

Generalist Teachers Using the Arts as a Pedagogical Tool to Support Students with Exceptionalities in Inclusive Educational Settings

Enseignants généralistes utilisant les arts comme outil pédagogique pour soutenir les élèves ayant des besoins particuliers dans un cadre éducatif inclusif

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Abstract: Self-determination theory is a lens through which educators can recognize the value of using the arts as a pedagogical tool to support students with exceptionalities, particularly those in inclusive educational settings. According to self-determination theory, the arts can increase student motivation by providing feelings of autonomy, competence, and relatedness. Teacher self-efficacy serves a vital role in an educator's ability to adequately and innovatively support students with exceptionalities, such as leveraging the arts; in doing so, this practice may result in a positive feedback loop in which teachers may experience higher self-efficacy related to teaching special education students in inclusive settings and context specific self-efficacy pertaining to arts education. Through the use of vignettes illuminating the firsthand experience of the author, this conceptual framework provides relevant examples of where practice and theory intertwine.

Résumé: La théorie de l'autodétermination peut être une sorte de « lunette » à travers laquelle les éducateurs peuvent y voir la valeur des arts comme outil pédagogique afin de soutenir les élèves ayant des besoins particuliers, notamment ceux qui se trouvent dans des contextes éducatifs inclusifs. Selon la théorie de l'autodétermination, les arts peuvent accroître la motivation des élèves en suscitant les sentiments d'autonomie, de compétence et relationnel. L'auto-efficacité de l'enseignant joue un rôle essentiel pour soutenir de manière adéquate et innovante les élèves ayant des besoins particuliers, par exemple, en utilisant les arts comme levier. Ce faisant, cette pratique peut favoriser un cercle vertueux dans lequel les enseignants peuvent accroître leur sentiment d'auto-efficacité reliée à l'enseignement aux élèves ayant des besoins particuliers dans des contextes inclusifs, de même qu'à l'enseignement des arts. Par l'utilisation de vignettes mettant en lumière l'expérience de l'auteur, ce cadre conceptuel fournit des exemples pertinents où la pratique et la théorie s'entrecroisent.

“Miss, I’m not feeling focused or ready to learn at the moment. Can I take five, play ‘Smoke on the Water’ on the guitar, and then get back to my math questions?” It is lesson four on a Thursday at a special needs academy in England. This eleven-year-old student with Autism Spectrum Disorder (ASD) and Pathological Demand Avoidance (PDA) is sitting at a desk trying his best to remain calm. “Please?” he asked. “Of course,” the teacher replied. At the beginning of the school year, the newly qualified grade six (generalist) teacher created an instrument corner in the classroom realizing that one student had an incredible ability to teach himself how to play the guitar and piano. The instrument corner in the grade six classroom included two acoustic guitars, three ukuleles, an electric guitar, an electronic drum kit, two djembe drums, two bongo-drums, a Bodhrán drum, an electronic keyboard and two xylophones. These grade six students were formally diagnosed with Attention Deficit Hyperactivity Disorder, Autism Spectrum Disorder, Pathological Demand Avoidance, Oppositional Defiance Disorder, Generalized Anxiety Disorder and Sensory Processing Disorder. All of the students engaged with the arts as a tool for emotional regulation throughout the school year. One might not suspect from listening to the youth with ASD and PDA politely request to play the guitar that eight weeks prior this situation would have unfolded very differently. The student would more likely have ripped up his math worksheet, put it into his mouth, swallowed it, and repeatedly banged his head on a wall for an hour.

Motivation and self-determination are critical for education (O’Brien, 2018). The belief that humans are inherently curious and social beings is widely recognized (Ryan & Deci, 2009). Ironically, schools underserve these aspects of human nature, replacing them with “strategies of external control, monitoring, evaluation, and artificial rewards to foster learning” (Ryan & Deci, 2009, p. 171). Caught within these rigorous school systems are students with exceptionalities and their generalist teachers. Due to differences with cognition, learning, attention, behaviour, movement, vision, and communication, many educators

may find challenges meeting the many needs of their students (Alphonso, 2019). Arts education has the potential to support children with exceptionalities, therefore it is necessary to evaluate how the arts increase student motivation by providing feelings of autonomy, competence, and relatedness. However, teacher self-efficacy is an important factor to consider when advocating for educators to use the arts to increase student motivation; it is vital that teachers feel well-prepared to support all of their students.

The Canadian Context

Canadian Students with Exceptionalities

Students with exceptionalities include students with physical disabilities or cognitive/emotional disabilities (Kohen et al., 2006). In 2000, between five and 20% of Canadian families included children with disabilities (Roeher Institute [RI], 2000). More specifically, in the 2014/2015 school year more than 178,500 students in Ontario alone were identified by an Identification, Placement, and Review Committee (IPRC) (Ontario Ministry of Education, 2017). A further 162,000 Ontario students who were not formally identified were provided special education programs and services (Ontario Ministry of Education, 2017). Many of these exceptionalities are not immediately visible or are concealed by the identified individual for personal or social reasons (Matheson & Robinson, 2019). These “hidden exceptionalities” include learning disabilities (LDs), emotional and behavioural exceptionalities, mild intellectual disabilities, and level-1 Autism Spectrum Disorder (American Psychiatric Association [APA], 2013; Matheson & Robinson, 2019). Learning disabilities remain the most common type of long-term condition for children between birth and 14 years, affecting approximately 17 in 1000 Canadian children (RI, 2000). Additionally, Attention Deficit Hyperactivity Disorder (ADHD) is one of the most common child mental health disorders (American Psychiatric Association, 2013), affecting 5.4% of Ontario students ages four to 16 (Hauck et al., 2017).

Inclusive Education in Canada

A typical placement for a student with a disability (or disabilities) would be in a mainstream classroom or least-restrictive environment (Hutchinson, 2010). This placement may be full-time in a mainstream classroom, partial placement in a mainstream classroom, or a placement in a special education classroom (Bennett et al., 2008). Across Canada, special education students are integrated within mainstream classrooms and, in Ontario, represent 12.5% of all students (over 260,000 children) (RI, 2000). In all settings, students with disabilities have the right to work towards the same educational standards as students without disabilities, and appropriate accommodations must be put in place (DeLuca, 2013). Today, all ten Canadian provinces and three territories have adopted and implemented inclusive education frameworks or practices that

adhere to inclusive frameworks (McCrimmon, 2015).

The premise of inclusion is that all students have a right to equal education and that teachers will provide support to all students through their effective teaching practices (Thomas et al., 1998). Rafferty et al. (2001) define inclusive education as “the process of educating children with disabilities in the regular education classrooms of their neighborhood schools—the schools they would attend if they did not have a disability—and providing them with the necessary services and support” (p. 266). In effect, inclusion addresses “an interactional gap” so that a school and classroom culture of social acceptance is established (DeLuca, 2013). Inclusion education is a social model of special education rather than a medically based model, as was used previously (Clough, 2000). Therefore, inclusive education ensures that the learning environment cultivated avoids the notion that students with disabilities have cognitive, physical, or behavioural deficits (Thomas et al., 1998). Ultimately, this school environment allows students with exceptionalities to be equally engaged in social interactions and class activities (DeLuca, 2013).

The most general guiding principles of teachers offering inclusive education is that they must offer a variety of teaching approaches, including multi-sensory approaches, to accommodate the diversity of learning styles, and that the content of lessons should be matched to the needs of the students and their abilities (Department of Education and Science, 2007). This promotes equal treatment and reduction of any barriers faced by students, not only those with impairments or those considered as having special education needs (Booth & Ainscow, 2002). The inclusive approach is therefore equitable and upholds basic human rights standards.

Teacher Preparedness for Inclusive Education

Educational psychology researchers have studied in-service teachers’ willingness and preparedness to adopt inclusive education tenets in their classrooms (McCrimmon, 2015). Research demonstrates that the degree and severity of a child’s disability influences in-service teachers’ acceptance of inclusive education practices (Hastings & Oakford, 2003). Additionally, length of time in the job influences attitudes towards inclusivity; newly qualified teachers are more open to and accepting of inclusion than experienced teachers (de Boer et al., 2011). A considerable barrier to the adoption of inclusive education involves teachers’ personal expectations of effectiveness when working with students with exceptionalities (Palmer, 2006). According to Bandura (1997), self-efficacy is “the beliefs in one’s capabilities to organize and execute the courses of action required to manage prospective situations” (p. 2). Studies show that teacher self-efficacy in inclusive classrooms is enhanced with number of years of training (Avramidis & Kalyva, 2007) and experience with childhood disabilities (Batsiou et al., 2008).

A study conducted by Jacquet (2008) raised concerns regarding several Canadian Bachelor of Education (B.Ed) programs. According to Jacquet's (2008) findings, preservice teachers may feel a lack of training and understanding of childhood disabilities, including how to accommodate, modify, and adapt the classroom for students with exceptionalities (Jacquet, 2008). To build on this, McCrimmon (2015) noted the paucity of required courses on the topic of inclusive education within large B.Ed. programs at four Canadian universities (McGill University, University of Toronto, University of Alberta, University of British Columbia). According to McCrimmon (2015), "none of these programs appears to require teachers in training to be systematically exposed to definitions and/or descriptions of childhood disabilities in conjunction with mentored experience with research-informed effective classroom based intervention practices" (p. 235). Canadian B.Ed. programs have a greater focus on training teachers to work with neurotypically developing students, which may not be reflective of diverse mainstream classrooms and may result in feelings of unpreparedness in the absence of additional training or experience (McCrimmon, 2015). Overall, McCrimmon (2015) suggests that it may be problematic for teachers who do not feel prepared to effectively instruct within inclusive classrooms (McCrimmon, 2015). This is particularly important because Loreman's (2010) findings demonstrate that while teachers may be offered professional development and additional professional training (Loreman, 2010), the feelings of lack of preparation can lead to teacher burnout and stress. Ultimately, this is a disservice to student outcomes (Forlin, 2001). Therefore, solutions within the realm of pre-existing teacher responsibilities and skills should be considered to address rather than exacerbate this problem.

Arts Education as a Potential Solution

Students Benefits: Applying Self-Determination Theory in the Learning Context

Integrating the arts (dance, drama, music, visual, and media arts) may contribute to a deepened motivation for learning (Deasy, 2002; Ho, 2010; MacLean, 2008). Existing research also articulates that the arts are correlated with increased social and academic outcomes from childhood through to adulthood (Ruppert, 2006). Additionally, the arts are used therapeutically to support those living with behavioural, communicational, intellectual, physical, or multiple exceptionalities (Crockett & Malley, 2017; Rabkin & Redmond, 2006). Self-determination theory is a lens through which one can understand how the arts has the potential to increase student motivation by eliciting feelings of autonomy, competence, and relatedness. This logic can be used to make the case for using the arts as a pedagogical tool to increase motivation in special education students who are educated in inclusive mainstream schools.

Learning as a motivating activity

Self-determination theory is an approach to understanding the quality of motivation a person has towards a behaviour and whether it is aligned with a sense of self (Evans, 2015). Self-determination theory assumes that every individual develops through active engagement with their external environment and more profoundly with the internal experiences that drive their behavior. Therefore, learning can be examined as an internally motivated pursuit and is stimulated or hindered by social contexts. At school, students initiate and execute decisions, copy behaviours, push their minds to think and bodies to play (Ryan & Deci, 2009).

Students learn by doing and find their identity in doing so, however it is because of human nature that students gain from these school experiences (Ryan & Deci, 2009). To begin with, learning is an intrinsically motivated activity which means students engage because they are inherently interested in doing so to fulfill psychological needs (Ryan & Deci, 2009). The resulting feelings of competence and autonomy foster a sense of enjoyment which perpetuates a cycle of learning, growth, and creativity (Ryan & Deci, 2009). A study by Evans et al. (2013) supports this claim; the study revealed that when students were highly engaged with music activities in school they had greater fulfilment of psychological needs than when they were not engaged. Contrarily, the students became demotivated when they were required by their teacher to practice their instruments because they did not feel autonomous in this behaviour (Evans et al., 2013). Students also learn from school experiences because of *internalization* - the innate tendency to absorb practices and values from social contexts (Ryan & Deci, 2009). Internalization in a learning environment can be motivating too; when students feel safe, valued, and cared for at school their desire to internalize information from those around them increases (Ryan & Deci, 2009).

The generalist grade six teacher did not provide any direct instruction on the technical skills of playing the instruments. Initially, the teacher allocated transitional time between lessons for students to select an instrument of their choice (if desired) and teach themselves and/or their peers how to play the instrument or just "jam". The teacher noticed that the students were engaged, focused, and communicating with one another respectfully in contrast to during lessons. Over time, students became increasingly motivated to complete their work so that they could build in time to play the instruments.

Acknowledging the motivating factors of learning, generalist teachers can implement structured student-directed arts activities to motivate students to learn out of interest in fulfilling psychological needs. Research shows that allowing students to use instruments to "jam" during transitions between lessons is motivating because it fulfills these psychological needs and then al-

allows a student to internalize more information in their social context such as the classroom (Winsler et al., 2011). This is because the fulfillment of psychological needs in the learning environment allows the student to generate their own interest and enjoyment, so they can identify the value of the learning, integrate it with their sense of self, and be intrinsically motivated by the inherent rewards that learning offers (Evans, 2015).

Autonomy and self-esteem

The grade six student with ASD and PDA left the classroom with a guitar, sat in the stairwell quietly strumming ‘Smoke on the Water’ over and over. When he was ready, he returned to the classroom, placed the guitar in the instrument corner, sat back down at the desk and looked at his math worksheet. He raised his hand again to ask “Miss, would you mind helping me?” She modelled the math question he was working on and immediately he recognized his mistake. Quickly, the student finished his worksheet, handed it in, and even decided to help a peer. The student recognized the self-regulation benefits of the instruments and chose to use the guitar as his tool to emotionally regulate without prompting from the teacher.

Autonomous behaviour arises from feelings of choice, volition, and being the cause of one’s behaviour (de Charms, 1968; Ryan & Deci, 2002; White, 1959). Research in motivation of students with LDs reported lower autonomous motivation and perceived competence than non-disabled students but the same levels when compared to low achieving students (Grolnick & Ryan, 1990). Ryan & Deci (2002) suggest that it would be beneficial if teachers responded to low motivation with autonomy support. Teachers should consider integrating the arts so that students can have choice, ownership, and input in their learning activities (Evans, 2015). For example, rigid classical music classes do not support autonomous behaviour however, autonomous motivation is achievable if students are encouraged to be creative and innovative when making music. Students with exceptionalities may excel at composing songs or improvising because they are autonomously motivated, and, therefore, the benefit from arts education would be deeper (Evans, 2015). To support this recommendation, Deci et al. (1992) studied students with LDs and emotional challenges. The results indicated that autonomy support and autonomous motivation predicted perceived competence, self-esteem, and positive styles of coping with failure for these students.

Deci and Ryan (1980) suggested that when teachers incentivize students to engage in learning by using rewards, intrinsic motivation decreases. Rewards cause students to feel a loss of autonomy and students shift to behaving for external reasons, which are unlikely to be sustained after they receive the reward (Ryan & Deci, 2009). Tests, social pressure, negative feedback, punishment, and surveillance all decrease a student’s feelings of

autonomy (Ryan & Deci, 2009). For students with exceptionalities, anxiety may increase under such conditions (Alphonso, 2019). Furthermore, such highly academic contexts encourage students to develop egos and create competition that may diminish a student’s self-esteem and well-being (Nicholls, 1984). This may result in a student disengaging with school and serious consequences can ensue, particularly for an already vulnerable group of special education students (Ryan et al., 1991). Children with complex behaviours may be the first to be identified as the problem if this occurs; and such a label influences parents and teachers in predetermining whether children with complex behaviours are likely to be contributing members of society (Alphonso, 2019). To avoid this situation, a teacher in inclusive education settings should focus on creating social situations or learning experiences for students to exercise agency and meaningful choice. This supports a case for allowing students to form a band and create music as part of their school day. Ultimately, these situations eliminate the pressure to perform and allow a student to maintain intrinsic motivation so that they may participate in authentic learning in all subject areas (Ryan & Deci, 2002).

The students formed a class band called “Zombie Hill” by choice. They adopted and embraced new friendships through the band, collaborated on two albums, created digital album art and music videos. The students demonstrated a growth mindset by engaging with music in their band practice, which carried over to other subjects such as math and literacy. Most importantly, students learned strategies of resiliency and communication.

Competence

Competence relates to one’s motivation to be skilled, able, and interactive in their environment (Evans, 2015). The need for competence at school motivates students to achieve (Evans, 2015). Due to underlying cognitive challenges, students with LDs may have great difficulty with subjects such as mathematics and literacy (Evans, 2015). In a voluntary activity like visual art, music, or drama, these students may have increased feelings of competence (Evans, 2015). Whether a student is artistic or not, their belief that they are competent or have the capability for competence allows the student to be motivated (Evans, 2015). Due to the subjectivity of the arts, special education students may feel less pressure to master the art (Evans, 2015). Additionally, positive feedback may increase their feelings of competence (Vallerand & Reid, 1984). Research suggests, autonomy supportive teachers have more effective classroom management because special education students feel competent to engage autonomously in their learning (Benware & Deci, 1984; Grolnick & Ryan, 1987; Kage & Namiki, 1990; Ryan et al., 1990).

The Need for Relatedness

According to Ryan and Deci (2009), humans seek to feel connected with or attached to a role model and will therefore internalize their role model's behaviour if they feel competent and autonomous in doing so. In the school context, students may view their peers and/or teachers as role models. A student may internalize extrinsic motivation to fulfill the need for relatedness. (Ryan & Deci, 2009). Therefore, the need for relatedness may also impact self-esteem and well-being at school (Jang et al., 2007). Arts subjects can provide a social context that has the potential to fulfill the need for relatedness.

Students engaging in arts must stretch their creativity, think innovatively, and be comfortable sharing their art. This vulnerability places all students, including those with exceptionalities, on a more equal playing field in terms of their cognitive abilities. This may enable a student with an exceptionality to fulfill their need for relatedness to a peer or to be perceived as someone with whom a peer would like to relate. As a classroom environment, an art studio encourages connection where students work closely with each other, sharing material and equipment. In this space, stigma associated with special education students may be decreased; social interaction may be high as students are so frequently sharing materials (Alphonso, 2019). Lastly, the arts may provide a natural means of social communication. A study by Dagaz (2012) supports this; marching bands create a community of interactional trust and acceptance since all students must coordinate as a whole, making it possible for students with exceptionalities to internalize the prosocial behaviour of their peers in the marching band (Evans, 2015). Students may also internalize the behaviours of their peers in theatre performances in which the cast works together to act out each scene. The need for relatedness can allow students to become motivated in a learning environment. The arts enable students with exceptionalities to be relatable or relate to others - the arts are so subjective that "success" is achievable.

Benefits for Teachers: Teacher Self-Efficacy

In the classroom, self-efficacy is one of the greatest sources of momentum and motivation in students and teachers alike (Morris et al., 2017). Bandura (2015) refers to self-efficacy as an individual's internal belief in their capacity to perform a behavior needed to produce a desired outcome. "What a teacher believes about their capability effects how they undertake certain teaching tasks" (Pendergast et al., 2011, p. 47). Accordingly, a teacher's self-efficacy is arguably one of the most important factors that contributes to success in their career and student success. When teachers have higher self-efficacy, they also set higher goals for themselves (Bandura, 2015), which may lead to intrinsic motivation, a greater sense of autonomy (Ryan & Deci, 2009) and may result in positive teaching practices that have

the ability to benefit student achievement and educational outcomes.

The grade 6 teacher graduated from a Canadian B.Ed. program; the teacher's limited music pedagogy knowledge was acquired solely from the program's primary-junior music preservice course. Since the course was one-term long and the teacher had very few experiences with music in her own schooling, she had low self-efficacy in music education. The teacher therefore felt that they were unable to provide direct instruction on the technical skills of playing the instruments.

The arts are a *unique* collection of subjects and skillsets. Personal efficacy in the arts is based on one's perceived mastery of skill or self-reflection on past experiences (Morris et al., 2017). Evidently there are many skills to master since the arts encompasses many different subject areas and even more techniques within each. Teachers who instruct the primary years (grades K to 3) are often generalist teachers, rather than specialist arts teachers (Morris et al., 2017). If teachers at this level have few past experiences with the arts (Morris et al., 2017) and receive limited arts instruction time in teacher's college, this may lead to low "context-specific self-efficacy" (Bandura, 2015; Garvis, 2008). A teacher's perceived lack of mastery in the arts could result in a negative feedback loop which may spill over and affect the interpersonal, intrapersonal, critical thinking, and motor skills of the teachers themselves, their teaching practices and ultimately, their students (Morris & Lummis, 2014). Teachers, including those in the preservice phase, may feel challenged or anxious about teaching arts education due to a lack of experience, time, resources, and knowledge of the curriculum to plan and teach it (Garvis, 2008; Russell-Bowie, 2012). It is vital to build context-specific teacher self-efficacy in the arts so that teachers are more willing to leverage them to support students with exceptionalities. This can occur both at the preservice phase or in-service phase. The vignette below demonstrates an example of how leveraging the arts as a pedagogical tool can benefit a teacher's self-efficacy and feedback to their students.

Fortunately, the student who was musically gifted encouraged the teacher to create an instrument corner. The teacher's low self-efficacy in music education resulted in an unusual approach to teaching music. By building in time for students to play instruments, and without teaching them any musical skills or songs, the students' feelings of autonomy, competence, self-esteem, relatedness and motivation increased. This was not anticipated by the teacher; however, the positive results created a positive feedback loop. The teacher's self-efficacy increased with respect to teaching students with exceptionalities and utilizing the arts in her teaching practices. The teacher now guest lectures in teacher education courses on this topic and uses the arts as a self-regulative tool for students with and without exceptionalities.

Reframing the Arts for Generalist Teachers
as a Pedagogical Tool

Considerations for Generalist Teachers

The vignette’s in this paper are based on the author’s first-hand experience as a newly qualified primary-junior teacher from a Canadian Bachelor of Education program, who, without any additional training took a teaching contract to instruct students with exceptionalities. The principles of self-determination theory supported her in the use of the arts as a successful pedagogical tool. These experiences indicate that employing the arts as a pedagogical tool can benefits students with exceptionalities and their generalist teachers.

For students with exceptionalities to benefit from the arts, they should perceive themselves to be autonomous, competent, and feel related to other students in their classroom; the arts provides a medium through which this can be achieved, as outlined in this paper (Ryan & Deci, 2009). Rather than planning rigid arts education activities, the arts can be used as a pedagogical tool by generalist teachers in supporting students in inclusive education settings. This approach is also beneficial to the teachers who implement it, as it may ultimately improve their self-efficacy related to the arts, and thus foster more opportunities for students to leverage the arts. Again, this upholds the premise of inclusive education in which learning is equitable and accessible to all students.

Sectors of the diagram

Central to the framework is the use of the arts as a pedagogical tool. This approach directly affects the feelings of autonomy, competence, and relatedness in students with exceptionalities and in their generalist teachers. When students with exceptionalities use the arts as a pedagogical tool, it can increase their intrinsic motivation at

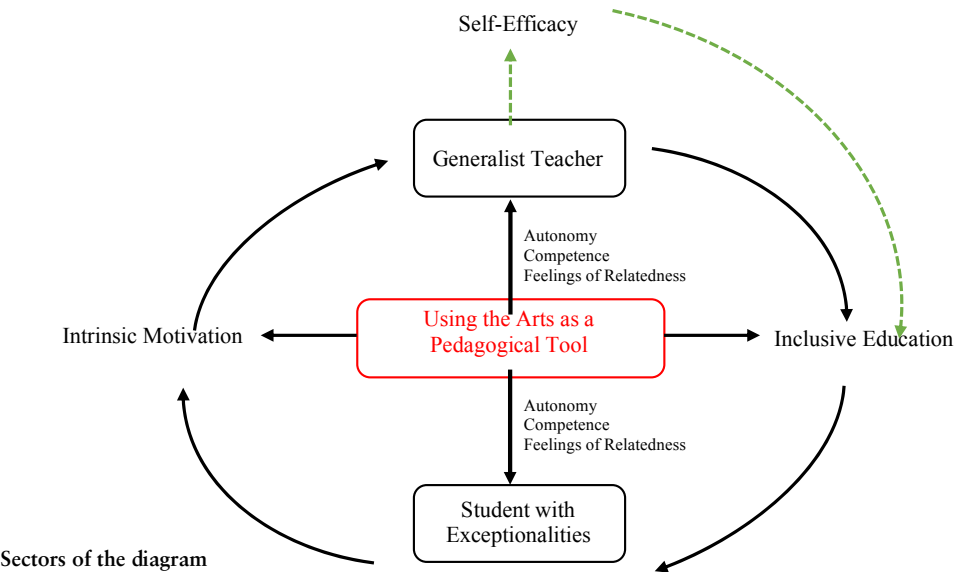
school (Ryan & Deci, 2009).

Preservice and in-service generalist teachers encouraging their students to use the arts as a pedagogical tool may find that they become more self-efficacious both in using the arts in their teaching practices and in teaching in an inclusive educational environment. Additionally, using the arts as a tool rather than conceptualizing it to pertain only to mastery of skill may increase the intrinsic motivation of generalist teachers and their students. This intrinsic motivation will reinforce the practices of teachers and contribute to their teaching self-efficacy in inclusive education settings.

Concluding Thoughts

In this paper, the author aimed to address a growing need to support students with exceptionalities in inclusive educational settings. While students have a right to inclusive education, teachers have a right to feelings of preparedness and self-efficacy in their work. The arts offer a solution for both students and teachers alike; however a reframing of the approach to engaging with the arts as a pedagogical tool is necessary to make this solution accessible to all. The degree to which arts initiatives are being pursued in Canada is imperative, particularly in the context of constrained budgets and shifting priorities in education, where the arts typically remain on the margins, despite rich evidence supporting their integration at all levels (Ruppert, 2006). The arts provides students with exceptionalities a learning opportunity that supports autonomy, self-esteem, competence, and the need for relatedness. By fostering fulfillment of these human needs, education can not only better serve people with exceptionalities, it can enable better learning for all students. A generalist teacher’s self-efficacy related to the arts can improve if the teacher knows how to integrate the arts as a

Figure 1: Arts as a Pedagogical (Framework)



tool for students, rather than teach toward skill mastery. The firsthand experience of the author demonstrates one method of using the arts as a tool to support students and teachers. The framework presented in this paper aligns with the fundamental premise of inclusive education that is equitable learning for all. This framework can be applied to teachers without specialized arts knowledge or skills who seek to support students with exceptionalities in a creative way. Ultimately, if teachers are more self-efficacious in the arts, more students might be provided with this learning opportunity and thereby reap the benefits of motivation fostered through the arts (Ryan & Deci, 2009).

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