understanding of music and the multiple ways in which it can be perceived. By employing a multi-sensory approach to listening, we can acknowledge the Deaf experience of music as culturally different, but equally valid. Further research into the ways Deaf individuals describe music may provide valuable insights into their perceptions of music, which, in turn, may assist the development of music programmes that focus more sensitively on these perceptions.

**School Music Programmes for Deaf students**

The school music programme was identified in this case study as making a significant contribution to the musical experience of the Deaf students. This is primarily achieved through the provision of performance opportunities and a general exposure to music that was not evident in other environments. Although the participants did report musical involvement in the home and the community, it was often as a result of similar experiences in music classes or with the signing choir.
This suggests that even though Deaf students are choosing to involve themselves with music, they receive limited opportunities to do so beyond the school setting.

This situation places the music educator in a position of great power and responsibility. Firstly, and most importantly, the students must experience success in music. The literature tends to identify rhythmic activity as the area in which Deaf students will achieve most highly (Darrow, 1990a) and this was certainly central to the approach taken by the music teacher in this study, suggesting that rhythm can be the focus of a successful music programme for Deaf students. The findings of this study also indicate that pitch activities should not be excluded from such a programme. However, pitch material should be presented and experienced through primarily visual and kinaesthetic stimuli, and not concentrate on the auditory.

The repertoire which was familiar to the students through the school music programme was often referred to in the students’ musical preferences. This suggests that it is important for the students to experience a variety of musical activities at school to balance the limited number of musical opportunities these students receive at home. Music educators also need to provide these students with the tools to access music and explore it for themselves beyond the classroom, because for these students, music may not be accessed simply by turning on the radio, and musical exploration is unlikely to be supported by discussion amongst peers and in the home. This might be achieved by incorporating YouTube video clips, or television shows with high levels of both musical and visual content such as VideoHits, into the music programme, and making the students aware of the ways in which they can access music visually and kinaesthetically. This approach might incorporate composition tasks, such as mixing a club deejay or veejay set, which allow the aural, visual and kinaesthetic elements to be included and valued, if not in the music itself, then certainly in the context of its performance.

Students might also be more likely to explore music if they are included in the decisions regarding the repertoire to be studied, either by choosing from a set number
of pieces, or by asking the students to find a piece of music to bring into the classroom. In this way, the students would be encouraged to develop a level of musical autonomy. Although the musical content of these pieces would be the focus of the music lessons, the pieces might be selected purely for contextual reasons, for example, appearing in a movie the student enjoys or because it is frequently listened to by the student’s family or friends. This approach would also give the teacher valuable insights into the students’ preferences and the music to which they are exposed in other settings on a daily basis.

**Conclusion**

The ways in which Deaf students were found to involve themselves with music indicate that music does have a place within Deaf culture. Although music is often regarded as a concept that, at best, Deaf individuals can only partially comprehend, the findings of this study suggest that perhaps from their perspective, it is the hearing community that has an incomplete understanding of music. While the hearing community tends to acknowledge only the auditory elements of music, particularly in the music classroom, the Deaf community’s experiences of music serve as a reminder that visual and kinaesthetic components also contribute to the accessibility and enjoyment of music.
REFERENCES


APPENDIX A   QUESTIONNAIRE
Music Education for the Hearing Impaired

It is completely voluntary to complete this survey, and all answers will be confidential. Please answer as honestly as possible.

Please return to the school by MONDAY 5th MAY.

Child’s details
1. My child is in (please tick):
   - [ ] Junior Primary
   - [ ] Senior Primary
   - [ ] Year 8

2. Please give a brief description of your child’s hearing loss:
   _______________________________________________________
   _______________________________________________________
   _______________________________________________________
   _______________________________________________________

3. What language(s) does your child use to communicate (please tick all that apply)?
   - [ ] Australian Sign Language
   - [ ] Signed English
   - [ ] Spoken English
   - [ ] Spoken English and Sign Language
   - [ ] Other (please state): ________________________________

Your Details
4. I am a member of the (please tick all that apply):
   - [ ] Deaf community
   - [ ] Hearing community
   - [ ] Both Deaf and hearing communities
   - [ ] Other (please state): ________________________________
Musical Background

4. When does your family use music at home? (please tick all that apply)

- Singing Happy Birthday
- Singing/ playing Christmas carols
- Listening to CDs, tapes, records
- Listening to the radio
- Dancing/moving to music
- Not at all
- Other (please state): _____________________________

Can you think of any other times your family uses music at home?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

5. How does your family participate in music in the community? (please tick all that apply)

- Going to concerts
- Part of a band/ensemble
- Join in with music at religious gatherings
- Team chants/songs
- Discos/ dance parties
- None of the above
- Not at all

Are there any other times you can think of? Any further details are also welcome.

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
Musical Preferences of Your Child

6. Does your child appear to enjoy musical activities?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5
Not at all Very much

a. What musical activities does your child appear to enjoy the most? Why do you think this is?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

b. What musical activities does your child appear to enjoy the least? Why do you think this is?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

7. Does your child make music spontaneously? (eg. humming or singing to themselves when in the car, while drawing, games with other children, “doodling” on the piano)
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

8. Is there anything you do, or use, to help your child listen to music? (eg. special equipment, volume)
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
Your Own Views on Music

9. Is music important in your own life?

☐ 1 Unimportant  ☐ 2  ☐ 3  ☐ 4  ☐ 5 Very Important

Please explain:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

10. The education of a child with a hearing impairment should include music.

☐ 1 Strongly disagree  ☐ 2  ☐ 3  ☐ 4  ☐ 5 Strongly agree

Please explain:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

11. Does a music education develop any life skills?

☐ 1 None at all  ☐ 2  ☐ 3  ☐ 4  ☐ 5 Many skills

Please explain:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

General comments are most welcome here.

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

____________________________________________________________________
Thankyou for taking the time to complete this questionnaire.

If you would like to be contacted for an interview, please complete the following:

Name: _______________________________________

Phone no: ________________________________
AND/OR
Email address: _________________________________
Interview Schedule – Children

1. Do you listen to music at home?
   *Prompts for the interviewer:*
   - Do you sing along?
   - Do you play along?
   - Do you listen with other people?
   - When you’re going to sleep?

2. Do you have any tapes/CDs/videos/recordings/downloaded music? What kind?

3. What are your favourite kinds of music? Why do you like them?

4. Is there any music you don’t like?
   *Prompts for the interviewer:*
   - Dynamics?
   - Pitches?
   - Instruments?
   - Style?
   - Performers?

5. What do you like best about your music classes? Why?
   *Prompts for the interviewer:*
   - Singing?
   - Playing?
   - Listening?
   - Moving?
   - Creating music?

6. Are there any music activities you don’t like doing? Why?
   *Prompts for the interviewer:*
   - Singing?
   - Playing?
   - Listening?
   - Moving?
   - Creating music?
7. Do you sing or play music outside of school?

Prompts for the interviewer:
- With family?
- With friends?

8. Do you like music?

9. How does music make you feel?

10. Do you ever watch any concerts or shows with people playing music?

Prompts for the interviewer:
- On TV?
- At school?
- Go to a show with family or friends?

11. What kind of music does your family like to listen to?

Prompts for the interviewer:
- Parents?
- Siblings?
Interview Schedule – Parents

1. How does your family use music at home?
   Prompts for interviewer:
   - Singing/playing?
   - Listening to music?
   - Discussing music?

2. When does your family come across music in the community? How are members of your family involved with it?
   Prompts for interviewer:
   - As a performer?
   - As a member of the audience?

3. What musical activity does your child enjoy the most?
   Prompts for interviewer:
   - Singing?
   - Listening to music?
   - Playing instruments?
   - Watching performances?
   - Being a performer?
   - Making up their own music?
   - Moving to music?

4. What musical activities does your child enjoy the least?
   Prompts for interviewer:
   - Singing?
   - Listening to music?
   - Playing instruments?
   - Watching performances?
   - Being a performer?
   - Making up their own music?
   - Moving to music?

5. Does your child ever make music spontaneously?
   Prompts for interviewer:
   - Humming or singing to themselves in the car, or when doing another activity?
   - When playing games with other children?
   - Playing around on musical instruments?
6. Is there anything you do, or use, to help your child listen to music?

   *Prompts for interviewer:*
   
   - Any special equipment?
   - Anything you need to keep in mind?

7. What sort of musical experiences did you have as a child?

   *Prompts for interviewer:*
   
   - At school?
   - Outside school?

8. What are your views on the organisation’s music programs?

   *Prompts for interviewer:*
   
   - Does it teach any skills they can use in other areas of their life?
   - Is it an important part of your child’s education?
   - Do you think the children enjoy it?
Interview Schedule – Music Teacher

1. How long have you been teaching at TPS for?

2. Can you give me a brief overview of your music program?
   
   **Prompts for the interviewer:**
   
   - Formal music classes? How often?
   - Teaching music as part of a bigger program?
   - Any extra-curricular activities?
   - How long has it been in place?
   - Repertoire?
   - Instructional techniques?
   - Resources?

3. How did you become involved in teaching Deaf children?
   
   **Prompts for the interviewer:**
   
   - Courses?
   - Previous experiences with Deaf children?
   - Talking to others?
   - Books?
   - Internet?

4. What musical activities do your students appear to enjoy most?
   
   **Prompts for interviewer:**
   
   - Singing?
   - Listening to music?
   - Playing instruments?
   - Watching performances?
   - Being a performer?
   - Making up their own music?
   - Moving to music?

5. Are there any musical activities your students don’t like?
   
   **Prompts for interviewer:**
   
   - Singing?
   - Listening to music?
   - Playing instruments?
   - Watching performances?
   - Being a performer?
   - Making up their own music?
   - Moving to music?
6. Do you ever notice the children making music spontaneously?  
_Prompts for interviewer:_
- Games in the playground or while lining up?  
- Playing around on musical instruments?

7. What have been the greatest challenges for you when teaching music to Deaf children?  
_Prompts for the interviewer:_
- Support?  
- Resources?  
- Communicating with the children?  
- Using special instructional techniques?  
- Feeling confident with equipment?

8. What have been the most rewarding experiences for you as a teacher of Deaf children?  
_Prompts for the interviewer:_
- Receiving feedback from staff, parents and/or children?  
- Improvements in musical skills?  
- Improvements in other areas?  
- Successful performances?  
- Children’s enjoyment of school musical experiences?  
- Enjoyment of teaching these children?

9. What factors influence the way you design your music program?  
_Prompts for the interviewer:_
- Parental attitudes  
- Organisation’s attitudes  
- Available resources  
- The music and musical experiences the students enjoy?  
- Hearing ability of the students?

10. Do you use the music program to develop any general skills in the students?  
_Prompts for the interviewer:_
- Help with speech recognition and pronunciation?  
- Interpersonal skills?  
- Ability to express themselves?  
- Team work?  
- Integration with hearing children?
11. How do you incorporate the students’ special learning and cultural needs into the program?

*Prompts for the interviewer:*

- Repertoire?
- Instruments?
- Instructional techniques?
- Content matching developmental needs?
- Incorporate how the children use music?
- Incorporate ways in which their culture uses music?

12. Do you have any future goals or visions for your music program?

*Prompts for the interviewer:*

- Activities you would like to implement?
- Individual student achievement
- What music classes will include?

13. What piece of advice, or information, have you found most useful?
APPENDIX E  INTERVIEW SCHEDULE 4

Interview Schedule – Teachers

1. Can you give me a brief overview of your music program?
*Prompts for the interviewer:

- Formal music classes? How often?
- Teaching music as part of a bigger program?
- Any extra-curricular activities?
- How long has it been in place?
- Repertoire?
- Instructional techniques?
- Resources?

2. How did you prepare yourself to teach hearing impaired children?
*Prompts for the interviewer:

- Courses?
- Previous experiences with hearing impaired children?
- Talking to others?
- Books?
- Internet?

3. What musical activities do your students appear to enjoy most?
*Prompts for interviewer:

- Singing?
- Listening to music?
- Playing instruments?
- Watching performances?
- Being a performer?
- Making up their own music?
- Moving to music?

4. Are there any musical activities your students don’t like?
*Prompts for interviewer:

- Singing?
- Listening to music?
- Playing instruments?
- Watching performances?
- Being a performer?
- Making up their own music?
- Moving to music?
5. Do you ever notice the children making music spontaneously?

*Prompts for interviewer:*
- Humming or singing to themselves when walking around the school?
- When playing games with other children?
- Playing around on musical instruments?

6. What have been the greatest challenges for you when teaching music to hearing impaired children?

*Prompts for the interviewer:*
- Support?
- Resources?
- Communicating with the children?
- Using special instructional techniques?
- Feeling confident with equipment?

7. What have been the most rewarding experiences for you as a teacher of hearing impaired children?

*Prompts for the interviewer:*
- Receiving feedback from staff, parents and/or children?
- Improvements in musical skills?
- Improvements in other areas?
- Successful performances?
- Children’s enjoyment of school musical experiences?
- Enjoyment of teaching these children?

8. What factors influence the way you design your music program?

*Prompts for the interviewer:*
- Parental attitudes
- Organisation’s attitudes
- Available resources
- The music and musical experiences the students enjoy?
- Hearing ability of the students?

9. Do you use the music program to develop any general skills in the students?

*Prompts for the interviewer:*
- Help with speech recognition and pronunciation?
- Interpersonal skills?
- Ability to express themselves?
- Team work?
- Integration with hearing children?
10. How is your music program designed to specifically meet the needs of hearing impaired children?

Prompts for the interviewer:

- Repertoire?
- Instruments?
- Instructional techniques?
- Content matching developmental needs?
- Incorporate how the children use music?
- Incorporate ways in which their culture uses music?

11. Do you have any future goals or visions for your music program?

Prompts for the interviewer:

- Activities you would like to implement?
- Individual student achievement
- What music classes will include?

12. What piece of advice, or information, have you found most useful?
The University of Sydney

APPENDIX F ETHICS APPROVAL LETTER

Human Research Ethics Committee
www.usyd.edu.au/ethics/human
Senior Ethics Officer:
Gail Briscoe
Telephone: (02) 9351 4411
Facsimile: (02) 9351 6706
Email: gbriscoe@usyd.edu.au
Rooms L4.14 & L5.04 Main Quadrangle A14

Human Secretariat
Telephone: (02) 9356 9306
Facsimile: (02) 9356 9310

12 December 2007

Mr J Renwick
Sydney Conservatorium of Music
Greenway Building – C41
The University of Sydney

Dear Mr Renwick,

I am pleased to inform you that the Human Research Ethics Committee (HREC) at its meeting on 11 December 2007 approved your protocol entitled “Music in the culture of hearing impaired children”.

Details of the approval are as follows:

Ref No.: 12-2007/10587
Approval Period: 31 December 2007 to 31 December 2008
Authorised Personnel: Mr J Renwick
Miss K Abbotney

The HREC is a fully constituted Ethics Committee in accordance with the National Statement on Ethical Conduct in Research Involving Humans-March 2007 under Section 5.1.29

The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans. We draw to your attention the requirement that a report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Special Condition/s of Approval:

- Amendment to the Participant Information Statement:
  - Page 1 of 2, under the heading "What does the study involve?". Paragraph 1.
  - Line 2: Please insert the dates and forward the final copy of this document.
- Amendment to the Participant Consent Form:
  - Please align Point 4.

Chief Investigator / Supervisor's responsibilities to ensure that:

1) All serious and unexpected adverse events should be reported to the HREC as soon as possible.
(2) All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.

(3) The HREC must be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:

- If any of the investigators change or leave the University.
- Any changes to the Participant Information Statement and/or Consent Form.

(4) All research participants are to be provided with a Participant Information Statement and Consent Form unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement. Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, University of Sydney, on (02) 9351 4811 (Telephone); (02) 9351 5705 (Facsimile) or ethico@usyd.edu.au (Email).

(5) Copies of all signed Consent Forms must be retained and made available to the HREC on request.

(6) It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

(7) The HREC approval is valid for four (4) years from the Approval Period stated in this letter. Investigators are requested to submit a progress report annually.

(8) A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely

John Watson
Associate Professor J D Watson
Chairman
Human Research Ethics Committee

cc: Miss Keva Abotomey, 1/197 Wilson St, Newtown NSW 2042
Enc: Participant Information Statement Page 1, Participant Consent Form
Dear Parent,

I am writing to ask your permission for your child to take part in a research study called *Music in the culture of hearing impaired children*. This study will look at how music is used by hearing impaired children at school, at home, and in the community. It will focus on the children’s favourite music and musical activities, how their families are involved in music, and the music programs they participate in.

This study is being conducted to meet the requirements for the degree of B. Music (MusEd) (Hons) under the supervision of James Renwick, of the Sydney Conservatorium of Music. The results of the study will be published as an honours thesis, and a summary will be provided for you and your child, on request.

Participation is voluntary and your child will only take part if both you and your child agree. If you decide not to take part, it will not affect your child’s results or progress at school. If you, or your child, change your mind about taking part, even after the study has started, just let the researcher know and any information already collected about your child will be destroyed.

No-one will be able to identify your child from the results of the study. Only the researchers will have access to this information.

Video and audio recordings of your child will be made as part of this study. These recordings will be collected on (dd/mm/yyyy) and (dd/mm/yyyy) during music activities and interviews. All information will be stored securely for 7 years in a locked cabinet, and then it may be destroyed. Only the researchers will be able to access and watch/listen to the recordings.

I would appreciate it if you could take the time to fill in my questionnaire, which is about how hearing impaired children and their families use music at home. The questionnaire should take about 20 minutes to complete, and is attached to this form.

If you have any questions about the study, or would like more information, please contact James Renwick on the details above.

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@mail.usyd.edu.au (Email).

Yours sincerely,

Keva Abotomey
Dear Teacher,

I am writing to ask your permission to participate in a study called Music in the culture of hearing impaired children. The study is being conducted to meet the requirements for the degree of B. Music (MusEd) (Hons) under the supervision of James Renwick, of the Sydney Conservatorium of Music.

The study will investigate the role of music in the lives of hearing impaired children and their families. The study will also look at how existing musical programs for hearing impaired children cater for their needs. The results of the study will be published as an honours thesis, and a summary will be provided for you, on request.

As part of the study, I would like to observe some of your regular musical activities that involve hearing impaired children, such as music classes, lessons that use music as a teaching tool, or ensemble rehearsals. These observations would take place on two occasions during Term Two, and would be recorded using video and audio devices.

I would also like to interview you about your school's music program, as well as your students' musical preferences and favourite musical activities. Each interview will be recorded, and will take 20 – 30 minutes.

Observation and interview days will be organised with you, to ensure they are convenient for you and your classes.

Participation in this study is voluntary. You may withdraw from the study at any time, without penalty. Participants will remain anonymous and all information received will be confidential. All information will be stored securely for 7 years, after which time it may be securely disposed of. Only the researchers will have access to any identifying information.

If you have any questions, or would like more information on the study, please contact James Renwick on the details given above.

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriondy@mail.usyd.edu.au (Email).

Yours sincerely,

Keva Abotomey
APPENDIX I    DIALOGUE STATEMENT

The University of Sydney

SYDNEY CONSERVATORIUM
OF MUSIC

Dr Kathryn Marsh
Sydney Conservatorium of Music
Building C41, University of Sydney, 2006
Phone: (02) 93511333
Fax: (02) 93511287

Dialogue Statement for the Students

My name is Keva Abotomey and I’m from the Sydney Conservatorium of Music. I’m here today to watch your music class and find out about the music you like. I’m also interested in what sort of music you listen to or play outside of school, and how your family uses music.

I’ll use a video camera to record some of the things you do and say in the class. Your teacher will have told you about me wanting to use a video camera and all/some of you have permission from your parents to be involved. If you don’t want to be recorded, please see your teacher.

After the music class, I would like to talk to a few of you about the music you like, and where you come across music when you’re not at school. You only have to talk to me if you want to, and you can stop at any time.
APPENDIX J        PARTICIPANT CONSENT FORM 1
The University of Sydney

SYDNEY CONSERVATORIUM
OF MUSIC

Dr Kathryn Marsh
Sydney Conservatorium of Music
Building C41, University of Sydney, 2006
Phone: (02) 9351 1333
Fax: (02) 9351 1287
Email: kmarsh@usyd.edu.au

PARENTAL (OR GUARDIAN) CONSENT FORM

I, ........................................................................agree to permit .................................................., who is aged .................................. years, to participate in the research project –

TITLE: Music in the culture of children with impaired hearing.

In giving my consent I acknowledge that:

1. I have read the Information Statement and the time involved for my child’s participation in the project. The researcher/s has given me the opportunity to discuss the information and ask any questions I have about the project and they have been answered to my satisfaction.

2. I understand that I can withdraw my child from the study at any time without prejudice to my or my child’s relationship with the researcher/s now or in the future.

3. I agree that research data gathered from the results of the study may be published provided that neither my child nor I can be identified.

4. I understand that if I have any questions relating to my child’s participation in this research I may contact the researcher/s who will be happy to answer them.

5. I acknowledge receipt of the Information Statement.

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

..........................................................  ..........................................................
Signature of Parent/Guardian               Signature of Child

..........................................................
Please PRINT name

..........................................................
Date
PARTICIPANT CONSENT FORM

I, ...................................................................................... , give consent to my participation in the research project
Name (please print)

TITLE: *Music in the culture of children with a hearing impairment.*

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

3. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) now or in the future.

4. I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

Signed: ............................................................................

Name: ............................................................................

Date: .............................................................................