

5-2011

Multicultural Education in the Music Classroom: Definitions, Methods, and Motives

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MULTICULTURAL EDUCATION IN THE MUSIC CLASSROOM:
DEFINITIONS, METHODS, AND MOTIVES

MULTICULTURAL EDUCATION IN THE MUSIC CLASSROOM:
DEFINITIONS, METHODS, AND MOTIVES

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in Curriculum and Instruction

By

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May 2011
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ABSTRACT

This study aims to understand the multicultural teaching experiences of music teachers in the Fayetteville and Springdale public school districts through the lens of James Banks' four approaches to curriculum reform. The research is intended to add to the limited literature presently found on the definition of multicultural music education and how this type of education is implemented. The study will also increase knowledge of teacher motives for implementing multicultural education in the music classroom and highlight challenges that lie within implementation.

Purposive sampling was used and in an attempt to get an information rich sample, two schools were chosen from the Fayetteville school district and six schools were chosen from the Springdale school district. A qualitative approach was used for this study. The participants were interviewed using a semi-structured set of questions and one classroom observation followed the initial interviews. The data of the interviews and observations was transcribed. The transcribed, raw data of interviews and lesson observations of each teacher was read several times and themes were identified based on the research questions using the data reduction method.

The findings of the study produced a definition for multicultural music education originating from the definitions of Banks, Carolin, and the definitions of those who participated in this study. Participants in this study implemented multicultural music education through Holidays as well as thematic units. The participants most notably used foreign language songs, instruments from other countries, and foreign dances to teach multiculturally. Most participants believed that multicultural education should be

implemented in the music classroom because of the diverse population of their classrooms and the communities in which they live.

Lastly, this study found that Fayetteville and Springdale music educators are teaching multiculturally in their classrooms. One of the eight teachers was thought to be implementing Banks' approach at level one, the contributions level. Six of the eight teachers were thought to be implementing Banks' approach at level two, the additive level. One of the eight teachers was thought to be implementing Banks' approach at level three, the transformation level.

This dissertation is approved for
Recommendation to the Graduate Council

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DISSERTATION DUPLICATION RELEASE

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Candace Davis

Refused _____

Candace Davis

ACKNOWLEDGMENTS

It is with joy that I express my undying gratefulness to all of those who encouraged me to complete this dissertation and the doctoral program. To Dr. Tom Smith, my lead advisor, your encouraging words and positive push forward have helped me through some rough moments. Thank you for keeping the end in sight and gently guiding me towards completion. I am grateful to Dr. Chris Lucas for his qualitative research knowledge and laughter along the way. I will always be indebted to Dr. Eddie Jones. You are my mentor not only in the academic realm but also in life. You have encouraged me through some of the dimmer parts of this journey and told me that God always has a plan. I appreciate you and value you more than you will ever know.

To my parents, I could not have done any of this without you. Your love and support have always been there and I have always known that you are behind me one hundred percent. My husband, Jeff, has been my rock and a constant support. I am so glad you chose me as your wife. Lucas, you will never remember this but the entire first year of your life I was reading, writing, and doing homework. You brought me laughter and joy that I needed during this challenging year. To all my friends too numerous to list, you are the best! Thank you for all of your uplifting comments, notes, and thoughts. To all of those who edited this dissertation for me, thank you from the bottom of my heart. Lastly, to the eight participants in this study I will never forget your kindness and willingness to help me. I absolutely could not have begun this research without the eight of you, your elementary schools, and your school district. Thank you for being willing to help me, ready to work, and for opening your classrooms and teaching methods to me.

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CHAPTER ONE

Introduction

Background of the Study

“One of the founding principles of this nation was that oppressed peoples from other lands would find in America tolerance and acceptance, if not a utopia for the full development of their potential. People who were denied religious, economic, and political freedom flocked to America in search of a better life. The United States has continually worked to culturally assimilate its immigrants and provide them with the opportunity to attain the “good life”. The elimination of differences and the assimilation of all immigrants into the American way of life” was the foundation of what Banks (2006) considered to be the “melting pot” (p. 109). The aim of the melting pot was that all cultures and races would meld together in order to reflect one common culture. The melting pot idea, according to Hirschman (1983) assumed that immigrants were ready to shed their roots and cultural heritage in order to take on the “American” culture.

Multicultural Education

According to Burnett (1994) multicultural education, as it is called currently, was rooted in the 1960s as a part of the civil rights movement. Gorski (1999) states that some people trace the foundation of multicultural education back to the actions of African Americans who challenged discrimination during the civil rights movement. The women’s rights movement joined the fight in the late 1960s and early 1970s. Women’s rights groups wanted equal opportunities for education, employment, and income. To meet the needs of these growing groups, schools created token programs that were added

to the basic curriculum. According to Gorski (1999) these token programs were the “earliest conceptualization of multicultural education” (p. 2). In the 1980s researchers began actively studying multicultural education. From this point on, token programs and special units were no longer acceptable as the only basis of multicultural education. James Banks, one of the pioneers of multicultural education, founded his theory of multicultural education on the idea of “education equality” (Banks & Banks, 1995). He, along with several other theorists, felt it was important to examine all aspects of schools including, but not limited to, policies, instructional materials, assessment, counseling, and teaching styles (Banks & Banks, 1995; Bennett, 1990; Sleeter & Grant, 1988). In the 1990s and through the current time period research has focused on developing multicultural education models for the classroom and multicultural education teacher training (Banks, 1992; Nieto, 1992; Volk, 1998).

Music Education

Lowell Mason first implemented music education in public schools in 1838 (Birge, 2007; Jorgenson, 2003). Volk (1998) declares that the majority of Mason’s curriculum was based on Western music and was created to represent American society as he saw it. Western music, or music from Europe, were songs from the classical persuasion and were considered the “highest quality” music. Mason devalued Negro melodies, folk music, and comic songs, which he considered corruptive both musically and morally. It wasn’t until the late 19th century that a small portion of folk songs from Ireland and Scotland began to be incorporated into the curriculum. Even with these inclusions, the texts of the folk songs were often changed in order to promote character development. In 1884, the National Education Administration (NEA) approved the

formulation of the Department of Music Education. The department was responsible for selecting songs for American education, and in 1892 the department began discussing how music education could assist immigrant children in becoming American citizens. Assimilation of immigrant children was not the main goal of music educators during this time period. The primary purpose of music education, according to music teachers, was to teach music reading, proper vocal production, and an appreciation of European, classical music. The music of the immigrants was not incorporated into the music curriculum (Sunderman, 1971). Volk (1998), states that the music of the immigrants was “primitive” music and below “fine art” such as European, classical repertoire. On the other hand, there was a belief that the immigrants could more easily merge into American society through music than in any other way (Sunderman, 1971).

During the early 1900s music was still chosen for education because of its beauty and not because of its historical nature or educational value. Immediately after World War I, music began to be known as the “universal language”. Music was seen as a communication tool for people of all languages, cultures, and ethnicities. It was thought that music could “unify” the people of the world. The four main goals of music education during this time period was music instruction, Americanization of the immigrants, correlation with other academic subject areas, and fostering of world understanding (Volk, 1998). In the 21st century the goals of music education, as stated in the National Standards for Music Education (2009), are focused on listening to, performing, learning from, and creating a wide variety of music from different cultures, time periods, and genres (Music Educators National Conference, Goals, 2009).

Statement of the Problem

According to the most recent United States Census information, public schools are becoming less white, more poverty stricken and highly diverse. More students are coming from lower socio-economic homes and from various racial and ethnic backgrounds than ever before. In recent years, educators have begun to realize the importance of ethnicity differences in American society. Teachers need to help students develop more sophisticated understandings of the diverse ethnic groups which make up America, and a greater tolerance and acceptance of cultural differences (Banks, 1997). According to Campbell (1993) “multiculturalism is a power-packed word that is currently directing the course of government policy, funding agencies, popular mass media entertainment and curricular reform. Multiculturalism can no longer be dismissed as an isolated or regional phenomenon” (p.14). Banks (1997) believes that new attempts to address this concern are largely in reaction to student demands and community pressure. “The pressure to implement ethnic studies programs has come largely from America’s oppressed ethnic minority groups, such as Afro-Americans, Mexican-Americans, and Native Americans. Multicultural educators as well as schools and school districts need to address the systemic, curricular, and pedagogical obstacles that are a part of teaching and learning with multicultural students” (Banks, 1997, p. 58). Contrary to popular belief, multicultural education is not intended solely for minority groups but can be beneficial for all students. As America becomes more diverse, students will need the multicultural educational experience necessary to function in the changing society (Hernandez, 2001).

According to Miralis (2006) “there have been only sporadic discussions and references related to the nature and goals of multicultural music education” (p. 59). The

following literature review will demonstrate that the research available on multicultural education in the music classroom is limited to the subjects of pre-service music teacher preparation and how to effectively use ethnic music in the music curriculum. Common themes in multicultural music education research include connecting cultures through music literature, using multicultural games, songs, and dances in the classroom, teaching student's world music in the curriculum, and reading books about music of other cultures. Although these topics are extremely important and needed among the research, the foundational multicultural issues of changing the current educational system, ensuring equal educational opportunities, and preparing students for the future are not addressed sufficiently in the current music education scholarship. More research needs to be completed focusing on authentic implementation of multicultural music education that avoids superficial presentations, token additions to the current curriculum, or presentations that are not in touch with the classroom demographic.

Definitions

Despite the continually growing interest in multicultural education, no teacher, researcher, or psychologist has come to complete agreement as to the definition of the term "multicultural education" (Dolce, 1973; Hidalgo, Chavez-Chavez, & Ramage, 1996; Rodriguez, 1979; Sleeter, 1995; Sleeter & Grant, 1987). The current definitions are as confusing and inconclusive as the curriculum that is being created. Some define multicultural education only within the curriculum of a school while others include the entire school's nature. Burnett (1994) defines multicultural education as the educational strategies used to implement multicultural education. Others define multicultural education as equal educational opportunities (Banks & Banks, 1995). Hanley (2003),

believes that the educational process should reflect the ideals of our diverse society. Tiedt and Tiedt (1995), state that multicultural education is a “totality of values, beliefs, and behaviors common to a large group of people” (p. 10). Despite the vast number of definitions, many authors agree that multicultural education should promote change in the current educational system (Attinasi, 1994; Banks, 1993; Boschee, Beyer, Engelking, & Boschee, 1997; Gollnick & Chinn, 1990; Sleeter, 1995; Sleeter & Grant, 1987), should be concerned with the idea of equal educational opportunities for all students, and should prepare students to challenge social norms while promoting cultural diversity (Banks & Banks, 1995; Sleeter & Grant, 1987) .

Like multicultural education, multicultural music education has had many titles. It has been labeled multiethnic music education, world music education, and even international relations in music. Today the accepted term in the profession is “multicultural music education” (Volk, 1998). According to Volk, a foundational definition for this vast term is to teach a broad spectrum of music cultures in the music curriculum (1998). Lundquist (1991) describes multiethnic-multicultural music education as acknowledging and respecting a range of cultural expression from groups distinguished by race, age, class, gender, and lifestyle and the environment that reflects the ethnic diversity of the society. Campbell (1993) states that multicultural music education is the study of music from groups distinguished by race or ethnic origin, age, class, gender, religion, lifestyle and exceptionality. Volk (1998) describes the foundation of music education as multicultural in essence. She believes that music educators could lead the education profession in developing multicultural approaches for the regular classroom. Although every teacher and researcher has their personal definition of what

multicultural music education is and how it should be implemented, a singular definition and effective ways to implement multicultural education in the music classroom would strengthen the foundation of music education.

Concepts of Multicultural Music Education

Two major concepts of multiculturalism in music education have remained for the last thirty years: David B. Williams: *Four Approaches to the Selection of Ethnic Folk Music for Use in Elementary Music Programs* (1972) and David J. Elliott: *Concepts of Multicultural Music Education* (1989). Both approaches stress the importance of learning the diverse musics of America, but Elliot's concept pointed out the significance of teaching world musics through a non-western approach. Elliot believed that "music needed to be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts" (Volk, 1998, p. 13). Williams had a different goal in mind as he stressed the importance of keeping multicultural music education relevant to students in the classroom using whatever means necessary (Volk, 1998).

In 1992, The International Society of Music Education, through its panel on world musics, developed principles that they believed should guide any viable multicultural music education program (Volk 1998, p. 252). The principles were as follows:

- There are many different and equally valid music systems in the world.
- All music exists within its cultural context.
- Music education should reflect the inherently multicultural nature of music.
- Given that the American population is made up of many diverse cultures, music education should also reflect the diverse music of the American population.

- Authenticity is determined by the people within the music culture.

Purpose of the Study

The purpose of this study is to explore multicultural teaching experiences of music teachers in the Fayetteville and Springdale public school districts through the lens of Banks' four approaches to curriculum reform (Banks, 1993). The current research is intended to add to the limited literature presently found on the definition of multicultural music education and how this type of education is implemented in the music classrooms of Fayetteville and Springdale music teachers. The study will also increase knowledge of teacher motives for implementing multicultural education in the music classroom and highlight challenges that lie within implementation.

Purposive sampling will be used based on the researcher's judgment and the purpose of the research (Babbie, 1995; Greig & Taylor, 1999; Schwandt, 1997). Patton (1990), states that a qualitative research sample should be as information rich as possible. Maxwell (2005), states that purposive sampling is "a strategy in which particular persons are selected deliberately in order to provide information that can't be gotten as well from other choices." In an attempt to get an information rich sample, two schools will be chosen from the Fayetteville school district and six schools will be chosen from the Springdale school district. The eight schools will be chosen because of their population diversity, willingness of schools to participate in this study, and convenience.

The research questions for this study will include:

1. How is multicultural education defined by Fayetteville and Springdale music teachers?
2. How is multicultural education implemented in Fayetteville and Springdale elementary classrooms?

3. Why do Fayetteville and Springdale public school music teachers believe it is important to implement multicultural education in the classroom?
4. What challenges do Fayetteville and Springdale music teachers come across when implementing multicultural education?
5. According to Banks' four approaches to curriculum reform, at which level do the Fayetteville and Springdale teachers included in the study function?

Importance of Study

There are a number of reasons multicultural music education should be studied. First, to date, no one researcher has compared Banks' four approaches to curriculum reform to current teaching in the music classroom. Teachers have the possibility, through this study, to learn about Banks' four levels of integration, to find out which level they are functioning within, and how they can move to the next level using Banks' theory. The second reason this study is important is because the social demographic of the United States is continually changing and students need to learn how to successfully function in a diverse world. "Through the study of various cultures, students can develop a better understanding of the peoples that make up American society, gain self-esteem, and learn tolerance for others" (Volk, 1998, p. 5). A third reason for including multicultural music in the curriculum is to help students take on a world-mindedness. According to Volk (1998) music can help students understand international relationships, the world economy, and even promote world peace. Lastly, multicultural music should be studied because it will help students broaden their "sound base", be more tolerant of new sounds, and give them a "wider palette of compositional and improvisational devices" (Elliot, 2005; Hadi-Tabassum, 2006; Volk, 1998).

Methodology

Multicultural music education in the Fayetteville and Springdale Public School Districts will be examined using a theoretical framework based on an approach to curriculum reform as created by James Banks (1993). He states that multicultural education reform takes place at one of four levels (Sadker & Sadker, 2002). At the first level, contributions, schools focus on certain holidays or special events when implementing multicultural education. At the second level, which is called additive, special units, themes, and concepts are added to the curriculum without changing the inherent structure of the curriculum. The third level of his model is called transformation. Within this level the center of the curriculum is changed to show events and issues from the diverse perspectives of multiple cultures, races, and genders. The fourth level is called social action and combines elements from the third level with expectations of students to make decisions and take action when talking about issues or problems they are studying (Sadker & Sadker, 2002). Music teachers from the Fayetteville and Springdale school districts will be interviewed and observed in order to determine at which of Banks' levels they are approaching multicultural music education in their classrooms.

The teachers within the Fayetteville and Springdale Public School districts will be interviewed using a semi-structured set of questions. The teachers will be asked specifically about multicultural music education in their kindergarten through 5th grade music classes. The goals of the interview will be to determine the teacher's personal definition of multicultural education, the techniques for implementing this type of education in their classroom, and lastly their motivation for implementing multicultural education in their classroom and challenges they have encountered. The interview will

help the researcher understand the teacher's approach to multicultural education, the desire or lack thereof for implementing multicultural music education, any challenges the teacher may be facing in the area of multicultural education, and lastly what their personal definition of multicultural education consists of. The semi-structured interview will begin with the following questions:

1. What are your thoughts about multicultural education?
2. What terms would you use to describe multicultural education?
3. Are there certain groups that come to mind when you hear the words multicultural education?
4. In what ways do you explore cultures in your classroom?
5. What are your thoughts about the use of multicultural education in the music classroom?
6. Do you see any challenges that could present themselves when attempting to teach multiculturally?
7. What are some reasons why educators implement multicultural education in the music classroom?

Due to the semi-structured format of the interview questions, related questions will be asked according to the responses of the teachers.

One classroom observation will follow the initial interview. The researcher will be observing the teachers in order to see how multicultural music education is implemented in their classrooms and at what level the teachers are incorporating multicultural education according to Banks' model. Supplemental data will be gathered from the Arkansas music frameworks, individual school curriculum maps, classroom lesson plans, and classroom textbooks.

Hypotheses

It is the researcher's hypothesis that teachers participating in this study will include terminology such as "world music", "ethnomusicology", "global perspective", and "family oriented" in their definition of multicultural music education. It is also believed that teachers most commonly implement multicultural music education through Holiday themed lesson plans and add portions of multicultural music into their basic curriculum.

The theory of the researcher is that teachers include multicultural education in their classrooms because of school mandates and/or because Arkansas frameworks demand multicultural education opportunities. Very few teachers in the Fayetteville and Springdale public schools will include multicultural education because they feel it is necessary due to the diversity in their classrooms. It is also suggested that teachers will come across multiple challenges when implementing multicultural music education. These challenges may include time restraints, lack of resources, lack of interest, insecurity about fundamental multicultural music knowledge, and lack of support from administration.

Finally, it is believed that most teachers in the Fayetteville and Springdale public schools will be implementing Banks' approaches at the first and second level. Very few teachers, if any, are expected to be implementing multicultural education in their classrooms at the transformation or the social actions levels.

Scope and Delimitation of Study

This study will examine multicultural music education definitions, implementation methods, and motives and challenges to multicultural music education in

the elementary classrooms of the Fayetteville and Springdale Public School Districts. The level of multicultural education implementation will be determined using Banks' model of multicultural education. Although important, this study is not designed to specifically address pre-service music teacher education, administrative support of multicultural music education, multicultural music composition, or early childhood multicultural education. If these topics are discussed during the interview portion of the research or presented in the classroom during an observation, discussion will take place within the paper.

CHAPTER TWO

Review of the Literature

Introduction

As multicultural education has been increasingly employed in the traditional education system, there is a call for music teachers to implement multicultural education in their classrooms. Myself, and many more music teachers like me, have been attempting to use multicultural education in their curriculum but questions about exact definitions, implementation methods, and personal motives plague our endeavors. The literature review will begin by exploring the history of multicultural education and music education. Secondly, multicultural education and multicultural music education definitions will be described and compared. Third, current models of both types of education will be explained, implementation methods for multicultural music education will be brought to the forefront, and lastly, teacher motivations and challenges will be depicted.

Historical Perspective on Multicultural Education

During the last quarter of the nineteenth century growing industrialization brought about larger, more elaborate school buildings. Standardized instruction became increasingly popular. For the first time, schools in the same cities were required to teach the same subject at the same time during the week (Volk, 1998). During this time of tremendous change, there was very little discussion about the needs of the immigrants entering the United States. Volk (1998) states that between 1870 and 1900 over ten million immigrants came to America. These immigrants were not familiar with the

United States, American education, or the English language. All immigrant students were expected to adapt to the English language and American education. During this time period, educational researchers often traveled to Europe and brought new educational ideas over to America. The goals of “character building” and “right living” were of utmost importance and the primary function of the curriculum was to mold the character of the students, impart morality, ensure literacy, and assist in vocation guidance (Volk, 1998).

In the early twentieth century schools in America were segregated. Although they were in separate schools, the curriculum taught and the materials used with the black students were controlled by white people. Using materials in the curriculum that were centered on African-Americans was not acceptable (Banks, 1993). As time proceeded, materials for the African American community began to be brought to the forefront such as, *The Mis-Education of the Negro* by Woodson (1933). Woodson’s book stated that African American students were being mis-educated because they were learning solely about Western Civilizations. Woodson also established the *Journal of Negro History* in 1916, which showed the history of African Americans and was used in many black high schools and colleges (Banks, 1993). Intergroup education began in 1952 in response to the growing number of African American and Hispanic Americans moving towards the north and west to gain employment. Two of the goals of intergroup education were to reduce prejudice and to help reinforce understanding of other races, ethnicities, and religions (Banks, 1993). In addition to intergroup education, another type of education called “intercultural education” was created in the 1920’s. Intercultural education was

intended to further understanding about the cultures of large, incoming immigrant populations (Volk, 1998).

Multicultural education, as we think of it currently, began to be seen during the Civil Rights Movement of the 1960s. People of diverse backgrounds began to push for anti-discriminatory measures in public institutions (Banks, 1989; Gorski, 1999; Volk, 1993). Towards the late 1960s and early 1970s women joined the fight and began pushing for equal educational and employment rights. Women wanted the history and experiences shown within the curriculum to reflect a more diverse population. They also wanted to see more women hold higher positions in education such as principal and superintendent. In the late 1970s people who were homosexual, elderly and people with disabilities began to argue for equal rights (Gorski, 1999). After its introduction, researchers began studying multicultural education in the 1980s. James Banks was a pioneer in researching multicultural education. Banks believed that all students should be awarded an equal education regardless of race, ethnic origin, cultural differences, and gender. Banks believed in total school transformation, including but not limited to, curriculum, instructional materials, assessment methods, teaching styles, and even faculty attitudes (Banks, 1993; Gorski, 1999). Other major researchers of this decade included Carl Grant, Christine Sleeter, and Sonia Nieto. These preceding researchers dove further into Banks initial ideas and looked at how school foundations contributed to the educational inequities. Gorski (1999) proposed that during the 1980's the cultural landscape of the United States became increasingly less white, Christian and more diverse with people of different races, ethnic backgrounds, cultures, and even religions. This decade found that multicultural students were receiving unequal education and that

the overall student body within schools were not prepared to function within their diverse world. In the 1990's and the 2000's models of multicultural were created and multicultural curriculum was added to many teacher preparation programs (Volk, 1998).

James Banks developed the most widely recognized model of multicultural education. He states that multicultural content can be integrated into the curriculum at one of four levels (Sadker & Sadker, 1982; Banks, 2003). The first level is titled contributions and in Banks' eyes this level of implementation was considered superficial. At this level, schools focus on certain holidays or special events in order to implement multicultural education. At the second level, which is called additive, special units are added to the curriculum. Nothing is fundamentally changed about the curriculum but, for example, a special unit on Native Americans might be added to the traditional social studies course (NEA Today, 2000). The third level of his model is labeled transformation. Within this level the center of the curriculum is changed to show events and issues from the diverse perspectives of multiple cultures, races, and genders. Sadker and Sadker (2002) describe the transformation level as the school infusing different frames of reference and content material from various groups in order to extend the students' understanding of the nature, development, and complexity of American society. The fourth level is called social action. The elements from the third level are implemented but students are expected to make decision and take action when talking about issues or problems they are studying (Sadker & Sadker, 1982). NEA Today (2000) quotes Banks as saying, "You can't get to level four tomorrow. It takes a gradual approach." (p. 9). Banks (2000) also discusses the idea of mixing levels. Teachers may be teaching at

different levels during different units, on different days, or even during different portions of a day.

In 1977, the Association for Supervision and Curriculum Development (ASCD) created their ideas of essential goals for multicultural education. These essential goals included: recognizing and prizing diversity, developing greater understanding of other cultural patterns, respecting individuals of all cultures, and developing positive and productive interaction among people and among experiences of diverse cultural groups. Multicultural education, as interpreted by ASCD, is a humanistic concept based on the strength of diversity, human rights, social injustice, and alternative life choices for all people. This includes curricular, instructional, administrative, and environmental efforts to help students avail themselves of as many models, alternatives, and opportunities as possible from the full spectrum of our cultures. Multicultural education is a continuous, systematic process that will broaden and diversify as it develops. (Banks, 2002).

The Multicultural Education Consensus Panel was created in 2000 and was sponsored by the Center for Multicultural Education at the University of Washington and the Common Destiny Alliance at the University of Maryland. The purpose of this panel was to review multicultural education research and develop essential ideas to improve educational policy and practice (Banks, 2001). The panel called their ideas essential principles. There were twelve essential principles which include key guidelines for teacher learning, student learning, intergroup relations, and school governance, organization, and equity. These essential ideas included developing professional development programs for teachers to help them understand and better implement multicultural education, providing equal opportunities for all students to learn and meet

high standards of achievement, creating relevant curriculum, developing extra-curricular activities that were available to all students, encouraging intergroup relationships, teaching students about bias and stereotyping, teaching students about values shared by all cultural groups, encouraging better social skills among students, reducing fear and anxiety due to cultural differences, developing a decision making team within a school that was wide-based within the community, making sure schools were funded equitably regardless of location and population, and using culturally appropriate assessment methods in the classroom.

Most recently in multicultural education news, the Governor of Arizona signed a bill banning ethnic studies in all Arizona public schools. According to a press release by the National Association of Multicultural Education (NAME), the bill was targeted specifically at Mexican American/Raza Studies in Tucson. NAME believes that this bill was in battle with the current research on textbooks and multicultural curricula and the goal of Tucson's Mexican American/Raza Studies department to successfully educate Chicano(a) students. NAME states that "the bill presumes that the standard curriculum was not biased and represents no ethnic point of view. However, those who study race ethnicity point out that white people were also ethnic, making that presumption incorrect... To be sure, texts include American Indians, Mexican Americans, African Americans, and Asian Americans, but only as they relate to the larger story dominated by white people. In fact, because of their numeric predominance in U.S. history texts, as well as the structuring of the storyline around their experience, one can view the texts as teaching white ethnic studies" (National Association for Multicultural Education, 2010).

Historical Perspective on Multicultural Music Education

Today, music education is accepted in the curriculum of most every kind of school in America. It is not unusual to walk into a school building and hear flutes playing, students singing, or watch a student compose a piece of music on notation software. The development of music education has not always been this fruitful or exciting.

1600 and 1700's

Sunderman (1971) illustrates that the beginnings of music education was created under unfavorable conditions because the first people to settle in America were not concerned with activities that did not meet their most primitive needs such as shelter, food, or health. These people had little time for leisurely activities such as music. The first American settlers were strongly religious and the church became the authenticator of music education. The Indians were the first to be taught music education in a formal setting. The Franciscan Friars were the first to settle in what was now known as Florida and their goal was to Christianize and educate the Indians. During this era, music was presented in an a cappella style. People were not musically literate so it was difficult for people to pass down the hymns and psalms that were so important to them. People began seeing the importance of singing by the "note method" verses the traditional way of learning music called "lining out" (Sunderman, 1971). Lining out was another name for learning music by ear.

In order to pursue the note method of learning music, the first established singing-school was believed to be in Boston in 1717 (Sunderman, 1971) and by the 1800's singing schools were developed in most of the states. The purpose of the singing-school

was to bring people together who wanted to read music. Sunderman believes that the encouragement of note singing in the United States was a first attempt towards creating music education for all people (Sunderman, 1971). The eighteenth century brought about a need for music instruction. The singing-society and the popularity of note-singing brought about a demand for printed music materials. The singing-society functioned as a group of singers who were at a higher level of musical efficiency that were able to read music and perform at a high level. The objective of the singing-society was to perform music while the singing-school was developed to teach people how to read music. According to Sunderman (1971), the importance of both the singing-school and the singing-society as that they provided an outlet for the development of American singers, they developed standards of attainment for other musically minded individuals and groups, brought outstanding choral works before the public in performances, they increased commercial and professional opportunities for concert singers, conductors, and composers, and the singing-society gave rise to some secular song creation. According to Sunderman (1971), following the singing-school and singing-society many different types of musical communities sprang-up. One such group was the musical convention which allowed music teachers to exchange ideas about better methods of instruction.

1800 and 1900's

William Woodbrige, Lowell Mason, and Horace Mann were considered the foundation layers when it comes to American music education. Woodbridge came first and was the first influential spokesman for vocal music in American public schools. He was labeled as the first interpreter of the Pestalozzian principals of teaching music to school children and the first person in America to advocate teaching the Pestalozzian

principles of music education. Pestalozzi believed that all education should be child-centered, should involve direct experience instead of mere words, continual action on the part of the child, induction meaning that the child should make new generalizations based on activities and experiences, no books, and all subjects should be simple so that more abstract generalizations can be made by the child. Pestalozzi believed that true education should take place through action not through words (Silber, 1960).

Lowell Mason was considered the father of American music education but his real significance lies in the fact that he was the first official supervisor of vocal music in the public schools of Boston. Lowell Mason believed that if a man could read, they could sing. Mason and Woodbridge worked together and gave many demonstrations on how to teach people how to sing. The Boston Academy of Music established in part by Mason and Woodbridge became the first academy for vocal music instruction in the United States. The Boston Academy of Music was the first to host a group of one-hundred and thirty-four music teachers where church music, congregational singing, and children's note singing instruction was taught. Sunderman (1971) lists that Mason was important for the following reasons; he gave American music education the Pestalozzian principles, he compiled song books, he spoke at numerous conventions and training seminars, he was the first superintendent of schools, he was considered the father of the systematic study of music fundamentals, and he pushed for the improvement of singing schools. Mason believed that "the universality of music could be achieved through the improvement of church music, the introduction of vocal music into the public schools curriculum, and by creating a widespread juvenile and adult appreciation" (Sunderman, 1971, p.54).

Public school music education was known to have begun in 1838 in Boston (Volk, 1998). In the beginning American music educators looked to Europe, particularly Germany, for “quality” music. Note-reading became increasingly important during this period because of the leadership of Hosea Holt. Many teachers embraced the sol-fa system of notation. Both the “rote” and “note” methods were accepted in music education at this time. Negro melodies, comedy songs, and most folk music were avoided during this period of time because they were not considered the “highest quality” of music. If folk songs were used generally only their melodies were used and the text was adapted to stress character development. Lowell Mason believed that it would be regretful to allow rude or vulgar music, which included folk and Negro melodies, to be added to the curriculum (Volk, 1998). Also in 1838 the Magna Charta of Music Instruction was signed in by the school committee of Boston. The question of advisability and feasibility of introducing music education into Boston Public School system was settled and music education quickly progressed forward from this point.

The Tanglewood Symposium of 1972 was the first group to call for a broader vision of multicultural, multi-musical experiences in education. Music educators that were a part of this symposium called for music education to better reflect the changing American society by broadening the scope of school music experiences. Tanglewood’s most important implication for music education was that it considered all music as good music, worthy of study (Kelly and Van Weelden, 2004). Volk explored the gradual change of values within the Music Educators Journal by studying the issues published between The Tanglewood Symposium and 1992. Volk (1998) ultimately determined that a great depth of interest and knowledge about world music happened during the 1970s. In

the 1980s emphasis was placed on developing methods and creating materials that could be used in the classroom.

The International Society for Music Education (ISME) through its Panel on World Musics determined the guiding principles for music education to be (Volk, 1998, pg.15):

- There are many different and equally valid music systems in the world.
- All musics exist within its cultural context.
- Music education should reflect the inherently multicultural nature of music.
- Given that the American population is made up of many diverse cultures, music education should also reflect the diverse musics of the American population.
- Authenticity is determined by the people within the culture being studied.

The Multicultural Symposium, presented by the Music Educators National Conference, was considered one of the most important promotions of multicultural music education by Anderson (1991). This symposium, that took place in 1990, was created to look at multicultural approaches to music education. Nearly 300 music educators participated in the Symposium. The teachers learned songs and dances from the featured Native American and Asian American cultures. At the conclusion of the Symposium a Resolution for Future Directions and Actions was adopted by the participants. This resolution forms a commitment to multicultural musics for all music educators. The resolutions states that music educators will incorporate multicultural music education in their curriculums, teacher preparation programs will incorporate multicultural music education, music educators will help their students understand that there were many

different but equal forms of music not only the music of diverse cultures will be studied but the actual culture itself will be researched, national and regional accreditation program will be required to include broad, multicultural ideas in their music programs (Anderson, 1991).

Multicultural Education and Multicultural Music Education Definitions

The term “ethnic studies” first appeared in educational literature in the 1960s. The goal of ethnic studies was to enhance the self-esteem of selected minority groups and were often region-specific. It was in the 1960s that educators determined that all students, minority and majority students, could benefit from learning about various cultures. During this time the term “multiethnic education” became popular. All of these terms represented an educational viewpoint that dealt with issues of race, ethnicity and religion. Eventually the term “multiethnic education” was not acceptable because knowledge about ethnicity alone was not enough. In the 1970s the term “multicultural education” was introduced. This term embraced the idea of learning about various cultures which meant that students would learn about various beliefs, values, and environments.

According to Banks, the goal of multicultural education was freedom. All multicultural education should assist students in developing knowledge, attitudes, and skills that will help them function in the ever changing, diverse world (Lockwood, 1992; Banks, 1991). Burnett (1994) defines multicultural education through specific educational strategies including content-oriented, student-oriented, and socially-oriented programs. Sleeter broadly defined multicultural education to include any set of processes by which schools work with rather than against oppressed groups” (Sleeter, 1992, p.141). Saldana and Waxman (1997), think of multicultural education as a process where in all

individuals work towards creating a society that embraces cultural diversity and where all people of different cultures coexist equitably. Banks (1994), states that multicultural education programs were specifically designed to increase the academic achievement of multicultural groups. In order to assist these students major changes in the curriculum can be deemed necessary. Sleeter and Grant (1993) state that these programs were not created to transform the curriculum or educational program but they were created to help multicultural students adjust to educational institutions.

Multicultural music education, much like multicultural education, has had many titles. Most of these titles flows from a title within general education. Some of the terms used are “international relations in music,” “ethnic music”, and “multiethnic music,”. Today “multicultural music education” was accepted in the profession. Multicultural music education refers to the teaching of a broad spectrum of music cultures in the music curriculum. Volk (1993), describes multicultural music education as enabling students to function effectively in multiple music cultures. Carolin (2006), describes multicultural music education as creating learning that is relevant to the students’ everyday lives. Campbell (1993), views multicultural music education as learning through listening and performing music of various cultures, races, genders, social classes, and religions. Quesada and Volk (1997) broadly define multicultural music education as using music from other regions of the world in music education.

Theorists agree on the definitions of multicultural education by stating that students should be able to function in a diverse society (Banks, 1991; Lockwood, 1992; Saldana and Waxman, 1997; Volk, 1993) and that this type of education should bring together students learning in the classroom with their lives outside of school (Carolin,

2006; Sleeter and Grant, 1993). There is no agreement on the precise definition of multicultural education or multicultural music education, who this type of education was best suited for, or how multicultural education can best be implemented in the regular classroom or the music classroom.

Current Models of Multicultural Education

James Banks is the most well-known multicultural education theorist of our time. Banks' definition of multicultural education is based on the idea of equal educational opportunities for all students. The three goals he lines out for multicultural education are: multicultural education should help all students realize academic excellence and cultural excellence, multicultural education should mature the entire being of the student not just their minds, and multicultural education should encourage positive identification of who a person is. Banks believes that these goals should be placed into the curriculum and taught by teachers who were specifically trained to teach a diverse population. Banks laid out four levels or approaches to implementing the process of multicultural curriculum reform. Level one is the contributions approach, which highlights important holidays, cultural periods and heroes, and uses these special moments to teach multiculturally. Level two is the additive approach. In this approach "add on" units were included in the curriculum where students were taught about a pre-determined culture or ethnic origin. Level three is the transformation approach where the curriculum is altered. At this level students view many curriculum concepts, ideas, and themes through a cultural perspective. Lastly, level four is called the social action approach where students are led to make decisions and take actions to solve diversity issues (Banks, 1988; Banks and Banks 1991). One common misconception of multicultural education is that it is only for

minorities or persons of color. Another misconception is that multicultural education is a passing fad and should be limited to inner-cities.

Sonia Nieto (1992), another prominent multicultural education theorist, believes in cultural equity. She identifies seven basic characteristics of multicultural education in her work. Multicultural education is; antiracist education, basic education, important for all students, pervasive, education for social justice, a process, critical pedagogy. Nieto looks at how multiple factors have interacted to affect the success of multicultural students. She explores particularly how discrimination, school policies, socio-economic status, class, and the like affect education outcomes for multicultural students.

Burnett (1994) has created a multicultural model on the basis of specific educational strategies. Content-oriented programs purpose to provide a broad content of information about different cultures in order to increase student knowledge about these cultures. In its basic form, this type of program adds a multicultural aspect to its standard curriculum. Student-oriented programs should meet the academic needs of specific groups of students. Banks (1994), states that student-oriented programs are intended to increase the academic achievement of these groups, even when they do not involve extensive changes in the content of the curriculum. Student-oriented programs can include, but are not limited to, the inclusion of culturally-based learning styles, bilingual or bicultural programs, or special math and science programs for minority or female students. Lastly, socially-oriented programs “seek to reform school and the cultural and political contexts of schooling, aiming neither to enhance academic achievement nor to increase the body of multicultural knowledge, but have the much broader impact of increasing cultural and racial tolerance and reducing bias” (Burnett, 1994, pg.3).

Gibson (1976) has created a method of multicultural education, which she titles “the normal human experience” (Gibson, 1976, p. 111). She believes that learners go through a process where they develop knowledge and skills where they can function in multiple life systems. In her view, education takes place everywhere not just in schools and student learning should not be strictly in educational programs. Culture and ethnic group are not equated in her view because there could be a range of cultures within one ethnic group. Gibson supports diversity in school programs so that students can learn to work and play together. Lastly, Gibson does not support bicultural education because she believes it denies individuals important freedoms.

Current Models of Multicultural Music Education

Two researchers have studied multicultural education approaches in order to develop an approach that could be applicable in multicultural music education. David B. Williams created “Four Approaches to the selection of Ethnic Folk Music for use in the Elementary Music Program”. His four approaches included the traditional approach in which the students learned about Western European music and a relatively small representation of songs from various ethnic groups. The Non-Western approach includes students learning one non-Western music cultures in depth or students learning a wide selection of non-Western musics. Ethnic-American, unidirectional approach was where students learn one ethnic American culture selected for in-depth study and lastly, in Ethnic-American, multidirectional approach the students first learn many of the diverse musics of American and then study the musics in the rest of the world. Williams determined that the fourth approach best showed the students relationship with his society (Volk, 1998).

David J. Elliot created Concepts of Multicultural Music Education. His concepts include assimilation which was the exclusive study of the Western European traditions, amalgamation which includes a limited amount of ethnic music but was primarily concerned with Western classical composers, open society which states that music was seen as a personal expression but only in the context of the development of the larger social group; insular multiculturalism embraces musics from one or two cultures, usually those of the local community in addition to the Western tradition, modified multiculturalism includes several musics in the curriculum selected by geographical boundaries, ethnicity, or religion. Lastly, dynamic multiculturalism applies a world perspective to a wide variety of musics. World musics were studied according to the musical concepts of the original culture instead of through a Western view. Elliot believed that music was inherently multicultural and music education ought to be multicultural in essence. Elliot saw multicultural music education as humanistic education, enhancing both self-concept and self-understanding through “other-understanding.” Elliot explains it as a connection between the individual and “the personhood of other musics and audiences in other times and places” (Volk, 1998, pg.12).

Both Elliot and Williams believe that the knowledge of Western music was necessary in music education but the key ideas of these two researchers were distinctly different. Elliot wants teachers to teach the music of each culture within the view of that particular culture while Williams wants teachers to teach the music of other cultures with a Western foundation. Williams believes teaching through a Western viewpoint will help students grasp the new knowledge with the help of prior experience and information.

Implementation Methods in Multicultural Music Education

According to Blair and Kondo (2008), in order to bridge musical understanding and implement multicultural music education we must first embrace our own musical culture and acknowledge what students do and do not know about music. Students are honest about what they like and do not like but they may not be sure how to verbalize what they hear. Next, we have to admit that there was no way to represent a particular culture one hundred percent because we are not located in that country or a part of that culture. Blair and Kondo suggest that we borrow familiar tools that facilitate learning in music of our own culture. Listening to unfamiliar types of music while doing regular classroom activities is an example of borrowing. The idea was to introduce new sounds to the listener and build of tolerance for new musics.

Doug Goodkin (1994) uses five different implementation methods throughout the year in his curriculum to highlight multicultural education without neglecting the core components of music education. First, he provides support to classroom teachers as they teach about different cultures and countries. Second, he works to use music in cultural holiday celebrations throughout the year. Third, in his school, singing was a daily activity where cultural songs are brought to the forefront by using the content or functionality of the song. Fourth, teaching about instruments and instrument families is another way Goodkin focuses on cultural diversity. Lastly, he uses musical concepts such as scale, mode, and rhythm to highlight diversity and culture. The goals of his multicultural music education are to widen the scope through which his students see and hear music and examine the universal qualities all cultures share through music (Goodkin, 1994).

Nick Page suggests that music teachers become comfortable with a culture before teaching about it. According to Page (2010) teachers should seek to tell the stories behind the music they are teaching, use resources outside of the textbooks and classroom materials, present it as authentically as possible, show respect for the culture being taught, and make sure the students compare and contrast the new culture to one they are familiar with.

Motives in Multicultural Music Education

The social benefits of multicultural music education include the development of multicultural awareness, understanding, and tolerance. It promotes a deeper understanding of diverse peoples, cultivates open-mindedness and unbiased thinking, and can help in eradicating racist thinking (Fung, 1995). There is a strong push for the study of multicultural music for the sake of music fundamentals. The inclusion of multicultural music can give students opportunities to study musical concepts and elements; refine aural skills, critical thinking, and increase tolerance of unfamiliar music and sounds. Multicultural music can also help students develop a more sensitive perception of familiar music (Fung, 1995). Blair and Kondo (2008) believe that students should study multicultural music because they offer a wealth of rich musical works for students to explore. Through the music of other cultures students are actively engaged in learning new musical ideas. They often find commonalities with their own music and within themselves as musicians” Blair and Kondo (2008) state that “exploring music from others cultures are essential and valuable because of the bridges of understanding it creates among peoples and because of the expanding world of sound that enriches our musical lives” (p.54). By studying and performing music of various cultures we open windows to

an exciting array of varying music experiences allowing all students to identify and understand differences as well as commonalities. We also boost the perception of music education by offering curriculum that allows all students a way to identify themselves (Reed, 2009).

There is also a rationale for studying multicultural music to gain a more global perception. Music is a common denominator across the globe. In order to be well-rounded, students need to have global knowledge. More knowledge about diverse cultures and even musics within those cultures can broaden students' views of humanity on a global level and help to heighten political understanding and international relations.

Kelly and Weelden (2004), state that the inclusion of multicultural music in the curriculum needs to act as a bridge from what students experience in school and what they are doing and learning at home. Teaching multiculturally can help music education stay relevant. Vision 2020: The Housewright Symposium on the Future of Music Education built on the National Standards by reemphasizing the need for the music of all cultures to be included in the school curriculum (Music Educators National Conference, 2000). Participants in the symposium acknowledged that American society was becoming increasingly diverse and if music education did not embrace a great variety of musical genres, those specifically that were important to students in the classroom, music education would become irrelevant to their lives.

Lastly, there is a rationale for including multicultural music education in the curriculum for the aesthetic experiences. Listening to, performing, or composing music from any culture can lead to new aesthetic experiences for students. The fundamental

value of music from any culture needs to be appreciated by students. Although many believe music to be a universal language, this idea is not completely true. There are a number of rules and understandings someone has to be knowledgeable of in order to fully understand any given type of music. “There is agreement that the greater the knowledge one has about the culture, and the expectations and rules of its music, the greater the understanding, or perception of meaning, that music will be.” (Reimer, 2007, p.3)

Arkansas Frameworks content strand four for music education calls for every student in kindergarten through eighth grade to be able to respond to and investigate music from other cultures and historical time periods (Arkansas Department of Education, Music Education Frameworks, 2009). The National Music Content Standard nine depicts that each student should understand music in relation to history and culture (Music Educators National Conference, National Music Content Standards, 2009).

Challenges to Multicultural Music Education

According to Kelly and Weelden (2004), one of the challenges multicultural music education faces is that music teachers have not discovered the musical cultures in their classrooms or in their community which is the first step to embracing multicultural music education according to Blair and Kondo (2008). Kelly and Weelden (2004) also state that many teachers are too focused on racial or ethnic differences in the American population instead of meeting the immediate needs of difference groups in their classrooms. These differences can be of gender, social class, religion, age, or even language. Some music teachers are apprehensive to teach styles of music that they do not like or do not consider do not consider themselves experts of. Many of these teachers do

not have the resources available to them to teach multicultural music. (Kelly & Weelden, 2004).

Unauthentic representation of new music is also considered one of the main challenges to multicultural music education (Blair and Kondo, 2008; Kelly and Weelden, 2004; Elliot 1989). Blair and Kondo (2008) state that the “further removed the cultural context of the music from the cultural experience of the learners, the more difficult it is for them to make meaningful connections to the new experience” (p.50). Blair and Kondo believe that our teaching practices need to be authentic to the people whose music we are teaching. These researchers also believe that teachers should not ask students to put aside what they know about music and how they process it because it helps the students connect previous experiences and new knowledge. Teachers cannot ever fully represent the authenticity of other cultures music but they can keep an open mind and ask the students to do the same. Elliot (1989) believes that authenticity is achievable in multicultural music education but Blair and Kondo (2008) deeply contrast Elliot. Blair and Kondo believe that authentic representations of world musics are not achievable due to factors such as the socio-cultural context of the classrooms and the equipment used. Second, world musics in American classrooms are set within the context of the U.S. Music education scenario which uses world musics to support music education and education in general, rather than to focus on the purpose of the music in its original culture and for its original purposes. Fung (1995) believes that teachers should try to use the most authentic recordings as possible. Blair and Kondo (2008) believe that teachers should use the knowledge students have to link with the new music they will be hearing and trying to understand. These researchers continue on to say that students should end

each new experience by comparing and contrasting the new music to the music they are familiar with. The use of technology to find and present authentic representations of multicultural music is rarely mentioned in the literature although the researcher believes that technology can create significant representations of authentic multicultural music in convenient way for teachers.

Music educators have discussed the importance of studying music for its own sake. If multicultural education is going to be the main focus of the classroom and curriculum these researchers are concerned that music and art for its own sake will be lost. Gonzo (1993) presents the idea that if the study of music for aesthetic purpose is the main focus of music education can multicultural music in the curriculum compliment the aesthetic purpose of music education or is this movement just a passing fad. Brian Bullivant (1989) believes that curricula focusing on cultural diversities have little to do with equal education opportunities. Bullivant believes that students are more affected by their social class, family economic status, and racist factors and the control the United States government and political officials has on these groups of people.

Conclusion

The previous scholarship assists the researcher in understanding the history of both multicultural education and multicultural music education. The preceding studies brought to the forefront the multiple definitions used in multicultural education and multicultural music education. The scholarship also disclosed some of the important models of multicultural music education and implementation methods. Challenges and motives for multicultural music education were explored which helped to clarify why

teachers may not implement as much multicultural education in the music classroom as they would like.

Chapter Three

Method

Introduction

The purpose of this study is to explore multicultural teaching experiences of music teachers in the Fayetteville and Springdale public school districts through the lens of Banks' four approaches to curriculum reform (Banks, 1993). The current research is intended to add to the limited literature presently found on the definition of multicultural music education and how this type of education is implemented in the music classroom. The study will also increase knowledge of teacher motives for implementing multicultural education in the music classroom and highlight challenges that lie within implementation.

As stated earlier in this study, the precise definition of multicultural education or multicultural music education has not been determined. Multicultural education has been defined based on specific educational strategies (Burnett, 1994), helping rather than hindering oppressed groups (Sleeter, 1992), as a process that encourages students to embrace cultural diversity (Saldana & Waxman, 1997), and education that assists students in developing knowledge, attitudes, and skills that will help them function in a diverse world (Lockwood, 1992; Banks, 1991).

Multicultural music education has been defined much like multicultural education such that teachers should be preparing students to function in a diverse society (Volk, 1993), creating learning environments that are relevant to the students' lives outside of

school (Carolin, 2006), listen and analyzing diverse music (Campbell, 1993), and as simply as using diverse musics in the classroom curriculum (Quesada and Volk, 1997).

For the purpose of this study multicultural music education will be a combination of Banks' and Carolin's definition of multicultural music education. Multicultural music education should assist students in developing knowledge, attitudes, and skills that will help them function in a diverse world and incorporate elements of their everyday lives (Lockwood, 1992; Banks, 1991, Carolin, 2006).

Purposive sampling will be used based on the researcher's judgment and the purpose of the research (Babbie, 1995; Greig & Taylor, 1999; Schwandt, 1997). Maxwell (2005) defines purposive sampling as "a strategy in which particular persons are selected deliberately in order to provide information that can't be gotten as well from other choices." Two schools will be chosen from the Fayetteville school district and six schools will be chosen from the Springdale school district. The schools selected within each district were chosen based on their population diversity, willingness to participate in this study, and convenience.

The Fayetteville public school district operates 15 campuses with more than 8,500 students and 500 teachers. According to the most recent data, 8% of students are English Language Learners and 11% of students have an Individualized Education Program. African-American students make up 10% of the districts population, Hispanic students make up 9% of the districts population, and 6% of the district's student population are listed as a race other than Caucasian (normessasweb.uark.edu, school performance). Recently the Fayetteville public school district pursued a 21st century learning system that

hopes to better address the gap between how students are educated and the skills they will actually need in their careers. Administrators believe “it is time for a systematic change to the schools to provide all students the 21st century learning skills necessary to be successful in an ever-changing, global society” (www.fayar.net, Fayetteville Public Schools, 2010). The two schools chosen from the Fayetteville school districts will be elementary schools an African-American population above twenty percent.

According to 2009 statistics, the Springdale public school district operates 25 schools with more than 18,000 students and 1300 certified staff. The student population within this school district is 44% white, 41% Hispanic, 8% Pacific Island, 3% Asian, 3% black, and 1% American Indian. Approximately 61% of Springdale students are considered low-income. The mission statement of the Springdale School District is that “parents and community will provide a quality educational environment which will enable all students to learn the skills and acquire the knowledge necessary for them to become contributing members of society and meet the challenges of an ever-changing world” (www.sdale.org, Springdale Public Schools, 2010). The six schools chosen from the Springdale school district will be elementary schools and will have a Hispanic population above fifty percent.

Research Design

Research on multicultural music education is sparse (Miralis, 2006), particularly in respect to conclusive definitions and teacher experiences in the classroom. In order to fully understand multicultural education experiences within the music classrooms in the Fayetteville and Springdale areas, a qualitative approach will be employed. Multicultural music education in the Fayetteville and Springdale public school districts will be

examined using a theoretical framework based on an approach to curriculum reform as created by James Banks (1993). Banks states that multicultural education reform takes place at one of four levels (Sadker & Sadker, 2002). At the first level, titled contributions, schools focus on certain holidays or special events when implementing multicultural education. In the second level, entitled additive, special units, themes, and concepts are added to the curriculum without changing the inherent structure of the curriculum. The third level of his model was called transformation. Within this level the center of the curriculum is changed to show events and issues from the diverse perspectives of multiple cultures, races, and genders. The fourth level is called social action and combines elements from the third level with expectations of students to make decision and take action when talking about issues or problems they were studying (Sadker & Sadker, 2002). Music teachers from the Fayetteville and Springdale school districts will be interviewed and observed in order to determine which of Banks' levels of multicultural education they were approaching in their music classrooms.

The instructors will be interviewed using a semi-structured set of questions. The goals of the interview will be to determine the teachers' personal definition of multicultural education, the techniques for implementing this type of education in their classroom, and lastly their motivation for implementing multicultural education in their classroom and challenges they have encountered. The interview will help the researcher understand the teacher's approach to multicultural education, the desire or lack thereof for implementing multicultural music education, any challenges the teacher may be facing in the area of multicultural education, and lastly what their personal definition of multicultural education consists of. Due to the semi-structured format of the interview

questions, related questions will be asked according to the responses of the participants. The semi-structured interview questions are noted in Appendix D.

A qualitative research design will be justified because of the major differences between qualitative and quantitative research. Stake (2005), confirms that qualitative researchers desire to understand a phenomenon while performing research, not just come to a one-time conclusion about the phenomenon as in quantitative research. The role of the researcher in qualitative research is personal, as the researcher is often times involved in the research process. Lastly, knowledge is continually constructed throughout a qualitative study. A qualitative approach is appropriate for this study as the interview information and the observation of each music classroom are unique and diversified. The researcher seeks understanding of each case individually and will find commonalities as well as differences in each case. The evidence will be gathered from multiple sources since teachers from eight different schools will participate in the study.

One classroom observation will follow the initial interviews. The researcher will be watching the teachers to see how multicultural music education was implemented in their classrooms and at what level the teachers were incorporating multicultural education according to Bank's model. Supplemental data will be gathered from the Arkansas Music Frameworks, individual school curriculum maps, pictures of the classrooms, classroom lesson plans, and classroom textbooks.

The research questions for this study will include:

1. How is multicultural education defined by Fayetteville and Springdale music teachers?
2. How is multicultural education implemented in Fayetteville and Springdale elementary classrooms?

3. Why do Fayetteville and Springdale public school music teachers believe it is important to implement multicultural education in the classroom?
4. What challenges do Fayetteville and Springdale music teachers come across when implementing multicultural education?
5. According to Banks four approaches to curriculum reform, at which level do the Fayetteville and Springdale teachers including in the study function?

Hypotheses

The hypotheses for this study were as follows:

Teachers will include terminology such as “world music”, “ethnomusicology”, “global perspective”, and “family oriented” in their definition of multicultural music education.

Teachers implement multicultural music education through Holiday themed lesson plans and add portions of multicultural music into their basic curriculum.

Teachers will include multicultural education in their classrooms because of a school mandates and/or because Arkansas framework demand multicultural education opportunities. Very few teachers in the Fayetteville and Springdale public schools will include multicultural education because they feel it was necessary due to their diverse classrooms.

Teachers will experience multiple challenges when implementing multicultural music education. These challenges may include time restraints, lack of resources, lack of interest, insecurity about fundamental multicultural music knowledge, and lack of support from administration.

It is believed that most teachers in the Fayetteville and Springdale public schools will be implementing Banks’ approaches at the first and second level. Very few teachers,

if any, are expected to be implementing multicultural education in their classrooms at the transformation or the social actions level.

Scope and Delimitation of Study

The study will examine multicultural music education definitions, implementation methods, and motives and challenges to multicultural music education in the elementary classrooms of the Fayetteville public school district. The level of multicultural education implementation will be determined using Bank's model of multicultural education.

Although important, this study is not designed to specifically address pre-service music teacher education, support or lack of support from administrative units within schools, multicultural music composition, or early childhood multicultural education. If these topics are discussed during the interview portion of the research or presented in the classroom during an observation, discussion will take place within the paper.

Protection of Human Subjects

Approval from the Institutional Review Board (IRB) will be received and the teachers will be required to sign an informed consent form (Appendix A) stating that they understood the nature of the research and its impact. Moreover, the teachers understand that their participation is voluntary and they have the right to withdraw at any time. To respect privacy, interviewees and /or teachers will not be mentioned by names in the study.

Phases of Data Collection

Purposive sampling will be used based on the researcher's judgment and the purpose of the research (Babbie, 1995; Greig & Taylor, 1999; Schwandt, 1997). For this

study, music teachers within the Fayetteville and Springdale public school districts will be chosen based on the diversity of their school's population, willingness to participate in the study, and convenience of the school to the researcher's geographical area. The educators will be interviewed using a semi-structured set of questions (Appendix D). The teachers will be asked specifically about multicultural music education in their kindergarten through 5th grade music classes. The goals of the interviews will be to determine the teachers' personal definition of multicultural education, the techniques for implementing this type of education in their classroom, their motivation for implementing multicultural education, and the challenges they have faced when pursuing multicultural education in their music classrooms. For this study the researcher divided the data collection into six phases as created by Lee (2010). The six phases are as follows:

Phase 1: Invitation of teachers to participate in the study

The eight schools chosen for this study will be from the Fayetteville and Springdale school districts. They will be chosen based on the diversity of student population and convenience of location. School population information will be found using the Fayetteville and Springdale public schools websites and by written permission from each school (Appendix B). Once the schools are chosen, the names of the music teachers will be found using the school websites and by calling the schools directly. An invitation letter (Appendix C) will be sent to all teachers via email. The researcher will follow up by phone to invite and confirm participation of the teachers at their schools.

Phase 2: Collection of the data through interviews and observations

The collection of the data will begin in the fall semester of 2010 and continue into the spring semester of 2011. The interviews will be completed during the months of October, November, and December. The semi-structured set of interview questions (Appendix D) will be sent to each teacher one week prior to the interview so that he/she will be provided ample time to consider the questions presented. The questions will cover definitions of multicultural education and how it is implemented in the music classroom, teacher's desire or hesitance to implement multicultural education in their music classrooms, and challenges they have faced while attempting to implement multicultural music education. Due to the semi-structured format of the interview questions, related questions will be asked according to the responses of the teachers. The interviews will be audio-recorded.

Classroom observations will be performed for a portion of the interviewed teachers. For these observations, the following observation guide will be adapted from Creswell (2002):

- Describe the setting
- What was the role of the observer
- What time, where, and how long was the observation
- Describe the experience
- Reflect on the knowledge gained

The observer will not participate in any classroom activities but will be collecting field notes. According to Creswell (2002), the researcher in this study would be labeled a passive participant. The observations will not be video-recorded or audio-recorded. After

the interview and observations the researcher will send a thank you card to each of the participants. At the conclusion of the study, participants will be offered a copy of the complete study.

Lastly in the process of gathering data, copies of the Arkansas Music Frameworks, individual school curriculum maps, classroom lesson plans, and classroom textbooks will be gathered.

Phase 3: Checking the data

The transcriptions of the interviews and classroom observations will be sent to the participating teachers for member check. A member check, according to Stake (2006), asked the participants to to examine the report for “accuracy and palatibility” (p.67).

Phase 4: Seeking data from schools

Phone calls and email letters (Appendix G) will be sent to the main offices of the public schools to seek school population and demographics for the 2010-2011 school year, school curriculum maps, and copies of teacher lesson plans.

Phase 5: Seeking data from the Arkansas Department of Education

The researcher will go online to obtain information on the Arkansas Frameworks for Music Education. The most recent music education frameworks will be from the 2009 school year (Appendix H) (Arkansas Department of Education, Frameworks, 2009).

Phase 6: Writing the study

In order to reduce the length of the dissertation, information from the interviews combined with the detailed transcriptions of the observations will be written as eight

individual sections in chapter 4. The detailed transcriptions of the interviews will be recorded in Appendix E.

Treatment of the Data

All interviews will be audio-recorded with the permission of the teacher and their respected schools. The data of the interviews and observations will be transcribed. The transcribed, raw data of interviews and lesson observations of each teacher will be read several times and themes will be identified based on the research questions using the data reduction method. Miles and Huberman (1994) explained that "data reduction is a form of analysis that sharpens, sorts, focuses, discards and organizes data in such a way that final conclusions can be drawn and verified" (p.11). McRoy (1997), states that the process of data reduction includes organizing the data; identifying emerging themes, categories, and patterns; and testing hypotheses against the data. Figure 1 shows the components of data reduction through the lens of Miles and Huberman (Linacre, 1995, p.405).

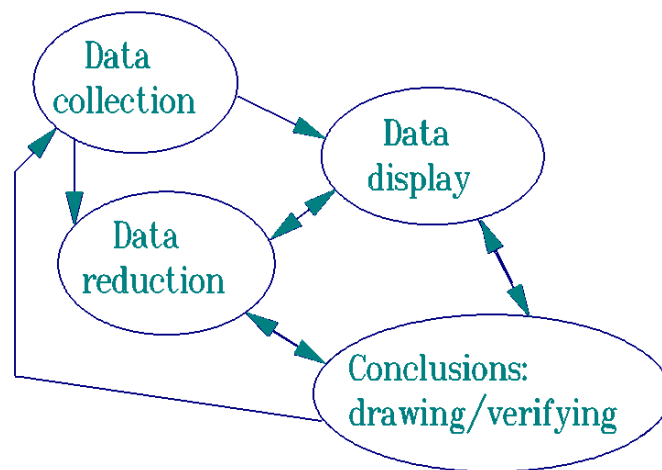


Figure: M&H's Components of Data Analysis

CHAPTER FOUR

Results

Introduction

The purpose of this study was to explore multicultural teaching experiences of music teachers in the Fayetteville and Springdale public school districts through the lens of Bank's four approaches to curriculum reform (Banks, 1993). The current research was intended to add to the limited literature presently found on the definition of multicultural music education and how this type of education was implemented in the music classroom. The study will also increase knowledge of teacher motives for implementing multicultural education in the music classroom and highlight challenges that lie within implementation.

This chapter will begin with an overview of data collection methods and sample. This overview will be followed by descriptive data of the schools involved in this study and the curriculum materials used in the music classrooms of these schools. Lastly, the classroom observations will be presented. The individual participant interviews are transcribed in appendix E.

Data Collection

Data were collected in the fall of 2010 and the spring of 2011. The schools approached for this study were determined based on the diversity of their student populations. Teacher interviews and classroom lesson observations were completed in eight elementary schools. The availability for the day and time of the interviews and

lesson observations were determined based upon the teacher schedules. Data was not collected from December 17th through January 3rd because all Arkansas elementary schools were on holiday break. Northwest Arkansas schools were out of school for ten snow days in the months of January and February. Because of the large number of snow days three observations were rescheduled a number of times.

Data were collected from a variety of sources including interviews, observations, classroom documents, and school documents. The interviews were completed before the lesson observations and usually lasted 30-45 minutes. The interviews were completed in the teacher classrooms and local coffee shops. The observations were completed in the music classrooms and lasted forty-five minutes to two hours. Classroom and school documents were gathered last.

Two teachers on the original list were not able to participate in the study due to personal and school calendar conflicts. Within the eight teachers included in the study one teacher wanted to review and respond to the initial interview questions by email. The questions were sent to that teacher via email first. A formal interview was completed in the spring of 2011 before the observation.

Description of the sample

Eight teachers within Fayetteville and Springdale elementary schools participated in this study. Table 1 contains the dates of interviews and lesson observations of the teachers. The teachers were represented by number instead of name in order to uphold anonymity.

Table 1 School/teachers with dates of interview, dates of lesson observation, and member check. Schools/teachers are represented by code which are arranged in chronological order of dates of interview

Elementary School/Teacher	Date of Interview and Lesson Observation
Teacher1	Interview – Tuesday, November 30 th , 2010 Lesson Observation – January 13 th , 2011 Member Check- March 1 st , 2011
Teacher 2	Interview- Tuesday, December 7 th , 2010 Lesson Observation- January 25 th , 2011 Member Check- March 1 st , 2011
Teacher 3	Interview- Wednesday, December 8 th , 2010 Lesson Observation- January 11 th , 2010 Member Check- March 1 st , 2011
Teacher 4	Interview- Thursday, December 9 th , 2010 Lesson Observation- February 1 st , 2011 Member Check- March 1 st , 2011
Teacher 5	Introductory interview was done by email Continued Interview- January 24 th , 2011 Lesson Observation– January 24 th , 2011 Member Check- March 1 st , 2011
Teacher 6	Interview- Tuesday, December 14 th , 2010 Lesson Observation- December 27 th , 2011 Member Check- March 1 st , 2011
Teacher 7	Interview- Friday, December 16 th , 2010 Lesson Observation- February 23 rd , 2011 Member Check- March 1 st , 2011
Teacher 8	Interview- Friday, December 16 th , 2010 Lesson Observation- Tuesday, February 15 th , 2011 Member Check- March 1 st , 2011

Description of the Eight Elementary Schools

Table 2 shows the student demographic data of the eight elementary schools that participated in the study. Numbers represent the percentage of student population within each category.

	Hispanic	African-American	Caucasian	Asian	Other
School 1	80	4	14	1	1

School 2	66	3	17	13	1
School 3	17	23	52	6	2
School 4	63	2	26	8	1
School 5	10	20	64	4	2
School 6	59	4	30	6	1
School 7	51	2	32	14	1
School 8	47	1	43	8	1

Description of the Curriculum Materials

In the 2010-2011 school years, the Fayetteville public schools adopted the McGraw Hill Spotlight on Music series. This series was created for kindergarten through 6th grades. McGraw Hill provides teachers fully scripted performance opportunities in themes for each grade level. Elementary school teachers in the Fayetteville and Springdale school districts were expected to put together themed performances for each grade level. Multicultural music was emphasized in this curriculum series. Music teachers were encouraged to teach music from around the world through techniques such as telling stories about the songs, authentic presentation of the music including the listening examples from the series, and exploring the differences between the student's current culture and the culture of the music being studied. Teachers were also encouraged to seek out additional resources from the community and to show respect for the music and culture being presented. The McGraw Hill series focuses on Orff Orchestrations for each grade level and technological activities for each unit that was compatible with Smart

boards, which most of the Fayetteville music teachers have in their classrooms. There was a limited amount of emphasis placed on American music and composers. Importance was placed upon patriotic music, the rise of rock and roll spurring from Spirituals and Rhythm and Blues, and some American folk songs.

In the 2010-2011 school years, the Springdale public school district adopted the Silver Burdett Making Music curriculum, which is published by Pearson. This curriculum series provides developmentally appropriate music learning activities for students in grades pre-kindergarten through eight. The focus of the curriculum is to get all students creating and performing music. The music within this curriculum includes American folk songs, patriotic materials, and American music throughout the last 100 years. The curriculum also contains a number of multicultural selections including songs from other countries and songs in foreign languages. Burdett works in partnership with Sanna Longden to draw special focus to Folk music and dances. The recordings within the units of this curriculum are, as often as possible, from the original artists and include authentic instruments. In the newest versions, Silver Burdett included digital lesson planning which corresponds to music education frameworks in each state. Silver Burdett also provides technological activities for each unit and performance opportunities that can be created and modified for individual classrooms.

Classroom Observations

Teacher 1 Observation

Describe the setting

The music classroom was set up for kindergarten through 5th grades. In the music classroom there was a whiteboard on the north side of the classroom with an acoustic, upright piano to the side of the white board. On top of the piano there were some typical classroom materials. The teacher had recently taken her bulletin boards in the back of her classroom down in order to put up new materials. On the west side of the room there was shelving with music books, binders, and curriculum materials. One top of the cabinets there were rhythm instruments, Boomwhackers, a felt board with music notes and rhythms, crates with smaller instruments in them, and sheet music in medium size tubs. Behind the researcher on the west side there was a large shelf with 15 acoustic guitars placed in cubbies. In front of the shelves on the west side there was an eight-foot table with a metallophone and xylophone on it. There were some African drums on a small cart beside the melodic instruments. In front of the classroom there was a smart board [which the teacher has set up to use today during the lesson], a keyboard, the teacher's desk, computer desk, a stereo system, and the teachers closet and shelves where she stores her teaching materials. On the east side of the room there was a cabinet with painted pictures of a violin and piano. There was a rolling cabinet with music books from the library and there was a bulletin board with books for each grade level listed. There was a bulletin board that focuses on the school song and motto. On the walls above the bulletin boards were pictures describing the different genres in music; jazz, opera, rock and roll, bluegrass, hip-hop and rap, country, classical, and Broadway musicals. These pictures

were colorful and show a brief description of the instruments and voices included in these types of music. The sign leading to this group of pictures included the phrase “we love all kinds of music”. There was a music history timeline over the white boards and the instrument families were above the shelves on the west side of the room.

For this day, the classroom was set up in six groups with chairs and a desk for each group. The Smart board was prepared and ready to teach, “Follow the Drinking Gourd” in preparation for Black History Month. Each desk had a number of items set up underneath it including a dictionary, a lap desk, pencils, markers, pictures, song lyrics, and a clipboard. The teacher was planning on videotaping the classroom lesson today because she was pursuing her National Board Certification in music education.

Role of the Observer

The researcher conducted the observation. The students could see the researcher but the researcher did not participate in the classroom lesson. The researcher sat on the far side of the room. The teacher did not introduce the researcher to the class. A few of the students said hello to the researcher as they were coming in and occasionally glanced back at the researcher as the lesson proceeded. The researcher responded to the students with only a smile and a nod.

What time, where, and how long was the observation

The observation took place on Thursday afternoon, January 13th in the music room. This was a particularly cold week so the students had not been outside for recess all week. The researcher got to the school at 12:45pm to begin the description of the classroom. The student’s came in at 1:00pm and the class ended at 1:45pm. The students

had just eaten lunch and had indoor recess before coming into the music classroom.

There was no time to visit with the teacher after class because she had a class of kindergarteners coming into the classroom immediately after this 5th grade class.

Describe the experience

Before the students entered the classroom the teacher visited with the kids about the fact that she was going to be videotaping the lesson for her National Board Certification. They were instructed to sit at their desks in their groups. The teacher planned to videotape group six so she worked on sitting her best students at that desk. She rearranged accordingly. A few of the students took a minute to remember where they sit in music class [they only come once a week]. On this day, the teacher had a new student [who seemed to be new to the school] who she met for the first time and placed in a group. The students chatted with one another while the teacher got the groups set up.

The teacher reminded the class that nothing will be different that day just because videotaping occurred. The teacher turned on the smart board and clapped for the students to pay attention. The class repeated her clap pattern [which was a typical way of getting attention in a music classroom.] The teacher asked the class what they talked about last week. The students answered that they talked about African American slavery and famous people. The teacher said that they were correct and asked if anyone remembered what kind of music was associated with this period in history. She did not receive an answer. She had the students discuss the term “spirituals” within their groups while she got her Powerpoint ready. Some of the kids used the dictionary to look up the word spiritual. After some prodding the students answered that spirituals were a type of song. The teacher asked what a slave was and the student’s answer that it was someone owned

by someone else. Next, the teacher asked the kids what a plantation was and the students answered that a plantation was a field or a farm where the slaves worked. The teacher had the class look at the objective on the board. The objective for the day was to learn about African American Spirituals and decode some of their secret language the teacher asked why slaves had a secret language. The students answered that the slaves could be caught running away. The teacher told the class that they were going to listen to one of those songs that day. One student asked if the song was in another language. The teacher said that the song was “not another language but it was full of secrets.”

The class listened to “Go Down Moses” [they lyrics for this song were below the desks but the teacher did not tell the students to get the lyrics out]. [The recording was an authentic representation of an African American choir produced as part of the Silver Burdett curriculum]. The teacher asked if this was a type of song the students were used to listening to. The kids answered no. The teacher asked what cultures may influence this song. The kids answered Africa and America and the teacher talked about how the song discusses bible stories and was considered a church song. The teacher asked why the slaves were allowed to sing church songs and the kids answered that the master didn’t know they had hidden messages in the songs. The master thought they were just singing church songs. The teacher continued the conversation by asking who Moses was for the slaves. After some work, the kids said “Harriet Tubman”. The teacher continued by asking whom they think Pharaoh was. The kids said the slave owner. Lastly the teacher asked the students where they think down deep to Egypt means. After some work the kids said the south. The teacher told the kids that they did this first song as a class and that they will do the next one within their group.

The teacher had the class look at the next song. The class looked at the lyrics for “Follow the Drinking Gourd”. The teacher walked over to a table of students causing trouble and whispered to them. The class listened to “Follow the Drinking Gourd.” One student said that the song sounds country. [The recording sounded like a classical choir singing a spiritual with a black soloist. The harmonica, which was played in the recording, sounded slightly like blues. The teacher asked the students what instruments they heard and what kind of music they were listening to while the song was playing. She encouraged them to think about it.” [The kids seemed to like this recording.] The class looked at the lyrics together. The teacher asked what the song was about and the kids answered following a drinking gourd. She continued by asking what a drinking gourd was. The kids said that a drinking gourd was a map [there was a picture of a map on the Smartboard]. The teacher said that the drinking gourd was what led slaves to the Underground Railroad. The teachers asked the students if the song was talking about a real railroad and the kids answer no. The teacher said that the railroad was a path that led them from the south to the north. “She encouraged the class to think about her next question. She asked the class if they had GPS at that time or really great compasses. The kids answered no. The teacher asked the students what the slaves had to lead them in the right direction and the kids answered the stars and the moon. The teacher stated, “It wasn’t just the big dipper they had to follow. They had to find the big dipper, which pointed to the North Star, and they had to follow that north. Where else in history did someone have to follow the North Star?” The kids answered the three wise men had to follow the North Star to get to baby Jesus. The teacher said that people had been following the North Star for a long time.

The teacher asked the students to look at the pictures on their desks. She told them to look at the pictures and think about what obstacles the things in the pictures might present in the song. She told the class to discuss their picture. She gave the students a few minutes to discuss. The teacher told the class that she wanted them to remember their active talking and listening skills. The kids were talking about their pictures. A few of the students were making sounds and visiting about off-topic subjects. One student was hitting another student with his picture. The teacher walked around and visited with each group. The smart board had a picture of the big dipper pointing to the North Star. I looked at some of the pictures on the student's desks. They showed the slaves being sold and traded as well as slaves leaving in the middle of the night. The pictures were authentic pictures from the curriculum materials in her classroom [Silver Burdett].

The teacher clapped to get the classes attention. The teacher played the song for the class a second time. The teacher seemed to be enjoying the music. The class runs out of time. The teacher said, "next week will do the matching and decoding as well as playing some instruments with these songs. If you were not listening and working you will not be chosen to play instruments." The kids lined up and the teacher used positive reinforcement to get the students moving correctly.

Reflect on the knowledge gained.

The music room this teacher has created and the lesson plan she has implemented has many elements of multicultural education:

The walls in the classroom contained pictures of diverse genres present in music history. There was a picture of a jazz band with appropriate instruments. There was a

picture of an electric guitar representing rock and roll. One picture showed a banjo, which represented bluegrass music. [These pictures in the music room led me to believe that the teacher discusses different genres of music with the students]. The teacher discussed country, Gospel, and bluegrass today during the lesson although she did not use the pictures as a resource in her teaching material.

The teacher taught about Spirituals because Black history month was coming up next month [February]. I only saw one African American student in this classroom. The teacher had a majority of Hispanic students in this particular classroom. In her interview, the teacher stated specifically that Hispanic students do not get to experience African-American culture. The teacher stated that “the Hispanic students in our school were a little boxed in and don’t get to see a lot of African-American culture.” The teacher also stated “there needs to be some multicultural education in school regardless of what color or ethnicity were present in the kids of that school.” [This led me to believe that the teacher wanted to teach specifically African-American culture to the students because they do not know much about it and the opportunity was current because of Black history month].

In discussing slavery the teacher pointed out “no one race or culture was better than another.” In the teachers interview it was stated that the teacher hopes to teach the students “a respectful tolerance so that when they get into the world they will know what was going on.”

The discussion within the classroom and the freedom for the students to share their thoughts was not present in this observation session. [This could be because the students

were too rowdy and the teacher does not trust them or because she was videotaping or even because the researcher was in the room. This teacher was also a fairly new teacher so discussion and student input may not be her specialty yet.]

Teacher 2 Observation

Describe the setting

The music classroom in this school was in the back of the school. On the south side of the room there were two large bulletin boards. One was labeled “musically speaking” and contained brightly colored cards with music terminology such as treble clef, whole note, half note, unison, harmony, ritardando, and dynamics on them. The second board was a large map of the world and was labeled “Music Around the World”. There were pins in the map with a string attached to a paper with a song name on it [showing the students which songs they have worked on originated from which country]. On the east side of the room there was a Smart Board with a white board behind it. On the white board were the class objectives for each grade and musical vocabulary lists for each grade level. The teacher had her laptop on a bookshelf in front of the whiteboard, which she used with the Smartboard. On the shelves were rhythm instruments and teacher edition curriculum materials. At the far end of the east side there was an electric piano and a large black couch. On the north side of the room was a large shelf with Orff Instruments on it and in front of it. There was a stereo on a shelf with a drape covering the shelves. There was also a large cabinet and a closet on this side of the room. On the west side of the room there was the teacher’s desk, her computer, a filing cabinet, a stack of chairs, and a shelf full of the teacher’s curriculum materials. The walls were clean

with rhythm posters over the top of the white board and on the north side of the room there were some large plastic music notes for decoration.

Role of the Observer

The researcher conducted the observation. The students could see the researcher but the researcher did not participate in the classroom activities. The researcher was in the back of the classroom, behind the students, taking notes on the computer. The teacher did not introduce the researcher to the class. Some of the students glanced back at the researcher as the class proceeded. The researcher responded to these students with only a smile and a nod.

What time, where, and how long was the observation

The observation was on a Tuesday morning. This class was the teacher's first music class of the day. The researcher arrived 15 minutes early in order to begin the description of the room. The class came in at 8:45am and exited at 9:25am. The teacher and the researcher were able to visit a few minutes after the class ended because the teacher had a break in the schedule.

Describe the experience

The students came in [very quietly]. This particular class did a program the prior evening and teacher took a few minutes at the beginning of the class to brag on their performance. The Smartboard was on and the screen had Lesson four from the Silver Burdett curriculum on it. It appeared as though they were working particularly on rhythms. The screen had the words "Time for Blues" in the middle of it. The teacher asked the students to look at the board where the words Happy and Sad were written. The

teacher asked, “Can we use another word to describe the word sad?” One student said you can use the word “blue” [Time for the Blues was on the Smart board].

The teacher told the class that today they would be talking about the blues. The teacher told the class that if someone was sad a way of describing their sadness was to say that they were “blue”. The teacher discussed the idea that the class was not actually talking about the color blue. The teacher asked the class what part of the person was blue. The kids said that they were sad in their feelings. The teacher had two students read through the meaning of time signature and how it was used on the screen. The teacher opened up another program and the students love her screen saver. The teacher asked the students to point out the time signature on her board. A student walked to front and circled the time signature on the Smart Board. The teacher went on to ask the class what the top and bottom portions of the time signature means. A student said the top number told the reader how many beats were in a measure and the teacher chimes in to say that “the bottom note told what kind of note gets a beat”. A student replied by saying that in this song a quarter note gets one beat. The teacher continued working by saying “what was a measure” and a student walked to the board and shows the class what a measure was in the song. The teacher continued, “Each one of these notes was worth a different amount of beats.” The teacher walked through the counts on the first measure. The class listened to the Joe Turner Blues and while it was playing the class performed a four beat pat, clap, snap, clap pattern. They listened to the song [authentic representation created by Silver Burdett] “Does this sound happy?” the teacher asked the class. The students said that it made them sad. The teacher asked what about the song made the students sad. One student said the beat makes him sad “the beat was very slow”. Another student said

the woman's voice makes him sad and the teacher said, "She did the song with a lot of emotion." One student said the saxophone makes him sad. The teacher asked the class "anything else about it make it sound sad?" "What about the actual lyrics?" One student said that the lyrics were the words of the song. The teacher had a student read through the lyrics on the first verse. One student said that the first line was repeated. The teacher told the class that repetition was a common element of blues music.

The teacher showed the students three books from their school library. These books were about Jazz music. The students said that they really like "The Jazz Fly" which was one of the books the teacher had pulled. They read it last year with their prior music teacher. One of the books was a history of the blues and the teacher said it had some great stories of singers and songs and would be a great introduction to the blues. The last book was an art book that describes different types of music. The teacher said that the art book reminded of her of artwork during the jazz time period.

The teacher moved on to the next page on the Smartboard. The page said that the first blues songs were recorded in the 1920's, which the teacher pointed out, that the 1920's was 90 years ago. The teacher told the class that they were going to listen to another song. The teacher played the wrong recording so she moves on to something else while she found the correct recording she wants to use. The teacher said, "Let me tell you about this gentleman right here. W.C. Handy was one of the first people to begin recording blues music. The teacher asked the class to tell her something about the man just by looking at him. The kids said he was old and he looks yellow. The teacher asked what the students think his ethnicity might be. The students said that he was black. The teacher continued on by giving the students a short cultural background on Mr. Handy.

The teacher said that Mr. Handy realized that blues songs told stories of everyday African-American life in the south. The teacher asked the students why they think people would like songs about everyday life. The students answered that people could understand them. The students said that the people could identify with this kind of music. The teacher made a comparison with country music and why people today like country music. The teacher said that country music was about everyday life. The teacher went on to talk about how not everybody had a radio at this time. Handy was the first to publish music so that people could buy this music and learn to play it at home. The teacher told the students, "When you get into middle school you will have sheet music for choir and band." The class talked about some of the area music stores where you can buy music or how people often download sheet music off the Internet. The teacher went on to say, "Mr. Handy was often called the Father of the Blues. You know how you said that Michael Jackson was the King of Pop this man was the Father of the Blues. He was responsible for getting Blues music out to the people."

For the last few minutes of class the students clapped some rhythms together that the teacher put on the Smartboard. The class talked through the rhythms and added body movements to each rhythm.

Reflect on the knowledge gained

The music room this teacher has created and the lesson plan she has implemented has many elements of multicultural education:

The teacher took time at the beginning of the class to encourage the students on their performance the night before. The teacher was helping to build student confidence and

encourage the entire 4th grade to work together. She said that they would watch their performance next week.

The focus of the lesson plan from the previous week and leading into the observed lesson was Black history month. Previously the students had studied the life of Martin Luther King. During the observed lesson the teacher focused on elements of Blues music, which was a multicultural type of music that was founded by the African-American people (Jones, 1999; Melnick, 2001). While teaching this lesson the teacher brought up the concept that many people enjoy music such as the Blues and Country music because it talks about “everyday life” and people can “relate” to this type of music. A few of the students answered that they do not like country music. The teacher facilitated the conversation that led to the students understanding that even rap music was about everyday life and it was something they can relate to. The teacher was pulling the students “everyday”, “outside of school” life into the music classroom. This was a good way of bridging the gap between home and school and helping students learn more effectively (Banks et al., 2001; Cairney, 2002; Neuman & Roskos, 1994; Rothstein, 2003).

The teacher compared W.C. Handy “The Father of the Blues” to Michael Jackson “The King of Pop”. The students seem to be aware of who Michael Jackson was. It brought the students personal music tastes and knowledge into the classroom to compare and learn about the Blues. This was another way of bridging the student’s prior knowledge and home life into music classroom. Kelly and Weelden (2004), state that creating this bridge from home to school is imperative when teaching multiculturally.

Teacher 3 Observation

Describe the setting

The music classroom was set up for kindergarten through 5th grades. This classroom was the first classroom you see in the school and was across from the cafeteria which doubles as the performance area and gym when needed. In the front of the classroom the teacher did not have a board. There were bright colored music fundamental signs including; timbre, pitch, temp, melody, dynamics, beat, rhythm, form, texture, and harmony. These fundamental signs were labeled with “Discover the Treasures of Music...” In front of this large board were the teacher’s desk, computer desk, and filing table/area. The teachers desk was extremely organized with all of her necessities including a can full of mallets, the second quarter lesson plan book, her schedule (laminated/taped down), extra books for reading, Kleenexes, pencils, a recorder, and her latest grade level performance materials.

The teacher talked to me as I wrote my description of the room. [I am at a period of transition because I have so much new stuff. New books, Itouch (which I am scared of), new grading online (which I think we were working on this afternoon), with our new 6 day schedule I have to re-work and re-plan everything and try to get all the new stuff in. I had 200 emails in each of my email accounts...ugh! So, the snow day yesterday was good for me.]

On the right side of the room the teachers instruments were all organized and on shelves. All of the unfamiliar instruments were labeled with bright colored paper and the names. Instruments include; the African gathering drum, Djembe, Hand drums, rhythm sticks, egg shakers, chime tree, cymbals, cabasa, step bells, African talking drums,

kalimba, rain stick, Ocean drum, bongos, maracas, gong, and guiro. In the back of the room there was a large white board, a tempo train on the wall that reminded the students of the different Italian terms used to describe tempos in music, the composers corner was on one side of the board which holds a picture of Mozart and some information, a small picture (but really elaborate and cute) jazz combo picture. The screen for the projector was hanging over the right side of the white board. On the left side of the room there were large pictures of the instruments within each instrument family. “Meet the Orchestra Instruments” in big letters hung to the side of this wall beside all the pictures of the instruments. There were cabinets on the wall beside me. On her cabinets were the rules of the classroom, other classroom information, solfege hand signs, and empty staves on erasable boards. On top of these cabinets were large and small band instruments. In front of the cabinets was a moveable pocket chart that currently has a picture of a xylophone on it.

The teacher talked to me one more time as I complete my description. [“There were a lot of new ways to teach music but I don’t want to give up an old ways of teaching. I have an artist friend who helps me create art for the walls.”]

Role of the Observer

The researcher conducted the observation. The student’s could see the researcher but the researcher was not participating in the lesson. The researcher was typing at the computer. Some of the students knew the researcher. These students said hello as they entered the room and I smiled at them. The teacher did not mention the researcher being in the room.

What time, where, and how long was the observation

The observation took place on Tuesday morning, January 11th in the music room. On Monday of this week Fayetteville Public Schools had a snow day so this was the kids and teachers first day back after a long weekend. The researcher arrived at the school at 8:00am and began to do the description of the room. The students came in at 8:15am and the class ended at 9:15am. The researcher stayed and visited with the teacher until 9:30am.

Describe the experience

As the students entered the teacher sang a song that reminded the students not to touch the instruments she has laid out for them. The teacher told the students excitedly that it was “Mallet Madness” week. The kids were non-responsive so the teacher told them to get excited about playing instruments!

The teacher told the class that they were going to begin the day by learning a short song. The teacher sang the song “Let me be a Light for Love”. The teacher teaches the song by singing a line and having the class repeat after her. The teacher reminded the boys to sing in their high voices. After the first sing through the song the teacher moved onto singing two phrases of the song and has the students repeat. The teacher moved a few girls in between boys that were having trouble reaching the higher pitches. They sang the entire song straight through. The teacher did a series of sliding up and down the scale, which was meant to help the boys find their upper register. The class sang through the song one last time.

The teacher talked a little about the song by saying, “a classroom full of 5th/6th grade students wrote this in 2001. Tell me what defining moment happened in 2001?” The class answered that terrorists attacked America and the twin towers fell down. The teacher asked what city this took place in and the class answered New York City. The teacher went on to discuss why this day was so important. The class did not have an answer as to why this date was especially important. The teacher said “this was the first time this had happened in the US and unlike the civil war this was the first time someone else had done this kind of terrorism to us. The teacher gave the class a moment to make comments and opens up discussion. One little girl commented on the teacher’s statement “September 11th reminds us that we can be attacked and we have to be careful. The teacher agreed and said “on this day all of the congressional members came together and sang “God Bless America”. They came together and sang this song to show their strength and unity.” The teacher went back to working on “Let me be a Light for Love”. The teacher told the class, “if you were a light for your parents, friends, family for hope, peace, and love who could ask for more (those words were in the song). We cannot control how others act but we can control our contribution to society.”

They sang the song one more time and the teacher played the conga drums. The teacher asked the class if they heard the pattern that was played on the conga drum and where the conga drum originated. The class answered that the drum originates from Africa. The teacher asked the class to play the same pattern with her. The class spoke through the rhythm. Then the teacher had the students watch her play and internalize the pattern. Next, the class played the rhythm on their lap while counting the rhythm out loud.

The teacher reminded the class to work hard during their music time. The teachers sang through the song while the kids clapped the pattern. The teacher was not happy with the way the students were performing so she reminded them to count while they played the pattern. As the students were playing and counting the pattern the teacher said, “Hey wait a minute, that was kind of a calypso pattern which they use in the Islands like the Caribbean or in St. Martins. She talked with the class about who has been to the Islands. The teacher encouraged the class to practice this pattern at home in their spare time. The teacher said that only a small portion of their grade usually gets this rhythm down and they should challenge themselves to get it.

The teacher reviewed Mallet Madness, which was the unit they were working on. The teacher reviewed which notes are high and low on the Orff instruments. The students answered correctly for all of her questions. The teacher told the class that today they would be playing one of two ways; hands together or alternating. The class discussed what kind of bars were on metallophones and xylophones. The teacher described the three ranges xylophones as papa, mama, and baby xylophones. The papa xylophone was the bass, the mama was the alto, and the baby was the soprano. The teacher played each instrument so that the kids could compare the sound and the size of bars of each instrument. The teacher said, “The bass xylophone was the largest, the mama was the alto xylophone, and the baby xylophone was the soprano.” The teacher performed the same system for the metalophone. The teacher then moved on to compare SATB in the choir to the SAB of these instruments. The teacher had the students move their body to show a bass sound (pat the floor), show alto (wiggle hands in the middle), and soprano (snapping fingers above the head).” The teacher played the bass bar and the whole room vibrated.

As this was happening, the teacher said, “The bass bar has sound waves that make other things in the room vibrate.” The teacher moved on to discuss un-pitched instruments such as finger cymbals (which she called “small but mighty”) showing them the proper way to play finger cymbals. The teacher went on to say that you play the gong just like you are batting at a baseball game and she let the sound resonate (she reminded the students to responsible), cabasa, gogo bells (African instrument), the bongo drums (“I spent hundreds of dollars so you can play these with excitement”), and the temple blocks (“these can’t play melody like on a xylophone”). The teacher then moved on to talk about the glockenspiel (German word), guiro (African instrument) and the log drum.

The teacher reminded the class that if they play out of turn they will have to sit out. The class began by learning to play the melody. This class has played a melody on the recorder but not on the pitched Orff instruments. They began learning the melody of the song by singing on solfege using hand signs. There was one tricky line that the teacher repeated three times until the students got it. She motioned for the students when the line changed so they were watching for that change. They did the whole song with solfege on their body but slowed it down. She had some students go to an instrument and gave them instructions as to what they would play. She had to do some maneuvering because some students were missing (very snowy day in Fayetteville). The teacher reminded the students how to play the instruments appropriately. She gave a rhythm out and the students were supposed to play this rhythm. They did not respond. The teacher said for the students to please try. She showed them in the air how to play and the students repeated her example. She continued this for a few more minutes. They moved to another instrument and as they did they chanted “one to three four mallets down across

the floor, five six seven eight hurry don't be late" then they played a quarter note. The performed the same rhythm and they moved again. They practiced playing a roll while getting louder and softer. They did this on three different notes. They were practicing dynamics. They moved again. The teacher played the melody of the song. The students repeated this melody. The teacher then played the hardest line for the students. The kids repeated what she has played. She had a picture of the xylophone on the mobile board and she pointed out the notes as she said them.

The class did two phrases together instead of one phrase. One student had to sit out and observe because they were playing out of turn for the second time. She worked through the hard phrase by playing the notes and showing them on xylophone and having the students repeat only by speaking. They moved again. The teacher gave the students one minute to improvise what she acted out. The teacher said that she was lost in a cave. She told the students "I will act it out and you improvise." She acted out being lost, scared, and almost falling down. She began to review the last few lines of the melody. It was tricky because it was syncopated (she said) syncopation takes the accent off the beat. She gave them five seconds of free play. They moved again.

The teacher taught them the song "It's Time for Mallet Madness" which was set to the tune of "Froggie Went a Courting" The students played on the repeat uh-huhs. The student's moved again. The teacher sang "it's time for glockenspiel to play" and the glockenspiel had to play on the "ugh-huh". The teacher played the recorder for sixteen counts and the glockenspiels got to play whatever they want. She played and improvised on the melody to the song. The teacher did the same for the xylophones and the un-pitched instruments. The teacher said, "this time boys and girls I want you improvise but

I want it to be sporadic (do you know what this means?)” The students answered. The teacher wanted some sound and some silence sporadically. The teacher watched each student to see that they were producing sound sporadically. The teacher said “let’s make it beautiful like we were birds in a rainforest. Put some silence in your music.” They played this correctly and she said “isn’t that cool?”

They got back to working on the melody. The teacher sang the melody one phrase at a time, which the students repeated (very nicely). She noticed one boy was playing completely wrong. She corrected him. “Let me hear the gong” said the teacher. They moved again. She had the congas try the hard rhythm and count out loud. The bass xylophones played c and g rotating. The xylophones got started with the bass line. The teacher determined that the congas were going too fast and she would have to help him. She played through with him then sings the melody and had the students attempt to play with her.

The teacher asked if there were any questions. The teacher said, “Was there anyone who did not get to play an instrument you want to play?” One girl pointed out an instrument and she got to play it! She found out which was instrument was vibrating with the low C.

Reflect on the knowledge gained

The music room this teacher has put together and created has many elements of multicultural education:

The teacher incorporated instruments from other countries, which she has labeled with the correct names and discusses throughout the class time (bongos, guiro, African

gathering drum, etc.) David Elliot (1995), states that teachers need to create the most authentic representation of multicultural music and instruments as possible. The instruments in this classroom were authentic African and Latin instruments.

She had a picture of a jazz group playing instruments that would only be used in a jazz group. The teacher told me that she does a jazz unit and that picture was great for helping the kids see what a jazz group looks like as they explore the sounds and instruments of that kind of music.

By creating a composers corner in her room she was opening the kids up to European cultures of the different period of music.

The teacher discussed the importance of the September 11th attack and how the students within one school in NYC created a song to express how they felt about that attack. She was teaching about feelings of students that live in a big city in comparison to where these students live. She allows time during this class period for the students to discuss September 11th and their feelings about this song.

The teacher discussed how the calypso pattern was something that will be heard in the Caribbean or in St. Martens. Pointing out that this type of beat originates in the islands. The teacher visited with me during our interview that her students were not rich and were not able to take big family trips out of the country so this type of music may not be in their mind.

The teacher pulled in new vocabulary terms such as sporadic during this lesson. During our interview the teacher talked about how poor many of her students were. By bringing in new vocabulary she was increasing the student's vocabulary knowledge

which Baker, Simmons, and Kameenui (1995) state as being very important especially for diverse learners who can often times have vocabulary problems and delays.

Teacher 4 Observation

Describe the setting

The music classroom was directly across from the main office. On the south side of the room there were bookshelves full of the classroom curriculum books. There were two storage areas in the back of the room. On the east side of the room there were two picture boards for the younger students. Filing cabinets, boomwhacker sets, and a music stand were also on this side of the room. On that wall there were pictures of each of the instrument families and their corresponding instruments. In the front of the classroom there was a smart board, an acoustic piano, the teacher's worktable, and on her table there was a CD player. On this wall of the front of the classroom there was a large white board and an inspirational quote with pictures of instruments. On the west side of the room there was the teachers desk, musical instruments, shelves with curriculum materials, and a table with boxes of music. On the wall on this side of the room there were posters with Bloom's Taxonomy words and phrases.

Role of the Observer

The researcher conducted the observation. The teacher took a brief moment to introduce the researcher because she felt that the students would have questions about why the researcher was in the classroom and would be distracted during class time.

What time, where, and how long was the observation

The observation took place on a Tuesday morning at 8:15am. The observation took place in the music classroom and the lasts one hour and 15 minutes.

Describe the experience

The students came in and took their seats. The teacher greeted the students. The teacher took a moment to introduce the researcher. The students responded. The teacher picked out the student of the day. The student of the day determined that as the class took roll they would have to say an animal word. The students began by responding to their names by listing an animal word.

There was a birthday in the room so the class sang “Happy Birthday” to the student. One student made a comment that the song was loud. The teacher asked the student of the day how he wants to do the number song. He said he wanted to do the number song “the new way”. The students sang silently except on the endings of each phrase where they made a different sound for each number. The class did the song “the old way” so that the researcher could hear the song in its entirety. The song focused on the numbers 1 through 10 and celebrated each number with a special movement.

The teacher told the class that she has some new songs she wanted to teach them that might be a little different. She asked the class if they were ready and they responded with a resounding yes. The teacher had trouble getting her stereo on and one of the students in the classroom said that his family has a stereo just like it. The teacher asked the students, “Who has a stereo at home?” Many of the students in the class raised their hands, which told the teacher that many of these students did have a stereo in their home.

The teacher began teaching the class a new song. As the class listened to the song they did movements to match the new words. They missed one word when they thought the recording said 'run'. Instead the lyrics of the song said the word 'rhyme'. The teacher had the students do a movement for run, discussed the word rhyme, and how the words were different. The name of the song was "Rhyme to Read". The song required the students to do a different movement every time they heard rhyming words. "Clap your hands every time you hear a word that rhymes with hand." The students clapped their hands, shook their hips, and stomped every time they heard rhyming words. The second song was "Hickory Dickory Dock" and the class knew this song. They did movements to express the song. This song had a hip hop beat. The next song was "The Wheels on the Bus" and it was arranged in a rap form. The students knew the song and performed the corresponding movements. The students laughed as the teacher rapped and danced with the song. The students obviously enjoyed this song very much. The teacher asked the class who likes the rap. Many of the students raised their hands. She asked the class what a DJ was because it was mentioned in the song. One student said that a DJ plays songs. The teacher agreed that a DJ plays songs for dances or parties. The teacher continued teaching by discussing what the farmer said in the song. The farmer said "sooeii which the teacher says is what we do in Arkansas when we call the hogs. The students immediately began calling the hogs. The teacher asked if the farmer was calling a cow in this song. The students answer no. The teacher told the students that the farmer was calling a certain animal to come and eat. The teacher asked the students what animal the farmer might be calling in. The students answer that he was calling the pigs to come and eat.

The PE coach came in with a question and interrupted the class briefly. The students responded favorably to the coach. The next song the class sang was “London Bridges”. The class did not know this song as well as they knew the other songs they have been singing this morning. They did movements to show the bridge falling down and coming back up. The teacher tested the students to see if they could tell her if she was going up or down. Individual students responded and the class agreed or disagreed accordingly.

The class started a new song “Five Little Monkeys”. The teacher sang the song and did the movements. The class followed her movement and tried to sing along. The CD player messed up and the song started skipping. The teacher told the class to be really quiet so she could talk to the CD player. She took the CD out and blew any dust off the CD. They began the song again. At the end of the song there was only one monkey left because the other monkey’s had gotten hurt. The students wanted to know what the monkey could do stay safe so the teacher discussed the monkey’s options for staying safe during the rest of the song.

The next song was a rap to a number song. The first part of the song, the students listened to the singer and repeated what he said. The second time through the students sang along with the singer. The third and fourth times the song got faster. The teacher announced that she needed help. She asked what a hen was. [the word hen was in the song]. A student answered that a hen was a big ball. Another student said that it was an animal that lives on a farm and the last student says that it is a chicken. The teacher asked why we can’t just said “chicken” when we get to number 10. The students said that chicken and ten don’t rhyme. The teacher said that hen and 10 words that rhyme.

The next song was “Twinkle, Twinkle Little Star” and it was arranged with a hip hop beat. The students sang and did movements to the song. The class was not singing loud enough for the teacher so she said she wanted to hear everybody sing the next time through. [Many of the students were on pitch]. The teacher announced that she was going to do her favorite song now. Her favorite song has a classic rock sound and was a movement song. The students had to wait and repeat what the singers sang. [The kids obviously enjoy this song as they laugh throughout the song and did all of the movements].

The next song was “The Alligator Song” which had a country sound. The students did the appropriate movements for this song. One student said that her tummy hurt and the teacher asked if she ate breakfast. She said no and the teacher asked the rest of the class who ate breakfast? Some of the students raised their hands but a few do not. The teacher said that they would talk to Mrs. Armstrong after class and see what they could do. The last song they did was “Pointer Finger” which had movements that focuses on all the things the pointer finger can do. The teacher pointed to her head instead of her mouth and the class corrected her [reminding the class of their body parts]. Each time they did the song it speeds up [which the kids think was funny].

Reflect on the knowledge gained.

The music room this teacher has created and the lesson plan she has implemented has many elements of multicultural education:

This teacher consistently brought the student’s home lives into the classroom. The teacher had trouble getting her stereo on and one of the students in the classroom says

that his family has a stereo just like it. The teacher asked the students who has a stereo at home. The teacher asked the class who likes the rap. The kids raise their hand. She asked the class what a DJ was because it was mentioned in the song. One student said that the DJ plays songs. In the interview, the teacher discusses the importance of allowing individual students a chance “to shine” by doing something they do outside of school or something they were really great at. The teacher states that it was important to find out “how to reach a kid.”

Teacher 5 Observation

Describe the setting

Around the edges of the room there were keyboards, which the students share. There was a transparency machine in the front of the classroom. The transparency was not on. Boxes were all around the room. There was a large music carpet in the center of the room where the students sit when they come in. The acoustic piano and the teacher's desk space were in the back of the room. The shelves and cabinets in the back had a drape in front of them to close them off but inside the shelves there were some xylophones and other Orff instruments. There were also rhythm instruments on top of the shelf that were covered. On the walls there were four posters with the lyrics to American patriotic songs such as “My Country Tis of Thee”, “Grand Old Flag”, “America, the Beautiful”, and “God Bless America.” There was a United States map on one wall along with the Arkansas state flag and United States flag. There were very limited decorations on the walls [the teacher told me that lots of decoration seems to distract students.]

Role of the Observer

The researcher conducted the observation. The students could see the researcher but the researcher does not participate in the classroom activities. The teacher introduced the researcher to the class.

What time, where, and how long was the observation

The observation was on a Monday afternoon immediately after lunch. The researcher arrived a few minutes after the class came in. The class was doing warm-ups as the researcher entered. The researcher arrived at 12:05pm and the class ended at 1:00pm.

Describe the experience

The students stood in a circle with the teacher on one side of the circle. They did warm-ups [a series of arpeggios and up and down slides]. They were practicing for an upcoming program. They sang through “The Grand Old Flag” and their school song. The teacher continued warm ups for a few times then moved up the octave (what the teacher called a Mickey Mouse voice because it was in a high octave). The kids said that the Mickey Mouse voice was easier for them to follow. The teacher got onto a few kids for making fun and not working. The teacher taught them a song first on solfege then they moved to text. The teacher began singing the pitches on the word “hello” [solfege tones so-mi]. The teacher sang it in English and the kids repeat. The class did this same warm-up in multiple languages (French, German, and Italian).

The teacher asked if the students remember the Chinese lullaby they started last week. The students nodded yes. The teacher asked if someone could tell the class what a lullaby is. One student said that it is what you sing when you put a baby to sleep. The teacher said that the student was correct but it doesn't have to be a baby. The teacher then sang the first line of the Chinese lullaby. The kids sang the first line. The same was done for the second phrase and so on. The teacher did hand motions to represent the English translation. The teacher moved on to singing two phrases at a time and the kids repeated what he sang. Then the whole song was sung together with hand motions. [The kids seemed to be having fun and were interested in the song]. The teacher said, "I want you to listen to me sing and move only your mouth. Now let's sing from the beginning." After they sang through the entire song, one student said "I bet I can sing the whole song by myself." The teacher agreed that he probably could sing the whole song. The teacher said he wanted to hear that student sing the song during the next class session. The teacher asked the students what the word review means. The students said that it means to go back. The teacher said that the class was correct. He told the class that they had just "reviewed" a song together.

The teacher began teaching another song in Spanish. The teacher encouraged the students by saying they would learn German in 3rd grade and Russian in 4th grade. The teacher also said that there are adults who cannot sing in another language so it is impressive that the students were learning this type of music. The teacher brought down the map of the world off the wall. The children gathered around the map, which was on the floor on the big carpet. The teacher said, "Here is the United States and here we are in Arkansas. If we went across Europe and Africa we could get to China. If we were in a

satellite we could see these countries but they wouldn't have words on them like this map." The teacher said that the next song they were going to learn was from Israel and they would learn it by listening to it a few times. The teacher said that the lyrics of the song were "how good it was when people dwell together." The teacher sang through the song in Hebrew [Hine Ma Tov]. The teacher said that as they were learning the melody they were going to be learning a dance to go with the song. The teacher asked if the students remembered when he had a big red string in the center of the room [he lost the string]. The teacher said today they were going to use the square carpet because he lost his string. The teacher had the students sit in a chair. [The teacher comes over to visit with me and said that his goal today was to get the students to move together in a circle and do some basic steps. The teacher told me that the actual dance to the song was to challenging. He expected the students to only do basic steps that day.]

The teacher talked to the students about left and right hands [he showed the students the L that the left hand makes]. First he walked one direction then he turned to walk the other direction. Then he went to the other side of the room. On the other side of the room the teacher asked which direction he should walk. The students told him to go left. He counted to 8 while humming the melody and showed the students how to move left 8 counts, then right 8 counts, forward for 8 counts, and backward for 8 counts. The teacher said they were going to walk around the carpet today. The teacher placed some students in different spots and had one student stand by him [behavior]. All the students turned to their left [the teacher was pleasantly surprised]. The class walked to the left while humming the melody and counted to eight. They did the same for the right side, inward, and outward. They repeated the entire dance while counting and humming the

melody. Next, the teacher sang the words to the song and the students did the same movements without counting.

The teacher said, “Some of you sang through the song with me without me teaching it to you. You did very good class.” He gave the class a minute to talk. The teacher brought out a large cardboard, colored keyboard and reminded the students how to turn the keyboard on and how to turn it up and down in volume. He asked them all the questions about how to turn it on/off and turn it up and down in volume. He reminded the students that the split button makes it able for two students to play on the keyboard instead of just one. The teacher reminded the students of the numbers of keys 1-7 and how they correspond with the musical alphabet A through G. The teacher said, “Today, I am going to do a lullaby with you. This lullaby is from the Welsh culture. He sang through the lullaby on numbers for the students while showing the students the corresponding keys on the keyboard. At that moment, the teacher was focusing on correct technique, which is an Arkansas state standard. The teacher told the students to not punch the keys but hold the keys down. [He showed the students how to play correctly.] The students went to seats in front of the keyboards. The teacher said, “When you get to your seats, I will dictate the song”. The teacher told the students to put their hands on number one and leave them there. The teacher then called out random numbers and has the students put their fingers on the specific notes (numbers). The teacher continually checked to see how each child was doing. [He told me that they would try to start the note names in the musical alphabet at the end of the year instead of numbers.] He reminded the students that they only play when he tells them to, otherwise their hands were in their laps. He called out the numbers that were in the melody of the song and the

kids played the specific notes associated with those numbers. The kids did fairly well and he had them try it again. The class was then asked to do a scale, which consisted of 1-5 [C through G] then back down. They did the scale a second time. They learned number six, which was the letter A. The teacher told the students to put their hands on the keyboard and he was going to mix the notes up. “I am going to said go and you will play whatever number I said. Play 3.” The kids played 3. Find 5.” The kids played 5. The kids were not performing the way the teacher wanted them to so he said they will do it another time. The teacher had the students promise not to hit the keys on the keyboard and use the headphones appropriately. The teacher gave the kids a few minutes to make up their own music as long as their headphones were on [the teacher later told me he believed free time on the keyboard is important for the kids.]

The kids sang through America with the teacher. He was not happy with their pitch matching so he worked on finding the first note by sliding up to it and then started the song again. He reminded them where to breath [to help with phrasing]. The teacher said, “next week we will sing it for Bob the Dinosaur because he does not want to hear me sing. He told me when you were not here that he wants to hear you sing.”

Reflect on the knowledge gained.

The music room this teacher has created and the lesson plans implemented have many elements of multicultural education:

The room had the American flag and Arkansas state flag hanging along with posters with lyrics to American patriotic songs. In interviews with other teachers from this school district it was stated that students “need to know about America” too. The teacher might

have placed these items on the wall because he felt that the students needed to know about Arkansas and American history first before they learned about the world. Another teacher from the same district said that learning about America and Arkansas history is a multicultural lesson for many of the students in this district.

This teacher incorporated many songs in other languages and expanded the student's minds to think about other countries and people within those countries. In a portion of his interview the teacher discussed with me the importance of bringing multicultural awareness to the students.

This teacher stated in our interview how much he enjoys incorporating folk dance in lesson plans. This was proven today during the lesson. The teacher used two different sections of a folk dance to get the students moving while also learning about dance in other parts of the world.

Teacher 6 Observation

Describe the setting

The music classroom was in the middle of the school. On the south side of the room there were large pictures of musical instruments. The pictures were divided by musical instrument family. On the west side of the room there was an upright, acoustic piano, a shelf full of books, a cabinet that was painted bright colors and stacks of chairs. At the end of the day the music classroom was used as a holding space for students in the school so all of the instruments were pushed towards the wall to make room for these students. On the wall above this side of the room there was an information poster on jazz appreciation, a word wall with large letters to section off the words. The word wall has

words like accent, alto, choir, dynamics, Dixieland, folk music, hip hop, measure, note, Opera, and Ragtime. Also on this wall there were large posters that focus on the symbols of the State of Arkansas. These symbols included the state tree and flower, the state motto, seal, flag and nickname and the state song. On the north side of the room there were rhythm instruments and Orff instruments all labeled [so the students would get used to seeing the names of the instruments] [They were organized and displayed nicely]. On the north wall there were elements of music posters, which included the musical alphabet, rhythm, dynamics, symbols, time signature, tempo, and articulation. In the corner of the room was the teacher desk with her computer, curriculum materials, and personal items. Over her desk there was a composer corner that houses the pictures of Tchaikovsky, Handel, Saint-Saens, Mozart, Strauss, Beethoven, Bizet, Prokofiev, and Bach [no information was given but the pictures were large and very colorful.] On the east side of the room there was a white board with staff lines, a Smart board and a bulletin board that focuses on the goals of the classroom by grade level [taken from the National frameworks] On the white board were the words What? Why? and How? [What were we performing, why were we were we performing it, and how were we going to perform it?] Above the white board, was a bulletin board with the words dance, sings, play, creates, read, and discover on it. Below the board were buckets of boomwhackers grouped by notes [color]. In the center of the room was a large carpet with dots on it [for the students to sit on].

Today the teacher did class in the gym because they were doing a unit on dance. The teacher informed me that usually class would be held in the classroom but the gym

teacher was assisting with the dance unit. We moved to the gym at 8:25 for the start of class.

I asked the teacher why she thought this specific unit was important. She informed me that when she was in elementary school they did a unit on dance in March with the PE classes because it was dance month. She remembered how fun it was! "In our district we are all about collaborative teaching and cross-curricular teaching." "We have been studying Eric Jenson's materials that talk about how in high poverty schools the arts and athletics are so important because the students transfer them so easily to their home lives."

Role of Observer

The researcher conducted the observation. The researcher sat on the side of the gym. The students did not acknowledge that the researcher was present.

What time, where, and how long was the observation

The observation took place on a Thursday morning. The researcher arrived a few minutes early to do the description of the teacher's room. I completed my description and we moved to the gym. The observation began at 8:10, the students came in at 8:25 and the observation was complete by 9:10.

Describe the experience

There were three classes of 4th graders in the gym that day. The PE teacher came over the bullhorn to make sure students were where they needed to be in line. As the classes

came in the music teacher visited with students. The PE teacher began getting all the students in line where they needed to be. The principal was in the gym doing an observation at this time.

The music teacher said “everybody on your feet”. The teacher said that the word for the day was “sunny”. Whenever the class heard the word “sunny” they would know that the teacher needed their attention. The class started with a country line dance. The teacher encouraged the students to go home and show their parents the line dance. The teacher asked for someone to show everyone the dance steps that they had done last week. The students told the teacher that first they go to the right. The class did the steps together and the teacher encouraged them to say the steps together as they move. "What comes after that?" the teacher says. “Back-back-back together” said the class. They did the next move. The teacher called on an individual student to show the next step. The students did the movement switch-clap-switch clap. The teacher had the class do all the movements together. The teacher asked the students what kind of dance they were doing. The kids said it was a Country line dance. The kids said that the dance was a formal dance. They went through the whole dance a second time. The teacher said, "here is a new word for you today...when you do the heal toe I need you to anticipate what was coming next.” If we we’re anticipating what is coming next in a story we are predicting what is coming up next.” In dance we are thinking about what move comes next.” They started the music and the class did the dance from the beginning. For a moment, the teacher brought one student to the front to help him and make sure he was going the right direction.

The teacher moved on to teaching the shuffle. The teacher asked "how is this dance the same as the country line dance?" The kids said you do the same types of moves and it is a formal dance. The teacher talked through the dance with the students then the physical education teacher started the music. The teacher walked throughout the students while she did the dance [so they could all see her]. She helped students that were struggling. She was continually saying the dance moves as they did the steps together.

"The next one we were going to learn it called "footloose" and it goes faster than any other dance we have done" [the kids made oo and ah sounds]. The music started and the teacher showed the dance first. The kids applauded for her [good performance/audience skills]. The first thing the class did was right together, right together. They did the same on the other side. Back, back, back, together. They spoke through the steps together. They tried it a few times. The teacher went to each row to show them the next step. She watched individual groups of students do this move. Ok "sunny" said the teacher [which means the students need to pay attention]. "So now we are going to do everything we have done so far." "Let's say it first...don't do it...just say it" says the teacher. The class speaks the moves in rhythm. The students had trouble with the rhythm on the "heel clicking" section so the teacher compared this section to a quarter rest and used ta's and ti's to speak it [the kids caught on immediately when this example was used]. They learned a new step with their toes. The class tried that much of that dance, adding the new part. The teacher reminded the students to speak the steps as they danced. "Alright here comes the hard part" [the kids were excited about this part so they make excited noises]. First they hit the inside of their left foot in front of their body with their right hand and then they hit the same leg with their left hand on the side of their body. The kids

practiced for one minute [there was a lot of energy and excitement]. Then they hit their foot in the back of their body with their right hand. The kids practiced the entire new move for one minute. The teacher showed the last move, which was turning. “Front-side-back-turn” said the teacher. I need to hear you said it. The teacher made the students say it out loud.

Reflect on the knowledge gained

The music room this teacher has created and the lesson plans implemented have many elements of multicultural education:

The teacher wanted to add this unit about dance to the curriculum because she enjoyed a similar lesson unit when she was young. The teacher believed that the students would enjoy this unit because dancing is something many of the students do outside of school.

The teacher believed that the students would enjoy learning dances of different cultures and ethnicities. This was supported by her desire to connect students with a more global society. “We live in such a global society. We are all connected by Facebook, Google Earth, and we have automatic connections. I want my students to have their “scope widened.”

The teacher discussed a new word with the students “anticipation.” During her interview, the teacher stressed the importance of doing everything she can to help students learn the English language. The teacher stressed using a word wall to introduce new words. According to Baker, Simmos, and Kaenuei (1995), increasing vocabulary

growth of diverse learners should be a priority in schools because diverse learners often experience vocabulary problems and delays in learning.

Teacher 7 Observation

Describe the setting

The music classroom was towards the front of the school. On the north side of the music classroom there were bookshelves filled with the student's music books. On the walls there were posters of the instrument families. There was a table next to the shelves with extra curriculum materials. There was a metallophone and a xylophone underneath this table. On the east side of the classroom was the teacher's desk and computer area. There were some windows on this side of the room. There were some posters on this side of the room that focused on the elements of music (rhythm, dynamics, tempo, notes, and time signatures).

On the south side of the room there were instruments in cubbies. There were pitched instruments such as glockenspiels, metallophones, and xylophones as well as un-pitched drums and shakers. The instruments were not labeled. There were also recorders in the cubbies. Below the shelves there were some large African drums and on top of the shelves there were some smaller Africa drums (Bongos and Congas). On the wall over the shelves were some posters that have a diverse group of students on them celebrating how the music classroom is a "Music Village where Music is the Language."

On the west side of the room there was an upright, acoustic piano with a CD player on top of it. There was also a small synthesizer in front of the piano. There was a Smartboard on the center of the wall on the west side and there were larger African

drums on the floor below the Smartboard. There was a small shelf with reading books and animals on it. The student chairs were set up in the center of the room in three sides of a square. There was a large carpet with a treble clef and staff in the center of the room. On the door of the closet were the words to the “Pledge of Allegiance.”

Role of the Observer

The researcher conducted the observation. The observer was not a participant in the classroom. The researcher was not introduced to the class. The researcher sat at the teacher’s desk and took note on the computer. The researcher did not know any of the students in this classroom.

What time, where, and how long was the observation.

The observation took place in the music classroom on a Wednesday afternoon from 12:00 until 12:45pm. The researcher arrived at the school fifteen minutes early to begin the classroom description and visit with the teacher but the teacher was at lunch so the researcher comes into the classroom at the same time as the students and completes the description at the end of the class time.

Describe the experience.

The class came in with their classroom teacher. They went directly to their seats. The teacher began the class by telling them what a great job they did on their program (a few days ago). The teacher decided to give the class an extra amount of recess time because they did such a great job on their program. One of the students wanted to discuss their summer vacation plans. The teacher said that those plans sound great but today they needed to focus on music because of all the snow days they had missed. The teacher went

through a few things the students had learned about but the snow days might have bumped out of their heads. The objectives for the class were on the board. The objectives included “The Land of Music” and “Note Family and Friends”. The teacher began with a song. Three students came lagging into music class. These students have forgotten where they sit so the teacher helped the students. The class sang the song “The Land of Music” together. The students seemed to know the song. The teacher went over the different notes and note values using pictures.

The teacher asked the students to sit in front of their chairs on the carpet. The teacher handed out rhythm sticks and reminded the class how to use the rhythm sticks in music class. The class used their rhythm sticks to play whole notes. The class listened to “Willie Whole Note’s Song” while they tapped the whole note rhythm with their sticks [the students were working on memorizing the beats of the whole note as well as keeping the steady beat]. The teacher reviewed the definition of steady beat with the class. The students said that the steady beat was the “heart beat of music”. The teacher then reviewed “Helen the Half Note” with the class. The class said that Helen Half Note gets two beats and she goes faster than Willie the whole note. The class used their rhythm sticks to play half notes. From this point, the teacher discussed Quincy the Quarter note and the students used their rhythm sticks to play quarter notes. The class continued this same lesson for “Ellie the Eighth Note” which gets half of one beat. The teacher told the students they could stop when they got tired because the eighth notes moves very fast. The class listened to the song “Suzy Sixteenth” but does not tap to it because it moved too fast. Each type of note was compared to different people in a family and their pets.

The whole note was the dad, the half note was the mom, the quarter note was the son, the eighth note was daughter, and the sixteenth note was the baby.

The teacher wrapped this portion of the class time up by reviewing each note using pictures. As the teacher held up a picture she had the students play their rhythm sticks to the rhythm shown. For this ending activity the teacher used the song “Tonight’s Gonna be a Good Night” by the Black Eyed Peas. The students sang along as they tapped the quarter note. The class switched to tapping the half note when the teacher held up the half note sign. The class continued singing this song even after the teacher stopped this activity.

The students were told to move back into their chairs. The class got into trouble for talking and horse playing. The teacher began teaching the class “the rest family”. The teacher had the class go through each type of rest and how many beats it gets. The students show how many beats of rest each note gets by holding up their fingers. The teacher passed out small cards with notes and rests on them to each student. The students were told to find a card that matches their card. The students got up and found their partners. When they found their partner they brought their matching cards up to the teacher. Some of the students matched up rests and note cards while others matched up note cards only. She reviewed the pictures with the class to see which groups had done the activity correctly.

Reflect on the knowledge gained

The music room this teacher has created and the lesson plans implemented have many elements of multicultural education:

The teacher used the song “Tonight’s Gonna be a Good Night” by a current pop band during the lesson. The students sang along with this song because they knew it, which made an immediate connection with them. During the interview this teacher stated that “she has learned a lot about these students and as a school we try to connect and understand we they were coming from.” The teacher also stated that multicultural education should be “enjoyable” and the students in her class were “enjoying” the teacher’s multicultural music selection.

The teacher put up posters on the walls that said, “Welcome to our village, music was our language” and “It takes a village to make music, it takes music to make a village.” The pictures on the posters were of people with diverse ethnicities and cultures.

Teacher 8 Observation

Describe the setting

The music classroom was in the back of the school. The student chairs were around three sides in the room in a semi-circle. The student music books were underneath the chairs. On the south side of the room there was a shelf with extra curriculum books, the accompanying CD’s, hand drums and maracas. The acoustic piano was on the south side of the room along with the stereo, the chalkboard, the Smartboard, and a few African drums. On the wall there was a bright colored bulletin board that features the elements of music; rhythm, pitch, dynamics, and tempo. There was also a copy of the Pledge of Allegiance and pictures of whole, half, quarter, eighth, and two eighth notes on the wall. On the east side of the room has a big shelf with teacher books on it and the teacher’s desk and closet were on this side of the room. The north side of the room has student chairs running across it and pictures of the instrument families on the wall. On the west

side of the room there was a closet, a computer table with a computer, and a portable table with bells and large teaching boards on it. In the center of the room there was a music stand and an electric piano.

Role of the Observer

The researcher conducted the observation and the role of the observation was non-participatory. The teacher took a brief moment and to introduce the researcher as a fellow music teacher and director of the UA Children's Choir.

What time, where, and how long was the observation

The observation was on a Tuesday afternoon from 12:00 until 12:45pm. The researcher arrived at 11:45am to begin the description of the room and visit with the teacher for a few minutes before the students entered. The observation took place in the music room.

Describe the experience

The teacher and I visited before the class began. [I like that we have electronic listening maps in the Silver Burdett. I really enjoyed the old McGraw Hill curriculum because it was more student-friendly. It seems as though Silver Burdett makes their materials more teacher-friendly while trying to bring in all the new technology materials. I still uses portions of the McGraw-Hill curriculum because it was so easy to use and it seems better organized.]

The students came in very quietly and went to their seats. The teacher reminded the students that they have a Tiger Pride assembly coming up on Friday so they needed to

review the two patriotic songs that they needed to know for the assembly. The teacher put the words on the slate in front of the class. The first song was “You’re a Grand Ole Flag”. The teacher sang through the song and the students knew it well enough to sing along with her. The students that do not know the song were instructed to listen to the song the first time through. The teacher discussed the lyrics with the class. The teacher specifically asked what an emblem was [the emblem of the land I love.] One student answered incorrectly and the teacher said that an emblem was a sign or symbol of something. One student said that the flag was pretty and the teacher agreed that it was a special and pretty flag. The teacher discussed the colors in the flag [every heart beats true for the red, white, and blue.] One student mentioned that red, white, and blue were primary colors. The teacher pointed out that the word acquaintance means friend. The class sang through the song again and the teacher chanted through some of the more difficult passages [your emblem of the land I love and every heart beats true for the red, white, and blue.]

The second song was “Yankee Doodle Dandy”. The teacher put the lyrics on the board in front of the students. The teacher discussed how we got the name “Yankee Doodle Dandy’s” from the British and that we had to work for our freedom from the British. The teacher continued talking about the fourth of July and what we do to celebrate this Holiday. The students said that we were celebrating America’s birthday on the fourth of July. One of the students in the classroom had a birthday on the 4th of July and the teacher pointed out that we set off fireworks for her birthday. The teacher continued discussing the song and did some movements to help the students better understand the words. The class sang through the song again. The teacher had the students stand up in front of their chairs and do the movements to the last phrase of the

song. She checked each student to make sure they were doing the movements correctly (assessment). The class sang through both songs pretending that it was Friday at the school assembly. The students added the movements that the teacher has just taught them. The students were working on standing straight with their hands to the sides as they were supposed to stand when they were singing.

The teacher reviewed what they worked on last week. The class was working on dynamics (loud and soft volumes) and they focused on the song “Making Popcorn.” The teacher turned on the Smartboard. The picture on the board showed the popcorn getting bigger along with the words so the students knew to get louder as the popcorn got bigger. The song was arranged as a rap and the students seemed to really enjoy the song. The song discussed how old-fashioned popcorn was made with oil and kernels. One student said, “Do it again” with excitement. The teacher discussed what words get louder in the song.

The teacher began discussing the poem “Louder than a Clap of Thunder” which was about a father’s snoring volume. As the poem was read the students did movements to show the different things that the dad’s snoring was louder than. The students were laughing as they heard the poem. The last line of the poem said “that was how loud my father snores” and the students laughed at how loud the snoring was. The teacher discussed how everything in that poem was loud.

The class began looking at the song “Rice Planting”. The teacher discussed how two students in another of her classes speak Chinese and one student in the current class said that she knows Chinese. The teacher plays the song in Chinese first [using the CD.]

The teacher did movements to show the students what the song was talking about. They were working on the rhythms ti-ti, ta, ti-ti, ta and ti-ti-ti-ti-ti-ti, ta which were sang in Chinese during the chorus of the song. The students did the movements with the teacher even though the movements were new to them. The teacher discussed what the song was about. She was using the Smartboard to show the corresponding pictures for the song. The teacher discussed how in America we make a lot of rice and will sometimes sell the rice to other countries like China. One student said that they eat rice at home and another student talks about what they put in their rice at home. The teacher played the song in English [using the CD.] The class did the movements with the teacher. The teacher stopped the class and reviewed the movements with everyone. The teacher also took a moment to review the rhythm with the class and what was different from the first to the second line [there were more eighth notes] of the song. The class sang the entire song while they did the movements.

The next song the class sang was “Star Light, Star Bright” and it focused on the solfege tones sol and mi. The teacher reviewed the words with the class by chanting through the lyrics in the rhythm of the song. The teacher pointed to pitches on the staff to show the students what they were singing. As the CD plays through the song the teacher did the hand signs to the song because there were only two solfege tones represented in the song. The teacher asked what a song was called when it was meant to put someone to sleep and one of the students answered that it was called a lullaby. The teacher asked if anyone in the class had ever seen their parents rocking a younger brother or sister to sleep. She discussed that she used to sing “Hush Little Baby” to her children when they were little [pulling her home life into the classroom.] The teacher discussed that the song

only has two notes (sol and mi). The boy and girl on the Smartboard showed the hand signs sol and mi. The teacher played the track on the CD without the words and the class whispered through the song. They discussed how pretty the instrument accompaniment was.

The last song they sang was “Farmer in the Dell”. The teacher picked a student to be the farmer during the song. The class joined hands and the farmer came to the middle of the circle. The class practiced walking in a circle and to a steady beat. The teacher started the song and the class began walking in a circle around the farmer. During the second verse of the song the farmer takes a wife. For each verse the students in the middle got to choose a student and the outer circle became smaller and smaller. The students in the middle found a spot in the circle and one student (the cheese) was left standing alone as the song stated. The teacher reminded the class that their circle has to stay big and round. One student said that their circle looked like a square. The class sang through this song again. The teacher walked around and helps the students stay in a large, open circle.

Reflect on the knowledge gained

The music room this teacher has created and the lesson plans implemented have many elements of multicultural education:

The teacher began the lesson by teaching two American patriotic songs for an upcoming school assembly. In the teachers interview she states that she believes that “there needs to be a return to purely American music with English words and more importantly, American patriotic songs.” The teacher believed that students in America

need to gain an appreciation for the “American spirit of independence, freedom, and poverty.” This portion of her lesson corresponded well with the teacher’s belief that multicultural music education should include American songs as well as songs from other countries.

During the lesson the teacher taught the students a Chinese song about planting rice. The teacher showed a lyric map on the Smartboard so the students would know what the song was about while they were learning it. The teacher even discussed how important planting crops were in China and how America shares some our crops with the Chinese people. During the interview, this teacher spoke about the importance of foreign language songs in her classroom curriculum, “foreign language songs first come to mind when I think about multicultural teaching...especially music from other countries or things that come to from sources other than America. We have a lot of foreign language songs in our curriculum and I use foreign language songs on a regular basis in the classroom.”

The teacher discussed which students have ever seen their parents rocking a sibling in their home and goes on to discuss how she used to rock her children to sleep when they were small. The teacher was bringing in the home lives of the students and also exposing her home life to the students.

Member Check

For the purpose of this research, member check was performed during the months of February and March. Participating teachers were sent transcripts of their interviews as well as their classroom observations for assessment and confirmation. Two of the eight

teachers expressed concern while the other six confirmed that their transcriptions were correct.

Teacher five clarified that too much decoration in the classroom seems to distract the students so teacher five's classroom was kept clean and have limited posters or decoration. Teacher seven stated that she had trouble connecting with students of different ethnic backgrounds occasionally because she did not know enough about their culture. She stated that she was continually working to understand and learn about these new cultures. The participant sent me an email clarifying her statement. She quotes "I don't have a problem connecting with my students. It's challenging when they enter my school not speaking English causing a language barrier. In cases like that I sit a new student next to a student who speaks their native language and was also fluent in English. That way they have a "buddy" to make them feel more comfortable and can translate to make them feel included. Learning about the Hispanic and Marshallese culture was something else I've worked on. To understand our students we must understand their culture and these two cultures were very different from one another. We have a group of Marshallese hula dancers, stompers and have started a drum line. The other students in the school absolutely love it when they perform and the Marshallese students love sharing this with the other students."

Emergence of Themes

McRoy (1997) states that data reduction is a procedure that includes organizing the data; identifying emerging themes, categories, and patterns; and testing hypotheses against the data. During the observations and interviews in this study themes began to

emerge. Table 3 shows the list of themes that were identified throughout the research process.

Table 3 Themes that Emerged

Language Barriers	Time Management
Fairness	Cultures Outside of the Classroom
Continuing Education	Lack of Cultural Understanding
Meaningful	Visuals
Visuals	Authenticity
Music History	Lack of Preparation

Conclusion

The results of the previous observations and corresponding interviews (Appendix E) show that Fayetteville and Springdale teachers do teach multiculturally in the music classroom in many ways. First, the participants included classroom decorations that focus on multicultural music and diverse groups of people. The participants focused on upcoming Holidays such as Black History Month and Christmas to focus on multicultural education. A few of the participants allowed students to discuss differences and similarities in music of diverse cultures as well as lifestyles of these cultures. The teachers used important dates and historical figures to open a multicultural discussion in the classroom. The participants continually brought the student's home lives and

experiences into the music classroom. Lastly, the participants brought songs and dances of various cultures, countries, and languages into the music classroom.

In the next chapter, the research questions will be discussed, ways to increase multicultural education in the music classroom will be introduced, recommendations for further research will be presented, and final conclusions will be drawn.

CHAPTER FIVE

Discussions, Recommendations and Conclusions

Introduction

The purpose of this study was to explore multicultural teaching experiences of music teachers in the Fayetteville and Springdale public school districts through the lens of Banks' four approaches to curriculum reform (Banks, 1993). The intention of this study was to add to the limited literature presently found on the definition of multicultural music education and how this type of education was implemented in the music classroom. The study was also intended to increase knowledge of teacher motives for implementing multicultural education in the music classroom and highlight challenges that lie within implementation.

Purposive sampling was used based on the researcher's judgment and the purpose of the research. In an attempt to get an information rich sample, two schools were chosen from the Fayetteville school district and six schools were chosen from the Springdale school district. The eight schools were chosen because of their population diversity, willingness of schools to participate in this study, and convenience.

Discussions of Research Questions

The research was designed mainly to answer the following questions:

1. How was multicultural education defined by Fayetteville and Springdale music teachers?
2. How was multicultural education implemented in Fayetteville and Springdale elementary classrooms?

3. Why did Fayetteville and Springdale public school music teachers believe it was important to implement multicultural education in the classroom?
4. What challenges did Fayetteville and Springdale music teachers come across when implementing multicultural education?
5. According to Banks four approaches to curriculum reform, at which level did the Fayetteville and Springdale teachers including in the study function?

The answers to these research questions were based on the results of the interviews and lesson observations of the teachers, examination of the demographic data of the schools, and other supporting documents. Recommendations and conclusions about the multicultural teaching experiences of the Fayetteville and Springdale school teachers will follow the discussions of the research questions.

Discussion of Research Question 1: How was multicultural education defined by Fayetteville and Springdale music teachers?

Fifty percent of the teachers focused on the students when defining multicultural education. One of these three teachers stated that multicultural education can be defined as “the students we teach.” That same teacher stated, “If you just relate to the students in your classroom in a meaningful way, you can help make them aware of whom they are at school with. Another teacher in this group stated that teaching students multiculturally “takes much more effort, accommodations, and planning.” One teacher believes that multicultural music education can best be implemented when the teacher truly understands the culture of the students in the classroom. The last teacher within this group stated, “I have really worked to understand the cultures of the student’s in my room. I have learned a lot about these students and as a school we try to connect and understand where they are coming from.”

Three out of eight teachers described multicultural education as broadening horizons. One teacher said students need to “broaden their horizons and just be made aware of whom they are at school with.” Another within this group said “multicultural education means that students become aware that there are actually other cultures in the world.” While another teacher stated that multicultural education is “not just teaching foreign language songs. This same teacher said that multicultural education is all about “broadening horizons and introducing students to new people and places.”

Three out of eight participants discussed multicultural education as being lessons and curriculum that are relevant to student’s everyday lives. One of the teachers stated “We need to bring their home life into the classroom to help them better understand.” During the corresponding observations of these three teachers they brought music and discussions into the classroom that brought the home lives of the students into the classroom.

One teacher within the eight believed that multicultural education is teaching “Foreign language songs and things that come to from sources other than America.” Interestingly, all of the eight teachers taught foreign language songs during the classroom observation and mentioned the importance of having a wide variety of foreign language songs in the curriculum. Four out of the eight teachers discussed the importance of including foreign language songs in the curriculum but not making foreign language songs the complete multicultural education package.

One teacher shared their personal confusion about multicultural education by stating, “I am expected to already know what multi-cultural means. I went to the

workshops, heard speakers, explored books, was given articles to read, but I am not sure. It all gets lost in the rush of other expectations.”

The hypothesis of the researcher for research question one was that Fayetteville and Springdale music teacher would include terminology such as “world music”, “ethnomusicology”, “global perspective”, and “family oriented” in their definition of multicultural music education. None of the eight music teachers used the terms “ethnomusicology” or “world music” in their definitions of multicultural music education. However, fifty percent of the participants in the study discussed bringing family or a child’s home life into the music classroom: “I think a lot of “language barriers” including the student’s home life and home cultures and the things that they do. They (students) have not been taught the English language. We need to bring their home life into the classroom to help them better understand.” One of the teachers stated, “They (the school and district) do not have money to experience cultural events (although a few parents can afford these kinds of things and make them happen for their children). Several of our students were homeless and have to get themselves to school. We provide meals and after school tutoring to try to help these students.” Another teacher quoted, “Just through the years I have started to understand the Hispanic culture but I have not begun to understand the Marseilles culture. They are not discipline problems. In fact they are usually very respectful. We offer a stomp class and offer ways for them to shine. I don’t run it because I stink at it but it was a chance for them to shine.” Lastly a teacher said, “The hierarchy of the families in different cultures was also something that I am learning about and it is so important that understand how the families in different cultures function and run.”

Three out of the eight participants talked about having a global view as part of multicultural education: “We need to teach them “respectful tolerance” so that they are no surprised at how diverse the world is” Another teacher said, “I think it is fascinating if we can get a more global view then what we have experienced with our families.” One of the other teachers quoted, “It (multicultural education) is going to affect how they respond to people for the rest of their lives. Accept and embrace the things we have in common and learn to embrace our differences will make the world a better place. I have been able to travel extensively in life and I think I have gained a lot of perspective. People have a lot of good ideas and they live life differently from me. Their lives are as valuable as mine.” Another teacher quoted, “We live in such a global society. We are all connected by Facebook, Google Earth, it was just an automatic connections. I want my students to have their “scope widened” through music class.

After this research was completed the researcher changed the working definition for multicultural music education from chapter three to include elements from the participants interviews. For the purpose of this study, multicultural music education will be a combination of Banks definition of multicultural education, Carolin’s definition of multicultural music education, and the definitions of those who participated in this study. Multicultural music education should use multicultural music and materials to assist students in developing knowledge, attitudes, and skills that will help them function in a diverse world, will give them a more global perspective and will be relevant to their everyday lives. (Lockwood, 1992; Banks, 1991, Carolin, 2006).

Discussion of Research Question 2: How was multicultural education implemented in Fayetteville and Springdale elementary classrooms?

The most common way to implement multicultural education was through different Holidays. Each of the eight teachers expressed their teaching of Christmas around the world, Black history month, and/or Cinco de Mayo. One of the participants stated “we are currently doing Christmas around the world. I will teach the students music from China or Africa, then make sure the students know a little about that country like where it was in relation to us and what their culture was like.” The Holiday season continued to be discussed as another participant stated, “in the month of December we do Holiday songs. This year we talked about Hanakuk and how the Santa Clause Christmas was different than Christ Christmas. We talk about how the song Winter Wonderland isn’t about the birth of Christ but about the winter weather. I try to get the kids thinking what am I singing? And why am I singing this?” In that same state of mind, another teacher stated “we just finished talking about Hanakuk and we learned the story of Hanakuk and I used a picture walk to help the students understand all the different terms and pieces of the story. We learned My Dreidel, did a Hanakuk dance, and even played the Dreidel game so that the kids could better understand the meaning and culture of Hanakuk. I am trying to make learning fun!” One participant discussed the importance of learning ballet because it is different for the poverty stricken students in their district to learn about. “We learned about the Nutcracker this year. We were having a multicultural experience when we learn about the nutcracker at our school because ballet and this type of music was not part of my student’s world. It was a different culture.” One participant discussed the importance of Cinco de Mayo. “We do a Cinco de Mayo lesson for every grade level which gives our Hispanic students a chance to thrive and teaches our student’s of other nationalities about Cinco de Mayo and Hispanic culture.” The use of

Holiday materials to teach multicultural education is supported by James Banks (1993). His idea of curriculum reformation begins at level one which was contributions. At this level schools or teachers focus on the major holidays to implement multicultural education.

It has already been stated that all of the eight teachers believe that foreign languages are a huge part of multicultural music education. Using foreign language songs was the second most common themed mentioned within the implementation research question. “I want them all to be exposed to the enjoyment of music. We try to do across the board not just one area of music. I throw on Feliz Navidad this time of year and they just light up! I have the original recording from the original artist. They are gone...they are so excited! They know all the words even if they don’t understand them because they were in English.” Another teacher stated, “For most of my life I have collected songs for myself including different languages, and shared them with students and at private performances. Also, for thirty years I have been a member of the Fayetteville International Folkdance society, a social dance club that features dances from around the world, especially from southeastern Europe, middle Europe, Middle East. Also, I have played music with Arab students for dances and briefly played fiddle in the American Traditional dance society for contra-dances. When I had more space in music rooms, I worked with dances more often. Sometimes I just string together some generic dance moves to build a repertory of steps and use music from my personal collection. And sometimes, in Fourth grade and some others, I demonstrate instruments as best I can like the Turkish Zurna and the Irish Bohdran, the American 5-string banjo, and Middle Eastern Darbuk drum.” Another teacher discusses foreign languages, “we sing in all

kinds of languages like Spanish, Hebrew, and Australian jargon.” Lastly a teacher stated, “our music books have it through like African songs, Slovakian chants. I try to teach the history behind the songs and I have a map right there. I tell the students this is where we were and the song we are learning comes from here and I point to it on the map. That way they can see the differences.”

Twenty-five percent of the eight teachers brought aspects of the student’s home lives into the classroom. One teacher stated “we need to bring their home life into the classroom to help them better understand”. In one of the eight schools stomp classes were offered as a way to bridge school with the home cultures of the students. The teacher at that particular school stated that the stomp class offers students a way for them to shine.”

Twenty-five percent of the participants focused on creating a fair atmosphere when teaching multiculturally. One teacher stated, “The kids can bond with right away but as far as going with the teacher, the adult that has to be very scary for them. I try to pair them with someone to watch out of them and I allow them to work together. Their comfort level gets better.” Another teacher stated, “Yes, I teach music but I also I try to create a room of no-pressure. Sometimes I butcher the Spanish words (sometime on purpose) but they think it was funny and if I can get it where they understand the Spanish word for something they can catch on.” Another teacher stressed the importance of fair treatment. “I try not to penalize the kids in any shape or form. I try to make it un-threatening.” Another teacher stated, “I give hardly any paper-pencil tests as compared to when I started. If it is all pictures it helps. I do paper-pencil tests yes...I adjust their grades accordingly. After Christmas we will do a big unit on Instrument Families and I want to know if kids can tell me what instruments go where (instrument families) but I

also know if they can't give it to me on paper it was no fair to the non-English speaking students.”

Twenty-five percent of the participants discussed the importance of using visuals to teach multiculturally. “Some of the upper grades were doing families of instruments. I have to do a lot of visuals because there are a lot of instruments.” Another teacher stated, “I even think about scaffolding and making sure that I break everything down into small portions, which helps them understand it better. Showing pictures is one strategy I use in my classroom. This week we were talking about reindeers and I brought pictures of reindeers for those who were unfamiliar with this animal.”

One teacher was very open as they discussed how they have to continually learn about multicultural education in order to implement it in the classroom. “I learned through the ESL program that it takes 5-7 years in “best circumstances” to really learn to speak a second language. The ESL Academy helped me to think more about “what do the students need from me?” in order to help them learn better and understand more. The ESL program gave me a “tool set”.” That same teacher also states, “Test scores were important in my school, well really at any school. I always try to think “how can I repackage this information and put it into the music classroom”. I will email the teachers in January and see what areas they need help in and I will help them relay information.”

The last implementation method mentioned was through dance. One teacher stated, “I really like my Silver Burdett curriculum. It has a wide range of multicultural dances. There was a lot of information in the books. It provides information on a variety of cultures not just the ones in the classroom. “

The hypothesis of the researcher was that teachers would implement multicultural music education through Holiday themed lesson plans and add portions of multicultural music into their basic curriculum. In this study, the most common way to implement multicultural education was through different Holidays. Each of the eight teachers implemented multicultural education through Christmas around the world and Black history month during observations for this study. Contrary to the researcher's hypothesis, only two of the music educators in this study added multicultural units to their basic curriculum. Two teachers added folk and contemporary dances to their curriculum.

Discussion of Research Question 3: Why do Fayetteville and Springdale public school music teachers believe it was important to implement multicultural education in the classroom?

Two of the eight teachers discussed the importance of implementing multicultural education to understand the larger world. "If students live in a box their whole lives and if there was no multicultural education they are going to get a huge wake-up call when they get out into the real world. We need to teach them a respectful tolerance so that when they do get out in the world they will know what is going on." The second teacher stated, "We live in such a global society. We were all connected by Facebook, Google Earth, it was just an automatic connections. I want my students to have their "scope widened". There are children all over the earth that were different from us. Not everyone lives like we do in Springdale, AR. Even across the city children are different. Kids are different all over the world."

Two of the eight teachers pointed out the necessity for teaching multicultural education in order to stress music history. One of the teachers stated, "I don't see how teachers can say they don't (teach multiculturally) because every piece of music you pick

up has a history. If it is a contemporary piece written last week there was a history of why it was written, where it was written, and what factors contributed to its creation. Every piece of music has something to do with the person's life who wrote it. I think it is because if you communicate where the song came from and why it was written then you are teaching multiculturally. The other teacher stated, "A lot of the history behind the song is coming from other countries like Christmas songs. We just learned deck the halls and the kids learned about the yuletide gale which was not something we do in America but they can connect with it because we sing about it in our songs. We want them to connect so they will remember better."

One of the eight teachers discussed how much the students enjoy multicultural music. I teach multicultural music because of the "enjoyment for the students and the teacher." "As things have changed (I am a creature of habit) I have had to adapt my teaching. We started out all white school but now we are highly Hispanic and Marseilles. The gradual release model has really helped me and given me strategies in working with my multicultural students. The gradual release model is where we meet ½ a dozen times per year in grade levels or enrichment groups. The music teachers meet and the information is presented in a way that we can use it in the music classroom. "

The researcher's hypothesis stated that teachers would include multicultural education in their classrooms because of a school mandate and/or because Arkansas frameworks demand multicultural education opportunities. It was believed that very few teachers in the Fayetteville and Springdale public schools would include multicultural education because they feel it is necessary due to their diverse classrooms. None of the teachers who participated in this study discussed the inclusion of multicultural education

because of school mandates or Arkansas framework requirements. When asking specifically about research question three, two out of the eight teacher participants stated that multicultural education is important because the classrooms and schools in America are becoming more diverse.

Discussion of Research Question 4: What challenges do Fayetteville and Springdale music teachers come across when implementing multicultural education?

Three of the eight participating teachers discussed the challenge of time management, “It is a challenge just to include everything because there is so much to do.” “We have many goals in the music classroom. I believe it is a challenge to meet all of these expectations fully.” “It is definitely extra work. But the rewards for that extra work are great. It takes a lot of planning in order to make learning accessible for all the different cultures, socio-economic statuses, and learning groups in our school.”

Twenty-five percent of the teachers discussed the difficulty of tackling the language barriers in Northwest Arkansas schools. “Breaking the language barrier is difficult for students who are thrown into public schools with no knowledge of English language.” “Language is a great barrier. If the students don’t speak English it makes things very difficult.”

One of the eight teachers mentioned that it is challenging to focus on cultures other than those cultures present in the classroom. “It is challenging for me personally to break out from the Spanish culture because we are focused on it here.” One of the eight teachers discussed what a challenge it is to not offend while teaching multicultural music:

“I hate to say this and I don’t want it to sound bad. I think one of the challenges there is, is a fear of teaching multicultural issues and offending someone. Multicultural issues are ignored in music because we cannot be open and honest

and discover what a beautiful world we have. I think the law says “you can teach anything and preach nothing.” I hate it when a school says they aren’t going to teach anything in December because they don’t celebrated anything because they might offend someone. To me this was censorship and it goes all over me. I think that as professional educators we should teach what is going on in our world and what has gone on in our world and not be threatened by the music of people not just exactly like us. To me, many teachers are challenged by having to be politically correct.”

One of the eight teachers brought up the lack of cultural understanding. “Just through the years I have started to understand the Hispanic culture but I have not begun to understand the Marseilles culture. It (teaching multiculturally) is trying to find out how to reach a kid. I can’t tell if it is just a language issue or maybe a cultural issue.”

One of the eight teachers discussed the lack of preparation they received in their college coursework. “My college training was all geared towards band. I came out of there with a degree in music where I could teach music k-12 and I was no more qualified to teach that than the secretary across the hall. I was not prepared for multicultural education and language barriers.” Another of the eight teachers discussed the lack of multicultural music materials. “I have found the books ok, but not personally attractive.”

One teacher honestly discussed the difficulty of making multicultural music education meaningful to the students. “To me, I think it would be hard to tell children why they need to learn a Russian dance or the Hanakuk drierdel game. The challenge is making it meaningful. It is really easy to teach Feliz Navidad because so many of our students understand it. It is difficult to make a connection with some materials. The kids have to have a reason or purpose for learning a specific thing. The kids need to know that this material will come up again.” Lastly one teacher candidly stated, “It is hard to make the music authentic.”

The researcher's hypothesis for research question four was that teachers would come across multiple challenges when implementing multicultural music education. These challenges were thought to include time restraints, lack of resources, lack of interest, insecurity about fundamental multicultural music knowledge, and lack of support from administration. The researcher's hypothesis was upheld in the area of time restraint. Three out of the eight teachers interviewed spoke directly about the lack of time in the school day to include all goals and frameworks. None of the teachers discussed a lack of resources with the exception of one teacher who discussed the difficulty of "authentic" resources. One teacher discussed insecurity about getting to know the different cultures of the students but none of the participants discussed specifically a lack of knowledge about multicultural music education. All of the participants in this study said they felt supported by their current administration when teaching multiculturally. One participant discussed that they felt un-supported by prior administrators when attempting to teach multiculturally.

Discussion of Research Question 5: According to Banks four approaches to curriculum reform, at which level do the Fayetteville and Springdale teachers included in this study function?

This question will be evaluated based on Banks' four approaches to curriculum reformation. Level one was the contributions approach, which highlights important holidays, cultural periods, and cultural heroes and uses these special moments to teach multiculturally. Level two was titled the additive approach. In this approach "add on" units were included in the curriculum where students were taught about a pre-determined culture or ethnic origin. Level three was the transformation approach where the curriculum was altered. At this level students view many curriculum concepts, ideas, and

themes through a cultural perspective. Lastly, level four was called the social action approach where students were led to make decisions and take actions to solve diversity issues (Banks, 1988; Banks and Banks 1991).

Teacher 1

During the observation, teacher one demonstrated a multicultural lesson plan on African-American Spirituals based upon the timing of African-American history month and a needed video tape lesson for her National Board Certification. A special unit was not added to the curriculum. This multicultural lesson plan was part of the Silver Burdett curriculum adopted by the Springdale public schools. There was very little, if any, student discussion about the African American culture besides the basic answering of questions asked by the teacher. Based on the observation, the researcher believes that teacher was working at level one (Contributions) of Banks' four approaches to curriculum reformation. Level one highlights important holidays, cultural periods, and cultural heroes and uses these special moments to teach multiculturally.

Teacher 2

During the observation teacher two implemented multicultural music education by placing a large map of the world and introducing students to music around the world. There were pins in the map with a string attached to a paper with a song name on it [showing the students which songs they have worked on and where each song originated from]. The teacher brought the everyday lives of the student's into the classroom using the comparison of Country music to blues music and by discussing the career and life of Michael Jackson when discussing "the father of blues music" in comparison with

Michael Jackson as the “King of Pop.” Based on the observation of teacher two, the researcher believes that this teacher was working at level two of Banks’ four level approach. Level two was called the “additive” level. At this level “add on” units were included in the curriculum where students were taught about a pre-determined culture or ethnic origin. The researcher saw two ways teacher two created additions to the basic curriculum that helped students take on a more multicultural view.

Teacher 3

During the observation teacher three implemented multicultural music education by incorporating instruments from other countries, which she had labeled with the correct names and discusses throughout the class time (bongos, guiro, African gathering drum, etc.) The teacher had a picture of a jazz group playing instruments that would only be used in a jazz group. The teacher incorporated a jazz unit in her curriculum. The teacher also created a composer corner in the classroom where she focused on composers from different countries and cultures.

The teacher discussed the importance of the September 11th attack and how the students within one school in NYC created a song to express how they felt about that attack. The teacher allowed the students to discuss how they feel about the song and specifically about the attack of September 11th. The teacher discussed how the calypso pattern was something that will be heard in the Caribbean or in St. Martens. The teacher also pulled in new vocabulary terms such as ‘sporadic’ during this lesson.

Banks (2002) discussed how his four approaches can be “mixed and blended in actual teaching situations.” The researcher believes that teacher three was teaching at

blended level between the contributions approach the transformation approach. Banks (2002) states that one level “can be used as a vehicle to move to other and more intellectually challenging approaches” which was exactly what was happening in this classroom. This teacher’s students were beginning to view many curriculum concepts, ideas, and themes through a cultural perspective. The teacher in this classroom continually changed the curriculum to fit the students in her specific classroom and school and allowed the students to discuss cultural differences and similarities within the classroom time and within the lesson plan.

Teacher 4

During the observation, this teacher consistently brought the student’s home lives into the classroom, which in the interview she stated was important to reaching students. Based on the observation of teacher two, the researcher believes that this teacher was working at level two of Banks’ four level approach. Level two was called the “additive” level. At this level “add on” units were included in the curriculum where students were taught about a pre-determined culture or ethnic origin. The researcher saw this teacher continually “adding on” multicultural themes in her lesson plans to try to reach her students more fully.

Teacher 5

During the observation the researcher noted that the classroom highlighted American patriotic materials, which the teacher stated in the interview was important for him to teach about. The teacher and I discussed how learning American music and patriotic materials might be a multicultural lesson for many of the students in his school.

The teacher taught more than one foreign language song and highlighted the cultures of the countries as the students sang through the songs. The teacher also had the students perform folk dances from other countries during the observation.

Based on the observation and interview of teacher two, the researcher believes that this teacher was working at level two (additive) of Banks' four level approach. The teacher added folk dancing and foreign language songs into the already set curriculum.

Teacher 6

During the observation the researcher saw teacher six add a unit about formal dance into the curriculum. The teacher believed that the students would "enjoy" the dance unit and it would bring the students home lives into the classroom. The teacher encouraged the students to think more globally by discussing where each of the dances come from and expanded the student's language base by teaching the students new words.

Based on the observation and interview of teacher six, the researcher believes that this teacher was working at level two (additive) of Banks' four level approach. The teacher added a dance unit to the pre-set curriculum and introduced the student's to new words not included in the curriculum.

Teacher 7

During the observation teacher seven used the song "Tonight's Gonna be a Good Night" by a current pop band to teach rhythms in music. The students knew this song and sang along with the song because it connected with them. The teacher had posters on the walls that said, "welcome to our village, music was our language" and "it takes a village

to make music, it takes music to make a village.” The pictures on the posters were of people with diverse ethnicities and cultures.

Based on the observation and interview of teacher seven, the researcher believes that this teacher was working at level two (additive) of Banks’ four level approach. The teacher brought in music that corresponded with the student’s home lives and worked to make the classroom a diverse place for learning.

Teacher 8

During the observation the teacher taught a foreign language song using a lyric map that described the meaning of the song. The teacher also discussed how America and China share food and other goods, which she pulled from the song. The teacher pulls in the outside school lives of the students by discussing their family units and what her personal family was like.

Based on the observation of teacher eight, the researcher believes that this teacher was working at level two of Banks’ four level approach. Level two was called the “additive” level. At this level “add on” units were included in the curriculum where students were taught about a pre-determined culture or ethnic origin. The researcher saw this teacher build on to the basic curriculum in her classroom and bring aspects of student’s home lives into the classroom.

The hypothesis of the researcher was that most teachers in the Fayetteville and Springdale public schools would be implementing Banks’ approaches at the first and second level. Very few teachers, if any, were expected to be implementing multicultural education in their classrooms at the transformation level or the social actions level. In

this study, the hypothesis of the researcher was upheld with the exception of one participant. One of the eight teachers was thought to be implementing Banks' approach at level one, the contributions level. Six of the eight teachers were thought to be implementing Banks' approach at level two, the additive level. One of the eight teachers was thought to be implementing Banks' approach at level three, the transformation level. It was not believed that any of the eight teachers would be implementing Banks' approach at this third or the fourth level. Banks stated that levels three and four are difficult to reach and particularly level four has to be reached gradually, over a period of time (National Education Association, 2000).

Recommendations for Increasing Multicultural Education in the Music Classroom

Banks (2002) makes it clear that "when studying U.S. history, language, music, arts, science, and mathematics, the emphasis should not be on the ways in which various ethnic and cultural groups have "contributed" to mainstream U.S. society and culture. The emphasis, rather, should be on how the common U.S. culture and society emerged from a complex synthesis and interaction of the diverse cultural elements that originated within the various cultural, racial, ethnic, and religious groups that make up American society." Banks discusses that particularly at the transformation level the key is to extend students' understanding of the nature, development, and complexity of our diverse society. It is the teacher's job to go beyond the basic list of ethnic groups, heroes, and contributions and to infuse the curriculum with various perspectives from the diverse cultures within the school.

None of the teachers within this study were teaching at Banks' social action level and my personal teaching is not within this fourth approach. At the social action level students will "gather pertinent data, analyze their values and beliefs, synthesize their knowledge and values, and identify alternative courses of action, and finally decide what, if any, actions they will take to reduce prejudice and discrimination in their school. Major goals of the decision-making and social action approach are to teach students thinking and decision making skills, to empower them, and to help them acquire a sense of political efficacy." Although this level sounds exciting, according to Banks (2002), it is difficult to get to this level and it can only be approached in a gradual way over time.

When trying to incorporate more multicultural perspectives in the curriculum Banks (2002) states that the low level of knowledge about ethnic cultures and relying heavily on textbooks for teaching are two major issues. It is my belief that teacher's must have in-depth knowledge of the ethnic cultures present in their student body in order to fully grasp the different perspectives and ideas of their students. Lesson plans and units should be presented through the lens of different cultures, socio-economic status groups, and genders. Sleeter and Grant (1991) argue that although textbooks have changed significantly since the 1960s, the majority of ethnic content is not presented throughout the text in a consistent and integrated way. When it comes to teaching from diverse perspectives teachers may need to work to pull extra materials in and plan interesting activities that may not be found in the textbooks. As a teacher at a private school, we are encouraged to bring in outside sources of information and are pushed to create activities and units outside of the textbook. I believe this encouragement from my school has forced me to bring in materials that encompass the history and backgrounds of the

students within in my music classroom and has also spurred my creativity to include activities and units that bring to light the student's personal thoughts and feelings. It has also motivated me to think more about what the students enjoy outside of school and bridge school and home lives in my music classroom.

In his writings, Page (2001), states that teachers need to focus on telling stories, using outside resources, keeping the music authentic, showing respect for all cultures, and exploring differences and similarities when teaching multicultural music. Page is a choral director and music educator and often speaks about singing and enjoying multicultural music at national conferences and workshops. I believe teachers can teach multicultural songs with all of the focuses Page suggests while also allowing students to explore how the United States originated from the interaction of diverse cultural groups like Banks (2002) recommends.

Banks (1993) as well as Goodkin (1994) recommend that teachers create cross-curricula units. This idea could be implemented in several ways. Currently my school is working on a cross-curricula unit called "Cultural Market" where each grade level turns their classroom into a market filled with things from their assigned countries. To assist the regular classrooms I am teaching the 4th grade students an African song and 5th grade is learning a Latin dance. We have watched videos of both of these types of music on Youtube so the 4th grade students have heard an authentic African choir sing "Gabi, Gabi" and 5th grade has seen a group of students from Mexico perform the Cha Cha dance they are learning. Their classroom teachers are focusing on the details of the culture and how the American cultures and the cultures they are studying compare and contrast (Page, 2010). I have found this to be an easy way to develop cross-curricular units.

David & Capraro (2001), Banister and Maher (1998), and King (2000) recommend that teachers cultivate a classroom community where communication and questioning occurs. Creating this type of atmosphere can be challenging especially for those with large numbers of students in their classes. This group of researchers suggests that teachers plan out questions to ask the students in small groups so that they are facilitating conversation and communication among the students.

Recommendations for Further Studies

In order to fully understand current professional development in multicultural education it is suggested that researchers consider the kinds of multicultural education professional development schools are offering their teachers and administration as well as how often this type of professional development is offered. Professional development programs according to Banks et al. (2001) should help teachers understand the characteristics of ethnic groups within the United States society and ways to best reach students of different races, ethnicity, language, gender and social class (p.3). For music teachers, professional development could focus on the ways to best reach students using music and fine arts of our nation, other countries, and the home lives of the students in the classroom. Multicultural education professional development for arts teachers could also focus on the overarching themes of multicultural education, how the arts fit into the nature and goals of multicultural education, and show implementation methods in an interactive way.

Authentic presentation is another avenue of research that could be pursued. Elliot (1989) created dynamic multiculturalism which applies a world perspective to a wide variety of musics. World musics are studied according to the musical concepts of the

original culture instead of through a Western view. If a teacher presents multicultural music as authentically as possible by using modern technology and diverse groups of people within a community it would be interesting to study the learning outcomes within that music classroom. Teachers can tap into the invaluable resource of their community to find people truly from other countries that can sing, play, or bring in authentic recordings from their countries. Teachers can Skype with teachers and civilians in other countries and have them play or sing music from their homeland. Lastly, teachers could use the resource of Youtube to find authentic videos and music from other places. Because our world is so quickly and easily connected, finding authentic resources for multicultural music education is not difficult as long as the resources are available. I believe student's will soak up and retain this knowledge much more easily if it is offered in an authentic form. I also believe that student's emotional understanding and global view will be expanded through the use of truly authentic multicultural music.

A third recommendation for further research is to explore whether multicultural music can both contribute to the musical skills of students while helping create harmony among diverse people groups through furthering understanding. This could conceivably be a mixed-method study focusing on a set group of music skills and how multicultural education in the music classroom is helping to increase or decrease these skills.

Concluding Thoughts

In 1995, David Elliot stated "teaching music with a multicultural mindset allows us to deepen students' knowledge and "feel" for the ways in which music was deeply social, cultural, ideological, political, and personal. This is why I argue that limiting

students to one musical practice counts as an extraordinary form of cultural and creative censorship.” (p.1) I believe that Elliot’s thoughts still ring true fifteen years later. In order to keep the content of music classrooms fair and the atmosphere in music classrooms free from censorship, multicultural music and educational models must be valued and implemented.

In my mind teaching multicultural education means first making the classroom a fair and secure place for students to do their best work. Secondly, multicultural education means having a basic curriculum in place that celebrates diversity and recognizes differences and similarities in people of all cultures. Next, multicultural music education means allowing the students to express their perspectives, ideas, and thoughts freely in the classroom and cultivating an atmosphere that understands and takes diverse perspectives into account. Next, foreign language songs, cultural holidays, foreign dances, cultural instruments, diverse composers and student home lives are all used as tools to bring multicultural education into the music classroom. Lastly, multicultural music education is presented music from all cultures in an authentic as possible way.

If students know that their teachers are “on their side” and are continually looking for their best work the classroom will be a fair and secure place for those students to achieve great things. Teachers have to set high expectations for all students regardless of socio-economic status, gender, abilities, and home life. Students will rise to what is expected of them. The curriculum in the classroom, which includes the lesson plans, textbooks, additional written materials, and in the music classroom songs and audio materials need to include diverse cultures, ethnicities, genders, and socio-economic

backgrounds. Every student and student's family in the classroom should be well represented in the materials they are seeing and hearing in the music classroom.

Students should always be free to share their thoughts with the teacher and the class. Although classroom etiquette and rules need to be followed, student and teacher discussion should be a valued part of the environment of the music classroom. Students should feel that their opinion is heard and respected and students should be able to actively discuss similarities and differences in their opinions and ideas.

The definition of multicultural music education for this study was "multicultural music should use multicultural music and materials to assist students in developing knowledge, attitudes, and skills that will help them function in a diverse world, will give them a more global perspective and will be relevant to their everyday lives." Music teachers should remember that multicultural education is taught in the music classroom everyday because teachers are helping their students develop positive attitudes or negative ones. Music teachers can be helpful or harmful in helping their students learn to function in a diverse world. Foreign language songs, dances, and instruments are wonderful tools to introduce the students to the diverse place that is our world.

Lastly, teachers should work to present multicultural music in an authentic manner. Some examples of authentic presentation would be to have a grandmother of a student that is German come into the classroom and sing a German folk song for the students. The class can discuss the importance of that song in the German culture. Rap music can be studied by listening to an interview with a recording studio executive on National Public Radio and having the students discuss what kind of effect rap music is

having on music business. Lastly, a teacher can pull up the African Children's Choir on Youtube and a music class can watch the kid's choir sing and discuss the lives of these kids and their families. Authentic presentation is becoming easier as the world becomes smaller because of technology. Teachers should use this technology to their benefit.

My hope is that my students are able to study the cultures that make up our personal classroom, the United States, and the world through music. My desire is for my students to understand the similarities and differences in those around them and embrace those differences as unique and interesting. I aim to use multicultural music and music of my student's lives to give them a global view and open up their minds to include a world that is bigger than our community. Music is innately multicultural and it is a shame for educators to not use that true diversity to teach more than just foreign language songs and cultural dances. It is not our job to force tolerance or understanding but it is a teacher's job to open the eyes and minds of students to the world they are a part of.

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APPENDIX

Appendix A: Informed Consent Form

Title: Multicultural Education in the Music Classroom: Definitions, Methods, and Motives

Researcher(s):

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Description: The present study was a qualitative research project intended to explore multicultural education in the music classroom. Multicultural education will be analyzed through the lens of Banks' four approaches to curriculum reform using teacher interviews and observations. The research will also add to the limited literature on the definition of multicultural music education, multicultural music implementation, and motives of teachers for adding multicultural education in their music classroom. Nine public school music teachers will be interviewed and observed in order to fully understand how multicultural education was implemented in the music classroom, why this type of education was implemented, and what challenges arise as teachers implement multicultural education. Interviews and observational data will be recorded and transcribed.

Risks and Benefits: There were no risks, other than those associated with regular classroom instruction, anticipated with this project. The potential benefits include further understanding of multicultural education in the music classrooms of area public schools districts and more knowledge of Banks' four approaches to curriculum reform as compared these school districts. *Voluntary Participation:* Your participation in this research project was completely voluntary.

Confidentiality: In order to pursue anonymity, each school will be given a number instead of using their actual names. Teacher names will also be kept anonymous by associating each teacher with a number.

Right to Withdraw: If you choose to participate in this study, but at any time and for any reason change your mind, you may withdraw. In that case your interview and observational data will not be used in this research project. There would be no negative consequences for this decision.

Informed Consent: I, _____, have read the description of this study. (please print your name)

I understand the purpose of the project, the procedures to be used, the potential risks and benefits, how confidentiality will be established and maintained, as well as the option to withdraw.

_____.

(please print your name)

My signature below indicates that I freely agree to participate in this project.

Please sign your name

Date

Appendix B: Email Letters to School Districts and/or Principals

Dear XXX,

My name is Candace Davis and I am a doctoral student in Curriculum and Instruction at the University of Arkansas, Fayetteville. The title of my dissertation is “Multicultural education in the music classroom: Definitions, methods, and motives.” I am beginning my dissertation research and would like to contact your music teacher to see if he/she would be open to allowing me an interview with him/her and an observation of their classroom in order to fully understand how they teach multicultural music in the classroom. His/her teaching methods and thoughts about multicultural education will be significant data for this research. Please let me know if you have any questions or concerns.

Thank you for your consideration,
Candace Davis

Appendix C: Email Invitations for Teachers to Participate in the Study

Dear XXX,

My name is Candace Davis and I am a PhD student in Curriculum and Instruction (focusing on music education) at the College of Education and Health Professions at the University of Arkansas, Fayetteville. I am in my last year and I am working on my dissertation. My committee consists of Dr. Tom Smith, Dr. Chris Lucas, and Dr. Eddie Jones.

The title of my dissertation is "Multicultural education in the music classroom: Definitions, methods, and motives." I am hoping to better understand how music teachers in the Fayetteville and Springdale school districts teach multiculturally in their classrooms. For this study, I will be collecting data from interviews and observations. Because of the great diversity found in your school, I would greatly appreciate your participation in my study. Your classroom would be a significant sample in my research. The interview is expected to take 30 to 45 minutes and I am hoping to complete the interviews by Christmas break. The observations will take place in the spring semester. My schedule is flexible and interviews as well as observations can take place at your convenience.

I have already spoken to your principal and have been granted permission to pursue this research if you were in agreement. Please let me know if you were willing to participate. Thank you for your consideration. I hope you are having a great year so far!

Thank you,
Candace Davis

Appendix D: Interview Questions

1. What are your thoughts about multicultural education?
2. What terms would you use to describe multicultural education?
3. Are there certain groups of students that come to mind when you hear the words multicultural education?
4. In what ways do you explore cultures in your classroom?
5. What are your thoughts about the use of multicultural education in the music classroom?
6. Do you see any challenges that could present themselves when attempting to teach multiculturally?
7. What are some reasons why educators might implement multicultural education in the music classroom?

Appendix E: Transcription of Teacher Interviews

Teacher 1 Interview

What are your thoughts about multicultural education?

Here, where we were at, we have a “blend of cultures” We were highly Hispanic and that was our main culture that we were teaching to. I think a lot of “language barriers” including the student’s home life and home cultures and the things that they do. They (students) have not been taught the English language. We need to bring their home life into the classroom to help them better understand. This makes them feel more comfortable). We (teachers) use their language to help them learn English. We label things in Spanish and English. I think the more this was done the more they will learn English.

Tell me a little about the preparation you received in college for multicultural music education?

Most Multicultural Music Education stuff I learned was in my masters program I did not get a lot of this kind of information during my Bachelor’s degree. I might have gotten a little bit but not very much. I probably did not get enough multicultural education information. Like many schools in our district, we have a melting pot of cultures coming together in our school. So we have to really work to help everyone learn and feel important.

Are there certain groups of students you think of when you think of multicultural education?

Multicultural education to Caucasian students means that they become aware that there are actually other cultures in the world. They (students) are a little boxed in here

where we are. They see Hispanic cultures but they don't see a lot of African-American students or over sea students. They don't understand that people of other cultures are as important as they were. One little girl thought that an African-American student in our school was actually from Africa. I had to explain that a long time ago someone from his family came to America from Africa but he was actually from America.

What are a few ways you implement multicultural education in your classroom?

We do a Cinco de Mayo lesson for every grade level, which gives our Hispanic students a chance to thrive and say "I know about this" and teaches our other nationality students about Cinco de Mayo. We were currently doing Christmas around the world, which includes music from China, to Africa, to Australia. We always find the country on the map in relation to us. We learn a little about where they were and what their culture is like. Why were things different because of where they are at? Where are they in relation to America? We learn through music. We sing in all kinds of music in other languages; Spanish, Hebrew, and even Australian Jargon. Lots of things like that.

Do you feel that there are any challenges to teaching multiculturally?

It is a challenge just to try to include everything because there is so much to do and your trying to teach a student a song in Hebrew when they barely speak English they have three or four languages going on in their heads all at the same time. Breaking the language barriers is difficult for students who were thrown into public schools with no knowledge of English language. (The students think) This (language) is all I have known my entire life. When we throw in a song from Mexico or Cuba they think "oh my gosh I can do this!" I know that they feel overwhelmed and I can tell they are lost by the look on

their face. When I bring a Spanish song to the music classroom the look on the student's faces changes to "oh I get this!"

It is challenging for me personally to "break out from the Spanish culture" because we are so focused on it here. I need to think about other cultures inside of our school and important countries we could talk about outside of the Hispanic culture.

Do you feel supported from your school district and administration?

I particularly love it here where I am. Where I taught my first year the parents were upset if I taught music from other cultures like Mexico. There wasn't a lot of support for the arts in general. I have not always had the support I have here. I really feel supported by everyone. We have parents who were not as supportive but it's not that they aren't supportive they just aren't involved.

Caucasian families (in our school) are more used to Hispanic culture because they live next door to each other. But I am sure there are some reservations with that idea. And I am sure if we started teaching in Spanish completely the Caucasian families would have trouble with it.

Do you feel Multicultural Education is important and if so why?

For pretty much any school there needs to be some amount of Multicultural Education. Regardless of where they are from, what color they were, or what language they speak. If they live in a box their whole life and if there is no Multicultural education they are going to get a huge wake-up call when they get out into the world. If we start Multicultural Education at a young age (elementary school) then students are aware that there are other things out there that are different from them. It doesn't have to be what I

do...it might be what someone else does “This might not be the way you do things, the way you believe or the way you handle things but there are people in the world that do it like this and that is ok for them” We need to teach them that “respectful tolerance” so that when they do get out in the world and someone celebrates Hanakuk they will have an idea of what it is and they know what is going on.

Teacher 2 Interview

Tell me a little about your teaching experience.

This was my first year at this school but not my first year to teach. This was my first time to teach in 20 years. I taught elementary school for 2 years right out of college and did not have good experiences. Mostly because I did not feel like I had enough classroom experience. I felt ill prepared for the classroom. I think there was a lot of turn out and early burn out because of the way they prepared teachers back in those days but I think things have changed.

What were your thoughts about multicultural education?

I think it is fascinating if we can get a more global view then what we have experienced with our families. You know just our current cultures. We get stuck in what we know and what we are used to with our immediately family and friends. [The teacher skips to answering one of my later questions so I did not get much information on this question].

What terms do you think of when you think of multicultural education?

Diversity is one of the main ones but that could also apply to different learning styles as well. I am learning...we always said the “teacher learns the most” well you know not necessarily the content but how to teach to the kids and how to make it click for them.

Are there certain groups of students you think this applies to or doesn't apply to? The teacher asked me to rephrase the question...Ok...do you think that multicultural education is important for certain groups?

Oh no, I think it is important to everyone because it is the way we are going to be living life from here on. We have to grow to appreciate each other. I think this is a big part of the social issues. How kids learn to respond to each other now will determine how they respond to each other as adults. I still fight against some of the things (prejudices) I grew up with and I know if I have grown up with this my students will also fight this battle. It is important to learn to foster an acceptance of one another. As much as we can we need to teach this. Take a different look at and be who we said we are going to be...it is worth the effort.

What do you do in your classroom to explore cultures?

We always do music around the world. The curriculum builders are always great. I just put a map up there and when we have songs outside of the US I try to make a big deal about where they are and talk a little bit about the culture and about where it was written and how it fits into their world. Here at this school we have large Hispanic and Marseilles groups but a very small group of Caucasian students. There are times when we talk about or I let the kids talk about some of their cultures. We may talk about how their cultures were similar or different from a song we were singing and how their cultures are similar or different from what we are working on. Sometime we talk about

slavery or immigration and allow the students to tell stories. We talk about what kids were born here. "I hope I am not breaking the law" but I am trying to make songs real to the kids. I got books from the library and talk about what it was like when the big immigration happened in the United States. We talk about what kind of circumstances must have been going on at this time and I just try to enlighten them. Their (students) attitudes are hard and they have older brother and sisters in the neighborhood and they are starting to get into the things they are into. I think the kids experiences make them grow up too quickly and in a whole different way.

Do you see any challenges in trying to teach multicultural education?

I don't know...you probably realize I got this job three days before the year started. I have been running to catch up with this new curriculum we have with a lot of technology involved [this district adopted the new Silver Burdett curriculum this year]. I am loving the new curriculum and the lesson planning online is so helpful to me. It lets me track my state standards and it was huge and wonderful resource. The way we approach music in here...the whole Ipod thing was new to me but we use it in the classroom. Things were not in place when I arrived so I have tried to put things in place so that when I go somebody will have things.

I feel like my challenge was just getting to where I can function and do a good job. I have broached the subject of multicultural education as it comes but I have not really been able to give it everything I can. [I talk a little bit about how the curriculum was new and it was a little overwhelming for everyone so she should not feel out of touch or behind].

What are some reasons why you think multicultural education is important? [I should have rephrased].

It is going to affect how they respond to people for the rest of their lives. Accept and embrace the things we have in common and learn to embrace our differences will make the world a better place. I have been able to travel extensively in life and I think I have gained a lot of perspective. People have a lot of good ideas and they live life differently from me. Their lives are as valuable as mine. They have inventors and everything just like we have had in the United States. It was important to realize that everyone can come up with a great idea and can contribute. In America there is a sense of entitlement. I think there is a lot of this idea in our curriculum. I think it is important to feel pride about your country and your people, but there has to be a balance.

In our school there is a lot of turn over because they are low poverty and have to move because they cannot make the rent. The poverty thing is a big deal at our school. We have started a breakfast homework club because a lot of parents don't have the parenting skills to make their children or help their children with their homework. We are working on ways to help these kids get what they need when they don't get it at home.

At this school we have the Toyota reading program, which helps parents learn English, parenting skills, etc. Sometimes they will go into the classroom where their children are and actually learn the lessons. Several of our Springdale schools have this program and it helps bridge the multicultural issue. It was working!

Teacher 3 Interview

How long have you been teaching?

The first three years I taught was a completely multicultural experience for me because it was in East Arkansas and it was 90% black. This was when my multicultural experiences began in education. So, I have been teaching from 1973 until now. I taught elementary at the multicultural school and then at Asbell. Cultural differences were a big part of my education the first three years. I am an 80% person. I leave early some days and get an occasional day off.

Do you have an assistant?

No, I do not have an assistant. We have a lot of teachers that step in and help. Because we are a title one school we do have money set aside for an assistant but we use it for an interventionist to assist individual students instead of one assistant for my classroom. My relationship with my principal is really great. They (the school and district) do not have money to experience cultural events (although a few parents can afford these kid's of things and make them happen for their children). Several of our students are homeless and have to get themselves to school. We provide meals and after school tutoring to try to help these students.

It sounds like Multicultural to you means race, ethnicity, poverty, social class, gender, etc.

Yes, it's everything. I thought about this when I heard we were going to meet. Multicultural education was not teaching "foreign language" songs. That was not what multicultural means in my world because my students struggle just to understand the basics of our language. We do lots of multicultural experiences but very few foreign language songs. The new teachers think that multicultural education is just race/ethnicity. I believe this is just a basic understanding of multicultural education. This is whom we

teach. I think in the Fayetteville Public Schools there were about 26 different languages and dialects. If you just relate to the students in your classroom in a meaningful way you can broaden their horizons and just make them aware of whom they were at school with. Because they don't have money, you know, we don't have jetsetters but we have a lot of multicultural experiences.

What do you do in your classroom to explore cultures?

Every morning we meet at for the school song, the pledge of allegiance, announcements, character education song, etc. In the month of December we do Holiday songs. This year we did Driedel and talk about the 8 days of Hanakuk. How the Santa clause Christmas is different than Christ Christmas. We talk about Winter Wonderland how it isn't about Christmas or the birth of Jesus but it is about the winter weather. So just to try to get kids to think what am I singing, why am I singing this, what am I listening to? Why am I hearing the Nutcracker? What is the Nutcracker anyway? We are having a multicultural experience learning about the Nutcracker at our school because ballet and this type of music is not part of my student's world. It is a different culture. Broadening horizons is what this is about.

My kids at my school are jet setters and I am completely working in a different culture.

My kids sing on pitch with just as much accuracy as your kids at The New School. It (music) levels the playing field for all students. You have those students who are gifted in music, whose passion was music regardless of their place in the world. It is just so sweet to see the kids whose eyes light up when you play music. They say "play that again, let me hear that again!"

Do you see any challenges when trying to teach multiculturally?

Well, I hate to say this and I don't want it to sound bad. I think one of the challenges, is a fear of teaching multicultural issues and offending someone. Multicultural issues are ignored in music because we cannot be open and honest and discover what a beautiful world it is. I think the law says "you can teach anything and preach nothing." I hate it when a school says they aren't going to teach anything in December because they don't celebrated anything because they might offend someone. To me this is censorship and it goes all over me. I think that as professional educators we should teach what is going on in our world and what has gone on in our world and not be threatened by the music of people not just exactly like us.

Particularly religious music plays such a huge part of history because that is where the money is. The music of different religious traditions to ignore that is ridiculous and to preach it would be worse. As a mother, grandmother I don't want someone teaching my kids what to think or believe I wouldn't want but to teach objectively and professionally that culture and traditional music, dances, and practices, etc. should be done throughout the curriculum. To me, that is a challenge that many people are experiencing because of political correctness.

In the many years, have you had any parents that have issues with multicultural teaching?

Sure I have two student rights now who are Jehovah Witness that do not even come to music right now because we are working on Christmas. I have a Jewish student's parents who asked that she be re-assigned while we are working on the Christmas program. I respect that whole-heartedly if that was their decision as parents. That was no

problem for our school. They can certainly go to the library to an extra art class or P.E. class during that time. That is no problem. Do I think that we should change the whole thing because two students out of 100 have issues? No, I do not. I think that their rights to withdraw should be respected without comprising, making aware a traditional program which is part of our culture here. Santa Clause is a major part of our program and our tradition here and to ignore that would be wrong.

I have been criticized for having a Holiday program that did not mention Christ. So, we sat down and talked to the parent and explained that in the music curriculum we do address the baby Jesus in the curriculum and it's not that I am ignoring that. The curriculum included thanksgiving, Hanakuk, Christmas, and New Years. I see no problem with it at all. Our school board chose three years ago to change our policy that allowed students to attend "The best Christmas pageant ever" at the arts center. It is about poor children who do not understand middle class American. The story does use a nativity scene and an angel choir. There are enough concerns that it should not be a given. My suggestion was to send home notes to the parents and explain the content. It was a fairly inexpensive and a great holiday tradition. I can see where we were wrong to just assume that it was ok. We sent home a blanket field trip permission slip and we do not explain what the program was about. But just for us to say we were not going was wrong.

As a newer teacher those kind of thing don't hurt my feelings now but it did in the beginning. It was difficult to develop the professional stance.

I have strong feelings and I am hopefully able to present things in my classroom with music as the focus and education as the focus instead of what I think or believe as

the focus. You have to really reign in those ideas of personal expressions. [The teacher goes on to give an example of teaching multiculturally in her view] Today kids, those people were Jewish would be starting Hanakuk, etc. Those who celebrate the Christian holiday celebrate the Christ Christmas which is the same as the Santa Clause Christmas but they are celebrating the birth of Jesus Christ. I think it is important to embrace the different religious views and explain it to the kids. It is a little scary until you figure out how to explain and describe things in a professional manner.

What are some reasons you teach multiculturally?

I don't see how teachers can said they don't (teach multiculturally) because every piece of music you pick up has a history. If it is a contemporary piece written last week there is a history of why it was written, where it was written, and what factors contributed to its creation. Every piece of music has something to do with the person's life who wrote it. I think it is because if you know where the song came from and why it was written then you were teaching multiculturally.

Teacher 4 Interview

Tell me have you been teaching for a while?

I came in 1981, (you must love this school) I do. We used to be a school for upper middle class "Dillard's" and now we are a "Dollar General". That might be pushing it.

You obviously have a multicultural group of students...how do you approach this in your classroom?

It depends on the grade level. For me it was easier to get the younger students acclimated because so many of the songs have hand motions especially if they are in

kindergarten because we are working on the alphabet, direction, numbers, colors. All of those types of things that English-speaking kids are working on non-English speaking can catch on to easily. I only see them once a week. I try to make them not feel pressure but feel safe. The older kids especially if they have come directly from Mexico or another country. They have just been thrown into our world. I don't have anybody this year like that. Most of the kids I have were from families that have older brothers and sisters I have taught.

Now a lot of times in my class, I am the odd man out. We are the minority. They have kids they can bond with right away but as far as going with the teacher, the adult that has to be very scary for them. I try to pair them with someone to watch out of them and I allow them to work together. Their comfort level gets better and sometimes they become friends and become a discipline problem so I have to separate them.

There is a 5th grade girl I have been trying to reach all year (Guadalupe). She was painfully shy and closed off. This morning she spoke to me and said good morning very confidently. That was just amazing! Yes, I teach music but I also I try to create a room of no-pressure. Sometimes I butcher the Spanish words (sometime on purpose) but they think it is funny and if I can get it where they understand the Spanish word for something they can catch on. Some of the upper grades are doing families of instruments. I have to do a lot of visuals because there are a lot of instruments.

What I heard you saying was that when they are young it is easier to get them on the same playing field.

Especially if they come in at the beginning but that is true with any child doesn't matter what language you speak. All my children went through here (adopted). I do not

speaking Spanish. My son was El Salvadorian and the kids think that he would speak Spanish but he doesn't and that surprises the kids.

If you have to define multicultural education what terms would you use...had to rephrase the question and give an example. If you had to define or describe multicultural education multicultural education what would you think of?

I try to keep it fair. From 4th grade up it was more difficult but the little kids don't care if they understand every word. They try. We have several Marseilles kids. I feel uncomfortable with the Marseilles language. I want them all to be exposed to the enjoyment of music. We try to do across the board not just one area of music. I throw on Feliz Navidad this time of year and they just light up! I have the original recording from the original artist. They are gone...they were so excited! They know all the words even if they don't understand them because they are in English.

I try not to penalize the kids in any shape or form. I try to make it un-threatening. I try to put tons of actions and movement in the lower grades. All of sudden this time of year the 5th grade will do lower level songs and I use power pointed to show pictures to make the English words to help the students understand that housetop equal roof. I talk about rhyming in why we said housetop instead of roof for that song. I try to make it very non-threatening.

We can do rhythm games all day and not verbalize what is going on. You have been doing whole notes and eighth notes. When I put the words and names with it they freeze up. Some days we don't even talk and words don't matter as long as they understand what I am trying to say because no one was talking. I observe the kids and see if I can pick up on if they are trouble. Some of the quiet kids are hard to tell. It is hard to

tell because I have so many students. This girl for a long time was talking to her neighbor in Spanish I thought and hoped that they were talking about the lesson but they were just gabbing.

I have learned that the answers of new teachers and those who have been teaching a while are totally different.

The way I teach has totally changed. I give hardly any paper-pencil tests as compared to when I started. If it is all pictures it helps. I do paper-pencil tests yes...I adjust their grades accordingly. After Christmas we will do a big unit on Instrument Families and I want to know if kids can tell me what instruments go where (instrument families) but I also know if they can't give it to me on paper it is no fair to the non-English speaking students. Now if she was cutting up in class then she will get a behavior grade or point off. I don't think I have begun to answer your questions.

It is ok...you are doing fine. There wouldn't be so much research on it if it were easy to answer.

Do you think there are any challenges in teaching multiculturally?

Just through the years I have started to understand the Hispanic culture but I have not begun to understand the Marseilles culture. They are not discipline problems. In fact they are usually very respectful. We offer a stomp class and offer ways for them to shine. I don't run it because I stink at it but it was a chance for them to shine. Our school believes we stand together. It was trying to find out how to reach a kid. If it is just a language issue or a behavioral issue...I do lots of sign language to try to reach students who do not speak English. No means no in a lot more languages than I know how to speak.

In college did they begin to address any kind of multicultural education?

My college training was all geared toward band. I had one elementary music education class. I had to learn how to play every single instrument. I came out of there with a degree in music where I could teach music k-12 and I was no more qualified to teach that than the secretary across the hall. When I decided to take this job I was just out of college two years and one elementary music education class. There wasn't anything beyond that and there was no talk about language barriers. They did not prepare me for this.

I use pictures with identifying words and matching games-all the pictures are in the song. I just got new equipment in and I am still learning it but all the pictures are in the Christmas songs we were working on. I will tell the kids the English word and they will match to the picture.

Teacher 5 Email Questions

I, like some other music teachers, are hesitant to have outside examination of what we do unless we are in have a confident relation to the examiner. It's too easy for what I do to be misinterpreted. My first three principals knew nothing of music and disapproved of what they said of my teaching. My fourth principal has a broader range and appreciates everything I do but I still feel the need to explain things occasionally. Some classroom teachers themselves have asked me for a rationale for teaching songs in other languages.

Definition of multicultural education...

We talk about the definition of multicultural education. I feel like you want to give the kids exposure to new material from other places. He says he wants more than just exposure. He wants them to learn and understand what he is trying to teach them.

Challenges of teaching multiculturally...

We have many goals in the music classroom. I believe there are challenges in trying to meet all the expectations fully.

What terms would you use to describe multicultural education? Or how would you define multicultural education?

I need some sort of provisional definition of what you may be looking for to continue. Despite the fact you have asked me how I myself would define it. Just to stay on topic. I am expected to already know what multi-cultural means. I went to the workshops, heard speakers, explored books, was given articles to read, but I am not sure. It all gets lost in the rush of other expectations.

Also, were we talking about ethnic cultures from around the world, or just particularly Hispanic and Black American, or including 'cultures' of handicapped persons or children from backgrounds lacking in financial resources, etc.? I don't feel an expert in all of these even with the ideas presented in the book series that I hardly have time to use.

How do you explore cultures in your classroom?

Here's what I can tell you. I can tell you what I have done in the past from 1990 and what I hope to do again in the future. At the moment the new requirements have been filling up my lesson time and planning/prep time. For most of my life I have collected songs for myself including different languages, and shared them with students and at

private performances. Also, for thirty years I have been a member of the Fayetteville International Folkdance society, a social dance club that features dances from around the world, especially from southeastern Europe, middle Europe, Middle East. Also, I have played music with Arab students for dances and briefly played fiddle in the American Traditional dance society for contra-dances. The teacher told me that the main goal is not authenticity in his classroom. The goal is usually to learn the basic steps or get a basic idea of what the dance is like.

When I had more space in music rooms, I worked with dances more often. Sometimes I just string together some generic dance moves to build a repertory of steps and use music from my personal collection. And sometimes, in Fourth grade and some others, I demonstrate instruments as best I can like the Turkish Zurna and the Irish Bohdran, the American 5-string banjo, and Middle Eastern Darbuk drum. I found the books ok but not as personally attractive. Part of my teacher plan is to use the CD's more. The new book adoption is McGraw-Hill-McMillan, which looks useful.

Teacher 6 Interview

What are your thoughts about multicultural education?

The first thought that comes to mind is "strategies". In Springdale we are given strategies to teach kids who are not English language speakers. Schooling is much different for these kids. We have binders full of strategies we can use to help these kids (she shows me the ring binders which are hanging on her chalkboard). I think teaching to these students takes much more effort, accommodations, and planning. I even think about scaffolding and making sure that I break everything down into small portions, which

helps them understand it better. Showing pictures is one strategy I use in my classroom. This week we were talking about reindeers and I brought pictures of reindeers for those who are unfamiliar with this animal.

We do have a large group of Hispanic and Marseilles students and just a “sprinkling of Caucasian students”. They are so used to the differences that they don’t notice. Were watching “seven brides for seventh brothers” and one of the brother’s names was dorkus. Usually the children laugh at this name but because these students are so used to different names and cultures they don’t laugh anymore. Just learned the Mexican Hat Dance as part of a celebration for Mexican Independence day and even now mom’s of our Spanish speaking students are in the library learning what their kids were learning so they can help them at home [I walked by the library on my way out and observed the mom’s learning English and communicating with one another about the children and the homework they were working on].

In January we will learn about throat singers. I tell the students this is beautiful in other countries. This is common in other cultures. They will talk about how weird it is. In Marseilles families when you get in trouble you smile as to say “thank you for getting on to me or thank you for correcting me” but in America we see that as being a “smarty pants”. I have to tell the Marseilles children to not smile when they were in trouble. That is not our custom here in America. The hierarchy of the families in different cultures is also something that I am learning about and it is so important that understand how the families in different cultures function and run.

Do you see any challenges in trying to teach multiculturally?

It is definitely extra work. But the rewards for that extra work were great. When kids hear “The Nutcracker” while they were out shopping and tell their parents that the ballet music is written by Tchaikovsky it is great! I recently had a child tell me he recognized a Beethoven song on his mom’s cell phone ring. It takes a lot of planning in order to make learning accessible for all the different cultures, socio-economic status, and learning groups in our school.

Why do you think educators implement multicultural education?

We live in such a global society. We were all connected by Facebook, Google Earth, it is just automatic connections. I want my students to have their “scope widened”. There are children all over the earth that were different from us. Not everyone lives like we do in Springdale, AR. Even across the city children are different. Kids are different all over the world.

This is my third year teaching and I have been at this school for two years. I grew up in a house that is non-tolerant “why do they not learn our language”. I learned through the ESL program that it takes 5-7 years in “best circumstances” to really learn to speak a second language. The ESL Academy helped me to think more about “what do the students need from me?” in order to help them learn better and understand more. The ESL program gave me a “tool set”. I taught one year in an upper class, white school in Oklahoma. I prefer the multicultural school because it stretches me. I have to really think about the processes behind what the students were learning.

How do you address multicultural education in your classroom?

We do a word wall (I look up on the wall which has words like metallophone, loud, soft, tempo, voice, and instrument). We just finished talking about Hanakuk and we learned the story of Hanakuk and I used a picture walk to help the students understand all the different terms and pieces of the story. We learned My Dreidel, did a Hanakuk dance, and even played the Dreidel game so that the kids could better understand the meaning and culture of Hanakuk. I am trying to make learning fun! I even have to teach my students audience manners because they have no opportunities to see performances because of a lack of funds. We learn social skills even in music class.

Test scores were important in my district, well in any big school district. I always try to think “how can I repackage this information and put it into the music classroom”. I will email the teachers in January and see what areas they need help in and I will help them relay information.

How does your administration react to you teaching multiculturally?

The administration is supportive. Big school districts are about excellence. My first year, I thought I couldn't do a program with each grade and teach everything I needed to teach. I started thinking about the things I remember about elementary school and it is the programs and the field trips. My classroom and performance may be a child's first or only chance to do a speaking part or solo. (The teacher shows me a thank you note from a child in the 5th grade. Thanking her for her first solo. She had never been chosen for a solo before.) Also these programs get parents and families in the schools, which is important.

Teacher 7 Interview

Tell me a little about your teaching career...

I have been teaching for 21 years and I have only taught here at this school. Things have changed throughout the years. We started as a mostly middle class school but have changed significantly in the past ten years to a more diverse student body.

What are your thoughts about multicultural education?

Language is a great barrier. If the students don't speak English it makes things very difficult in the classroom. They have more trouble reading the lyrics of songs, understanding what lyrics mean...the difficulties are substantial.

If you had to define multicultural education...how would you define it?

If I had to define multicultural music education I would say that it is an honest effort to incorporate all cultures into the music education experience. A majority of our American music education is based on songs and games from other countries. Of course, America is a relatively young country and we had to invent our own styles of music. But, American music was also influenced by immigrants and slaves from other countries. There has been in past years, a focus on music from other countries and our textbooks have reflected that. But, I must admit, that I believe that there needs to be a return to purely American music with English words...and more importantly, American patriotic songs. Every child in America (no matter where their family is from) needs to learn appreciation for the American spirit of independence and freedom and liberty. I guess that music teachers have the power to do that.

Are there certain groups of students that come to mind when you hear the words multicultural education?

What first comes to mind are the Hispanics and the Marseilles. I have really worked to understand their culture. I have learned a lot about these students and as a school we try to connect and understand where they are coming from. I really like my Silver Burdett curriculum. It has a wide range of multicultural songs and dances. There is a lot of information in the books. It provides information on a variety of cultures not just the ones in the classroom.

How do you implement multicultural education in your classroom?

I use our curriculum materials. Our books have many songs in foreign languages, many songs and dances that are multicultural, and we talk about the cultures behind each of the songs we learn. I have the new Smartboard, which is also helpful because I am able to do a lot with technology now.

Do you see any challenges that might be presented when trying to teach multiculturally?

I don't have the background to understand where these students are from and what they have been through. It is hard for me to relate to them so I don't feel like I connect with them in the classroom as well as I should. I am continually working on this though.

What are some reasons why educators might implement multicultural education in the music classroom?

Enjoyment. I think multicultural music is fun to learn about and teach. As things have changed, I am a creature of habit and I have had to adapt my teaching. We started out all white kind of like other schools in our district and now we are highly Hispanic and Marseilles. The gradual release model has really helped me and given me strategies in

working with my multicultural students. The gradual release model is where we meet ½ a dozen times per year in grade levels or enrichment groups. The music teachers meet and the information is presented in a way that we can use it in the music classroom.

Teacher 8 Interview

What first comes to your mind when you think of multicultural education?

Foreign language songs first come to mind when I think about multicultural teaching. Especially music from other countries or things that come to from sources other than America. We have a lot of foreign language songs in our curriculum and I use foreign language songs on a regular basis in the classroom.

Can you tell me things you do in the room to explore cultures...

Most of it is going to come through the music. Our silver Burdett books have it through Spanish songs, African songs and other things like Slovakian chants. I don't worry about teaching Russian but I do teach a little bit of Spanish because so many of our students are Hispanic. Most of it comes to the classroom through foreign language songs. I try to teach the history behind the songs and I have a map right there. I tell the students this is where we are and the song we are learning comes from here and I point to it on the map. That way they can see the differences between the culture we are exploring and our cultures in the classroom.

How do you feel about the new Silver Burdett curriculum?

They are ok. I kind of like the others better (McGraw-Hill). They (Silver Burdett) offer a great technology package. I have to really work on the technology but I really like

it. I really like the truly American folk songs and Patriotic songs. But the Silver Burdett curriculum is ok though. They have some American folk songs.

Sometimes the American folk songs are multicultural in themselves because so many of the students do not know “Oh Susannah” or “Camp Town Races”.

That could be a multicultural experience in itself. Yes, it could. You might be teaching multiculturally and not even realize it.

Do you see any challenges in trying to teach multiculturally?

To me, I think it would be hard to tell children why they need to learn a Russian dance or the Hanakuk Diddel game. The challenge is making it meaningful. It is really easy to teach Feliz Navidad because so many of our students understand it. It is difficult to make a connection with some materials. The kids have to have a reason or purpose for learning a specific thing. The kids need to know that this material will come up again. Sometimes it is hard to make it authentic.

Why do you think that multicultural education important?

Well, a lot of the history behind the song is coming from other countries like Christmas songs. We just learned deck the halls and the kids learned about the yuletide gale which is not something we do in America but they can connect with it because we sing about it in our songs. We want them to connect so they will remember better.

Do you feel you have the support you need to teach multiculturally?

Yes, I think so. In fact, the 2nd graders are doing Christmas around the world and a few things came up last week in our curriculum that they already knew. I think our whole system is supported by multicultural education. We have so many students that come to us who are not English speaking. At that point we have to push English and

American, which we should push. It doesn't hurt the English speakers to have this constant reminder. They (the non-English speakers) have to learn our language and our traditions.

The gradual release program helps me. This is where you teach the children to learn on their own and you group them together by diversity like Hispanic and English and the Spanish speaking student learns from the English speaking student. You gradually teach them and show them then you release them to learn it on their own together on their own.

Appendix F: Email Letter to Teachers Concerning Data Report

Hi Dr XXX,

Thanks again for participating in my research study *Multicultural education in the music classroom: Definitions, methods, and motives*.

Attached are the transcriptions of the interview and lesson observation I had with you. If there was any misinterpretation, please tell me and I will revise it.

I welcome your comments.

Thank you,

Candace Davis
PhD candidate
University of Arkansas, Fayetteville
Curriculum and Instruction

Appendix G: Email Letter to Schools Requesting Information

Dear Dr. XXX,

I am a PhD candidate in Curriculum and Instruction (music education) at the College of Education and Health Professions in the University of Arkansas, Fayetteville. My advisors are Dr. Tom Smith, Dr. Chris Lucas, and Dr. Eddie Jones.

I am currently working on my dissertation titled "Multicultural Education in the Music Classroom: Definitions, Methods and Motives." I have received the IRB approval for my study.

I would like to obtain data such as the student population demographics, district curriculum maps, individual teacher lesson plans, and curriculum texts. Please see the highlights in the table attached.

If there is any query, feel free to contact me.

Thanks for your support,
Candace Davis
PhD candidate
Curriculum and Instruction

Appendix H: Arkansas Music Frameworks (Specific to Multicultural Music)

Content Standard 3: Critical Analysis

Students shall listen to, analyze, describe, and evaluate a variety of music.

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Listen/ Analyze	<p>M.3.K.1 Investigate sounds <i>environmental sounds</i> voices <i>classroom instruments</i></p> <p>M.3.K.2 Recognize musical <i>form</i> same or different</p> <p>M.3.K.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.1.1 Identify musical sounds vocal and instrumental accompanied and unaccompanied <i>solo</i> and group</p> <p>M.3.1.2 Recognize musical <i>form</i> patterns <i>phrase</i></p> <p>M.3.1.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.2.1 Identify musical <i>timbre</i> individual instruments male and female children's voices</p> <p>M.3.2.2 Recognize musical <i>form</i> <i>verse</i> and <i>refrain</i> <i>AB</i> <i>call and response</i></p> <p>M.3.2.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.3.1 Identify musical <i>timbre</i> electronic sounds individual instruments</p> <p>M.3.3.2 Recognize musical <i>form</i> <i>ABA</i></p> <p>M.3.3.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.4.1 Identify musical instruments by sight and sound string brass woodwind percussion electronic</p> <p>M.3.4.2 Recognize musical <i>form</i> <i>rondo</i></p> <p>M.3.4.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>
Evaluate	<p>M.3.K.4 Identify personal responses to a musical example (e.g., happy, sad)</p>	<p>M.3.1.4 Illustrate personal responses to a musical example</p>	<p>M.3.2.4 Discuss a musical example using applicable musical terms [e.g., fast, slow,</p>	<p>M.3.3.4 Describe a musical example using applicable musical elements</p>	<p>M.3.4.4 Evaluate music using a teacher-generated rubric</p>

			<i>piano (p), forte (f)</i>		
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Content Standard 3: Critical Analysis

Students shall listen to, analyze, and evaluate a variety of music.

	Grade 5	Grade 6	Grade 7	Grade 8
Listen/ Analyze	<p>M.3.5.1 Identify musical instruments by sight and sound string brass woodwind percussion electronic</p> <p>M.3.5.2 Recognize musical <i>form</i> <i>theme and variations</i></p> <p>M.3.5.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.6.1 Identify musical <i>timbre</i> brass string percussion woodwind electronic vocal</p> <p>M.3.6.2 Recognize <i>musical texture</i> <i>solo</i> small groups large <i>ensemble</i></p> <p>M.3.6.3 Compare and contrast musical <i>forms</i> popular and <i>imitative forms</i> <i>twelve-bar blues</i></p> <p>M.3.6.4 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.7.1 Identify musical sounds electronic non-traditional <i>genres</i> (e.g., women's <i>ensemble</i>, men's <i>ensemble</i>)</p> <p>M.3.7.2 Analyze various musical <i>forms</i></p> <p>M.3.7.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>	<p>M.3.8.1 Distinguish musical sounds <i>western</i> and <i>non-western</i> traditional and non-traditional <i>cross cultural</i></p> <p>M.3.8.2 Analyze various musical <i>forms</i></p> <p>M.3.8.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p>
Evaluate	M.3.5.4 Evaluate <i>performances</i> and <i>compositions</i>	M.3.6.5 Evaluate <i>performances</i> and <i>compositions</i>	M.3.7.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-	M.3.8.4 Evaluate <i>performances</i> and <i>compositions</i>

	using a student-generated rubric	using a student-generated rubric	generated rubric	using a student-generated rubric
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Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines

	Grade 5	Grade 6	Grade 7	Grade 8
Historical/ Cultural	<p>M.4.5.1 Respond to music from various cultures, historical periods, and/or events (e.g., <i>world music</i>, <i>folk music</i>, <i>jazz</i>, spirituals) <i>listening</i> singing moving playing</p> <p>M.4.5.2 Identify connections between music and the other fine arts (e.g., theatre, ballet) between music and disciplines outside the arts (e.g., social studies)</p>	<p>M.4.6.1 Respond to music from various cultures, historical periods, and/or events (e.g., popular, <i>Classical</i>) <i>listening</i> singing moving playing</p> <p>M.4.6.2 Identify connections between music and the other fine arts between music and disciplines outside the arts</p>	<p>M.4.7.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i>, researching) M.4.7.2 Identify connections between music and the other fine arts between music and disciplines outside the arts</p>	<p>M.4.8.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i>, researching) M.4.8.2 Identify connections between music and the other fine arts between music and disciplines outside the arts</p>
Research	M.4.5.3 Research career opportunities in music (e.g., business,	M.4.6.3 Research career opportunities in music (e.g., business,	M.4.7.3 Research career opportunities in music (e.g.,	M.4.8.3 Research career opportunities in music (e.g., business,

	education, <i>performance,</i> <i>music therapy,</i> technology)	education, <i>performance,</i> <i>music therapy,</i> technology)	business, education, <i>performance,</i> <i>music therapy,</i> technology)	education, <i>performance,</i> <i>music therapy,</i> technology)
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