

Public schools in America are now incorporating musics from the world in their school music curriculum. Although there has been some acceptance, lack of resources and incompetency among music educators is still a great concern. Other problems identified include inadequate training of preservice teachers, language inefficiency, and teacher attitude toward world musics. The work examines the practical application of multicultural music in an elementary general music class.



Philip Wakaba

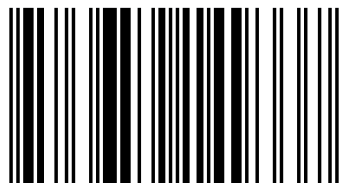
Multicultural music teaching in American public schools

A case study of an elementary general music teacher



Philip Wakaba

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Chapter 1

INTRODUCTION

This study provides a description of multicultural music teaching by one individual music teacher in a mid-western elementary general music class. Using qualitative research methods such as interviews, observations, and document analysis, the study looks into the teaching methods/techniques and approaches, contextualization of selected pieces, and availability and use of resources as used by one individual teacher in teaching multicultural music.

Several studies have revealed that many music educators in American public schools remain unfamiliar with various types of world musics (Yudkin, 1990; Quesada & Volk, 1997). Research has indicated that teacher competency, teachers/student attitudes, lack of resources, necessary expertise, and inadequate information on cultural context of selected music can account for such unfamiliarity in multicultural music teaching (Norman, 1999; Campbell, 1992).

While the findings of these studies may be valid for institutions and specific settings under investigation quantitatively, research has not adequately addressed the teaching of multicultural music from one individual teacher's perspective. This study looks specifically at teaching methods and approaches, contextualization of songs, language competency, and availability and use of resources used in multicultural music teaching by one individual music teacher.

Statement of the Problem

Research has shown that there are problems with the current implementation of multicultural music teaching in American public schools (Norman, 1999). The research literature reveals that many inservice music educators remain unfamiliar with various types of world musics and that they are ill-equipped to teach music content of various cultures in the world (Campbell, 1992; Yudkin, 1990). Research findings have indicated that lack of resources, adequate training, inadequate information on cultural context of selected songs, and expertise necessary to develop and implement multicultural music lessons can inhibit teachers from doing satisfactory work in implementing multicultural music (Teicher, 1997).

While the results of these studies may be valid for institutions and specific settings under investigation quantitatively, research has not adequately addressed the teaching of multicultural music from one individual teacher's perspective. By focusing on the teaching of one individual music teacher, this study provides an in-depth analysis of one educator's multicultural music teaching and its place in the curriculum. This was done by examining the content, methods, approaches, and resources used by the music teacher in teaching world musics in a classroom setting and within the context of a school. As Eisner (1979) points out, "one need only look at the failure of many preservice and inservice programs to conclude that research must probe beyond prescriptive remedies" (p. 271).

Purpose of the Study

The purpose of this study is to examine, based upon one individual teacher's perspective, (a) the suitability of teaching methods/techniques and approaches; (b) the

breadth and background information accompanying the teaching of world musics; (c) the teacher's fluency in language and its impact on selected pieces, and (d) the availability and appropriate use of instructional materials and musical instruments.

Multicultural music teaching in American public schools has been plagued by numerous problems (Norman, 1999). Among those identified and addressed in the literature include lack of resources, expertise, inadequate training, teacher attitude, competency, and lack of adequate background information on the cultural context of selected pieces. While the problems identified in literature concerning multicultural music teaching may be valid for institutions and settings under investigation quantitatively, research has not adequately addressed these problems from one individual teacher's perspective.

The purpose of this study is to further contribute to the literature by using a methodology similar to that of Norman (1999) in her study of music faculty perceptions of multicultural music education using nine experienced college professors. The study also referred to research methodology used by Scheib (2002) in his study on role tensions among music teachers. This study seeks to examine the content, methods/techniques, approaches, and resources used by one individual music teacher to teach multicultural music in a classroom setting and within the context of a school.

Research Questions

The following research questions guided the study:

Main question:

How does an elementary general music teacher approach and make sense of multicultural music teaching?

Sub- questions:

1. What cultural content background information is important for the teacher when designing multicultural lessons and how does she use the information when ...teaching?
2. What instructional techniques and resources are used by the teacher?
3. How does the teacher's fluency in the language affect the instruction of a selectedpiece?

Significance of the Study

There is no doubt that emphasis on multicultural approaches to music education in American public schools has become increasingly important in recent decades (Fung, 1996). Research has indicated that practical problems in the practice of world music exist and that inadequate training, expertise, teacher's attitude, competency, and lack of adequate information on cultural context of selected songs can account for these problems (Teicher, 1997; Norman, 1999).

The focus of this study is on content, method/techniques, approaches, and resources used by one individual music teacher in teaching multicultural music. By understanding in depth what one teacher does and how she goes about preparing and teaching world musics in an American class, interested parties (especially those in music education who are yet to include world musics in their music program) will have a more complete picture of how multicultural music instruction is conducted, and hopefully, embark on its implementation.

Definition of Terms

The following terms are defined as they have been used in the context of this study.

1. Multicultural Music: Multiethnic music that includes background, social context, history, geographical, mode of musical transmission and making of sounds from different cultures.
2. African Music: Diverse musical styles found in the continent of Africa.
3. Culture: A traditional and known way of doing things of a group of people.
4. Ethnic Tribes: Different communities found in Africa whose culture is the same.
5. Approach: One's plan concerning a procedure.
6. Method: A procedure that can be repeated.
7. Solfa scale: The use of solmization syllables such as doh re mi, etc.
8. Elementary School: an educational institution for grades K-5.
9. Inservice music teachers: music educators already serving in the field.
10. Preservice music teachers: student teachers training to be teachers.
11. Contextualization of music: background information about a song.
12. Extended Learning Program: a program run by Brooklyn Community Schools located for the gifted children.
13. Professional Development School: a school where preservice teachers go for their practical teaching.
14. Rubrics: authentic methods of assessment other than paper-based methods.

Chapter Summary

This chapter presented background information on the purpose and significance of this study. It first described the need for this study by explaining some the problems that have been identified that inhibit multicultural music teaching in American public schools. It then emphasized the need for an in-depth examination of one individual teacher's work in multicultural music teaching in order to get a more focused view of multicultural teaching in American public schools. The chapter next stated the purpose of the study: to further contribute to literature by examining one individual teacher's work in multicultural music teaching. The chapter then concluded by stating the research questions that will guide this study, significance of the study, and definition of terms.

Chapter 2

LITERATURE REVIEW

Over the past several years, initiatives to broaden the curriculum in American public schools to include a diverse set of performance opportunities in traditions other than that of Western art music have gradually increased (Wilkinson, 1996). Some of the public school music programs now include music from different cultures of the world (Campbell, 1992). This is in accordance with the National Standards for music education requirements. Results from various studies, however, indicate that practical problems in the practice of world music exist and that the implementation of multicultural music teaching in schools is yet to be fully achieved (Yudin, 1990).

The research literature reveals that many inservice music educators remain unfamiliar with various types of world musics (Quesada & Volk, 1997), and are therefore ill-equipped to teach music content of various cultures (Campbell, 1992). Among the factors identified as contributing to none or unsatisfactory implementation of world musics include teacher and student attitudes towards multicultural music, teacher competency, inadequate training, lack of resources and expertise necessary to develop and implement multicultural music lessons, translation and language problems, and inadequate information on historical and cultural context of selected music amongst others (Campbell, 1992; Norman, 1999)

Palmer (1975) hypothesized that practical problems in the practice of world music existed. His study found limited information about the effects of a world music program in the schools. In his survey of Missouri elementary general music teachers, Roberts (1982) found little inclusion of music of other cultures in school music curricula, though music texts did include a great variety of musics. Yudkin's (1990) study on model curriculum revealed that world musics were being incorporated superficially. She recommended workshops and seminars as ways of improving the situation.

In her study, Norman (1999) concluded that there was a disparity between actual classroom practice and the prevailing multicultural advocacy. Her study revealed that music teachers lacked the expertise necessary to use the available resources to teach music of other cultures. In addition, McDaniel, and McDaniel (1988) study revealed that experience and ethnicity were among the factors that affected the teaching of world musics.

Teaching of diverse traditions may be a challenging task for music educators in American public schools. It requires proper preparation to teach subject matter for which little background has been provided. Without such preparation, teachers may adopt practices that are shallow, inappropriate, or even misleading. A successful school music program that includes a multicultural perspective thus depends on an individual teacher, his or her perception of its value, and his or her ability to fit it within a framework of experience as a musician and teacher (Norman, 1999).

According to Wilkinson (1996), a prerequisite to effective multicultural music teaching is a command of history of the cultures being studied. The ISME Panel (1994) policies on music of the world's cultures emphasizes this point further by stating that

music can best be comprehended in social and cultural context and as a part of its culture. World musics classes should thus be inclusive not only of the diversity of musical traditions but also of the diversity of people who have been the sources of those traditions. Music educators planning to incorporate African music in their school music programs, for example, should be conversant with the culture, history and aesthetic values of specific ethnic groups selected. This is due to the diversity of musical traditions on the continent that are linked to particular customs and traditions. Such familiarity is an invaluable means for understanding the roles and functions of music in a particular community.

Sands (1999) stresses the importance of cultural context by stating that, multicultural music educators should strive to know the socio-cultural, sociological, political, religious, and psychological aspects of the music that are essential to a complete understanding of the music and culture, since such understanding and enjoyment of music sound phenomena are driven by or predicted on good aesthetic perception which, in turn, is based on knowledge and insights about the cultural context out of which those musics emerge and are created. Any teaching perspective that ignores the social context in which such music has been created and performed automatically distorts the truth about it.

Henderson (1991) emphasizes the inclusion of cultural context by stating that music like all art has always been a product of its culture and is a reflection of that culture. Vanessa (1997) maintains that “one cannot be taught without the other” (p. 320). While one can examine the style and history of European repertoire without reference to the social context in which it was created, this is impossible in the case of many world

cultures. Without concentrated efforts to know the nuances of the music and to understand what the culture bearers deem as the most critical components of their style, teachers may fall short of transmitting the essential features of music.

Several studies have been undertaken that have used contextualized approaches to teaching world musics. In her study, Quesada (1992) provides resources and detailed lesson plans for teaching the musics of Puerto Rico. Her lesson plans places the songs and dances to be learned in their cultural context and includes original language text, translations, phonetic pronunciations, a cassette tape of the materials, and special notes to the teacher providing guidance and background information. Thomas (1989) in her study on the musics of five specific cultures from Africa, Australia, India, Indonesia, and Japan, used instructional sequences that approached each of these musics through musical concepts, the way each culture handled these concepts and the interrelationships of these concepts across cultures.

Ellis (1990) provided strategies for teaching African-American musics to elementary students. She supplied four study units: play songs, spirituals, blues songs, and jazz from 1900-1960. Each of the units included the cultural context of the selected materials, sample teaching strategies, and evaluative suggestions. In addition, Burton (1979) developed approaches and strategies for teaching Asian-Pacific musics in the elementary school. His lesson plans incorporated cultural elements as well as background information of the Asian-Pacific. In a similar study, Nyberg (1975) developed a course in ethnic music, focusing on the musics of Native Americans and East Indians, for secondary schools. The course emphasized understanding of the music in its cultural setting through the learning of facts, concepts, and values.

Several researchers have also looked at the content in the school music textbook series available to music educators. Curry (1982) evaluated school music texts for the quality and manner of presentations of African-American music. She found many of the songs lacked annotations related to cultural context. Díaz (1980) found similar changes in the presentations of many music cultures in music textbooks. Her study revealed a change in the sources for folk songs in the texts.

Horton (1979) included thorough geographical and socio-cultural information about Sierra Leone in his study dealing with its music. He strongly emphasized traditional processes that stressed aural skills as well as the context of the music. Schoen (1982) in his study of Mexican-American children emphasizes on adherence to traditional versions of the materials.

Chapter Summary

This chapter presented a review of the literature on multicultural music in American public schools and factors that have hindered its implementation and the importance of history and cultural values when presenting or teaching music of other cultures. The chapter stressed that history and culture are an integral part of music, and that every effort should be made to include them in multicultural teaching. The review pointed out clearly that materials used to introduce students to music of other cultures should be contextualized in the culture. The chapter concluded with a series of studies that have been undertaken on multicultural music teaching.

Chapter 3

DESIGN AND METHOD

The focus of this study is on multicultural music teaching and how an elementary general music teacher makes sense of it in regard to teaching methods, availability and use of resources, contextualization of music, and use of language. Through qualitative research strategies such as interviews, observations, conversations, artifacts gathering, and document analysis, I focus on one individual elementary general music teacher. Because this study focuses on world music teaching, the researcher will look specifically at the teaching methods, resources, contextualization, language use, and the teacher's beliefs.

Role of Researcher

My role of a researcher in this study was that of a limited participant within the context of the research. Due to the nature of the area of music that I observed (i.e., general music), the setting of the research (i.e., an elementary school), the context of the research (beliefs, methods, resources, language) and data collection strategies (i.e., in-depth interviews, observations, and analysis of documents and artifacts), I did not have much opportunity to fully participate outside the role of a researcher. However, I remained in the role of an 'insider' in that I have more than two decades of experience teaching music at the elementary school level, and two years of training elementary music teachers.

Ethical Considerations

Current codes of conduct for research involving human subjects indicate that full and open disclosure of the experiment to be performed is required (Charles & Mertler, 2005). Every effort has been made to truthfully inform the participant of the 'nature and consequences' of this study through providing her with a copy of informed consent, and which the participant read and signed.

Pseudonyms have been used in this study as a way of protecting the identity of the participant and disguising her place of work. This is a common practice in qualitative research that is often used to safeguard participants against any harm that may result from the study.

Accuracy of data is not only a validity issue, but also an ethical responsibility. Care was taken to ensure accurate recording of data and reporting. For this study, the participant signed a consent form that outlined the purpose of the study, potential benefits and risks, confidentiality, and assurance of accuracy (see Appendix A). This consent form was also submitted to Ball State University for approval before the human subject portion of this study took place.

Research Design

Being qualitative research, this study describes and explains the situation of multicultural music teaching in an elementary general music class from the perspective of one individual teacher. The research began with a statement of problem from which I developed four research questions that informed and guided this study.

Research Questions

This study focuses on multicultural music teaching in an elementary general

music class, and more specifically on one individual music teacher's approach to teaching, use of resources, and language competency. Prior quantitative studies focus on implementation of multicultural music teaching, but have not adequately addressed the implementation from one individual teacher's perspective in regard to methods of teaching, availability and use of resources, contextualization of music, and language competency. This study looks at these vital elements not only through talking to the teacher herself, but by also looking at the context of her work environment. This study is guided by the following four research questions:

1. How does an elementary music teacher approach and make sense of multicultural music teaching?

This is the main question that addresses the foundation for this study. This question is addressed using in-depth interviewing techniques, observations, and artifacts/documents analysis. In addition to the information gathered from the participant, the researcher examines the school setting and the music program in general.

2. What cultural context background information is important for the teacher when designing multicultural lessons and how does she/he use the information when teaching?

This question looks into the extent to which the teacher presents materials not directly related to music but which enhances the understanding of music of world cultures. The contexts in which the musics occur is vital in understanding the music itself. Observation, documents, and artifacts analysis help understand the depth of background information provided.

3. What instructional techniques and resources are used by the teacher?

With this question I look into the teacher's instructional strategies, sources for the musical materials, and availability and use of resources. The question can only be addressed fully by observing presentation of lessons, available resources, and their practical use in teaching.

4. How does the teacher's fluency in the language affect the instruction of selected pieces?

One of the purposes of this study was to examine the teacher's competency in the language of selected pieces. What impact does his/her fluency in a language have in teaching selected pieces? Is there a pronunciation guide to assist a teacher? Are students faced with the same problems? Answers to these questions might lead to creating effective ways of helping teachers and students in pronouncing words from a new language. The four questions seek to address important components of multicultural music teaching as well as effective ways of presenting this important part of music education. I now turn to a discussion of the process of site and subject selection for this study.

Site/Subject Selection

Site selection for this study was primarily based on three criteria: 1) access to the site; 2) an elementary school that offers music outside that of Western art music, and especially African music; 3) a music teacher who would allow me to observe and speak with him/her about multiculturalism. Site access was determined by finding a site that was in close proximity to the campus. The site was one of the few known institutions in the city that have a working multicultural music program with a substantial number of

international students.

An earlier survey of elementary schools in the city and informal meetings with individual music teachers in their respective schools had revealed Hillcrest Elementary School as a useful site. I believed the site and the unique perspective of the teacher in regard to multiculturalism would prove to be advantageous to the study.

Methods

For this study, I used intrinsic case study approach – one detailed case study of an individual elementary music teacher’s multicultural music teaching. Charles & Mertler (2005) defines a case study as a close focus on a particular instance (e.g. a person, a group of people, a procedure, a document). They describe an intrinsic case study as a study that focuses on a specific and particular case for its own sake. According to Denzin & Lincoln (2000), a case study uses three methods of generating data: interviewing, observing, and document analysis. I now turn to a discussion of these three as well as a description of the data analysis techniques used in this study.

Interviews

For this study, I interviewed the subject twice. The two interviews were completed by the end of September, 2006. The four questions asked in the first interview were semi-structured and lasted about 45 minutes in duration. The interview covered four sections: the first section dealt with the teacher’s autobiography and gave the subject an opportunity to discuss her background and forces that influenced her choice of a career in music education; the second section looked at the teacher’s objectives for teaching elementary general music; the third section examined the teacher’s objectives in regard to teaching of multicultural music; and the last section focused on cultural groups included

in the multicultural music curriculum and how the teacher selects the groups (see Appendix B). The interview was then conducted as shown on the transcript (see Appendix C).

The second interview, which lasted about 30 minutes, was used also as an observation and focused more on resources used in multicultural music teaching by the participant, as well as the general setting of the school. The participant helped in answering questions resulting from the observation (see Appendix D).

Observations

For this study, I observed the procedures followed by the participant in presenting a multicultural lesson, the use of instructional materials and student participation and response during the lesson. This lasted for 30 minutes (see Appendix E).

Documents/Artifacts

In this study, the researcher had an opportunity to observe and peruse documents/artifacts, which included the school handbook, directory book, series of music textbooks, written student work, teacher's notebooks, music magazines, music booklets, charts, samples of assessment methods, the participant personal publications, circulars to students and parents, and musical instruments. The teacher's personal collection of materials from foreign countries added to the data for this study.

Data Analysis

All transcripts from the recorded interview and field notes from observations were analyzed using coding techniques. Data was analyzed using both internal and external codes (see Appendix F). Internal codes came from thematic strands evident from the data itself, while the external codes were themes that the researcher brought to the data.

Data were used to generate detailed descriptions of the site, the participant, and the context. This helped create a better picture of the teaching of multicultural music in an elementary general music class. For clarity and accuracy the interviewer and the participant went through the interview transcripts and field notes.

Triangulation

In this study, balance was achieved by use of several research strategies. Data were triangulated by using observations, interviews, and document analysis.

Chapter Summary

This chapter described the focus and framework of this study. I have discussed the researcher's role in qualitative research and ethical considerations in carrying out qualitative research. Specific to this study, I have described the overall research design, research questions, strategies, methods, and the selection of the site and subjects.

Chapter 4 provides a profile of the site and subject of this study. I present detailed descriptions of the community, school, and participant from the data generated from interviews, field notes taken from observations, and documents obtained while in the field.

Chapter 4

PROFILES

This chapter looks at the teacher and the school setting in which she performs her day to day duties as a music instructor. I first describe the location in which the school is situated, the city of Brooklyn, and her place of work, Hillcrest Elementary School. I then describe the catchment area from which the school draws its population, Malon district. I then create a profile of the subject so as to familiarize the reader with the teacher's background, educational objectives, philosophy, and how she goes about implementing the music curriculum. I construct the profile from data generated from the interview, observations, and artifact analysis.

The Site

The Community Culture

Hillcrest Elementary School is part of the Brooklyn Community Schools, and is located in the northwest tip of the city of Brooklyn with a catchment area that extends from downtown Brooklyn to the west, Lakeside Road to the east, Gorge St to the north, and Viewpoint shopping center to the south. The student population at Hillcrest Elementary represents a diverse cross section of families. This includes families connected to a state university in the neighborhood (Malon State University), families in professional and corporate managerial positions, families involved as laborers in business

and industry located in Brooklyn, and to a lesser degree families involved in agricultural and farming activities. Hillcrest Elementary School student body, thus, is comprised of diverse cultural, socioeconomic, and academic groups.

The School Culture

Hillcrest Elementary School has a student population of around 400 students. It is a kindergarten through fifth grade school and feeds into Van and Wells Middle Schools and eventually into Brooklyn Central and Brooklyn Midwest High Schools. Built in 1958 as Hillcrest Middle School, it housed a middle school student body until 1988 when that group was moved to what is now Viewpoint Middle School. The student body from Robin Elementary School was moved to the Hillcrest building and became known as Hillcrest Elementary School.

Hillcrest Elementary School is 79 % Caucasian, 10 % African-American, seven percent multiracial, 3 % Asian, and 1 % percent Hispanic. Eighteen different countries are represented in the school (2005-2006 School Handbook, p. 5). It houses the Extended Learning Program for the Brooklyn Community Schools. The gifted and talented program is one in which students are tested and must qualify for admission. This is a self-contained program for grades one through five and qualifying students are bussed to Hillcrest from all over Brooklyn. All ELP teachers have additional training for the instruction of gifted and talented students (2005-2006 School Handbook, p. 5).

Hillcrest Elementary also houses three classes of students with severe disabilities, and a mild disability class. A learning resource class is also available to students with speech articulation problems or disability in expressive and receptive language. Other services offered at Hillcrest Elementary include occupational and /or physical therapy,

psychological services, counseling, and English as a Second Language (ESL) testing and instruction for qualifying students (Joy, 9/29/06, p. 2).

The Brooklyn Community Schools mission statement, as written in the school handbook, states:

The mission of the Brooklyn Community Schools is to provide a quality educational environment that allows every student to maximize his or her potential and, upon graduation, possess the basic skills necessary to be a positive, productive, contributing member of society. (2005-2006 School Handbook, p. 4)

For the Brooklyn Community Schools to accomplish these stated missions, the school handbook emphasizes the need to provide every child with an opportunity to learn and improve, following the Midwest academic standards. The schools are therefore expected to provide continuous evaluation in reading, language arts, writing, math, science, and social studies. A continuous and timely evaluation of all members of staff has been suggested for enhancing student learning. Further, professional development has been recommended as a way of aligning instruction and improving academic achievement among learners in addition to providing a safe learning environment (2005-2006 School Handbook).

A sound relationship between the school and the community as well as parent involvement in school matters have been pointed as suitable means of enhancing student learning. Other recommended strategies for accomplishing the mission statements include continued and concerted effort to maintain financial stability within the school corporation and to provide resources necessary to improve academic achievement for all students. Lastly, the school handbook emphasizes the need for continued aggressive

effort to employ only those who are qualified to teach for all positions and to address the diversity issues within the school corporation (2005-2006 School Handbook).

Hillcrest Elementary School vision statement, as written in the school handbook, states as follows:

The vision of the faculty, administration, staff, and parents is to serve students of diverse cultural backgrounds, learning rates, and abilities. The acceptance and celebration of differences through the use of cooperative, discovery-based, active learning experiences and standards-based instruction will promote improved student achievement by meeting the needs of all learners within the school community. (2005-2006 School Handbook, p. 4)

The core beliefs of Hillcrest Elementary School culture as written in the same handbook states as follows:

- That every child should be treated with respect.
- That a child's success is fostered by good communication between home and school.
- That all stakeholders must be learners and demonstrate a commitment to improving.
- That all students can learn to the best of their abilities. (2005-2006 School Handbook, p. 4)

The School Handbook describes how the above mission and vision statements are reflected in the school's curriculum and assessment organizations (2005-2006 School

Handbook). According to Mrs. Joy Smith, the subject of this study, all curriculum guides at Hillcrest Elementary School are kept in the principal's office and in the school's professional library, and all teachers also have a copy. The curriculum is aligned with the Midwest State Standards that all students must master. Joy explained that teachers use these guides along with a timeline developed by the Brooklyn Community School Management. The management guideline lists the standards to be taught at each grade level during each nine week grading period and helps teachers approximately pace their classroom instruction.

Teachers ensure classroom instruction meets the standards by recording standards addressed in their lesson plans. They utilize instructional strategies taken from a variety of sources including the books *Strategies That Work (2000)*, *Best Practices(1998)*, *What Great Teachers Do Differently(2004)*, *6 + 1 Traits of Writing(2004)*, and videos that model implementation of *Scientifically Based Reading Research Strategies (SBRR)*. Evidence that these strategies are being used includes observations by the principal, documentation in lesson plans, and samples of student work. Joy pointed out that, in order to encourage and equip teachers to utilize these strategies, the principal has provided them with quick reference flip charts that include *Bloom's Taxonomy for Learning, Teaching and Assessing (2001)*, *6+1 Traits of Writing (2004)*, and recommendations for implementing *Best Practices (1998)*. Teachers are encouraged to use the differentiated teaching strategies listed in the textbooks to adjust assignments for students of different learning styles and abilities (Joy, 9/29/06, p.3).

According to Joy, Hillcrest Elementary School evaluates student knowledge and progress through a variety of assessments. Results from end-of unit or chapter (formative

assessment) tests are recorded on a flow chart that gives teachers a quick check of student progress. Rubrics are used to assess writing skills as well as music. Teachers use *How to use standards in the Classroom (1996)* to obtain additional assessment data in relation to Midwest State Standards. Students at every grade level are given some type of standardized test. Primary students (grades K, 1, 2) are given Terra-Nova tests. Intermediate grades (grades 3, 4, 5) are given ISTEP+ (a state mandated achievement test).

Hillcrest Elementary School extends the learning process beyond convectional book instruction through various convocations and programs that introduce students to the world beyond the school walls, and beyond Midwest State. Students have the opportunity to embark on various field trips and to participate in programs such as Read Across America – a celebration of reading marked by Dr. Seuss’ birthday; Arts Alive – a showcase of student work in the fine arts; Celebrate Excellence – a showcase of gifted and talented student work, and Challenge Ed. – an adventure camp for second and fifth graders (Joy, 9/29/06, p. 3).

Joy added that in addition to academic instruction, Hillcrest Elementary School offers many opportunities for enrichment and growth of a child. Extracurricular activities include volleyball, basketball, track, and flag football teams. Students may also choose to participate in the Spartan choir, audition for a school play, or create a project for the annual science fair. Hillcrest also sponsors chapters of both the Boy Scouts and Girl Scouts, and houses many other clubs including Caring Kids, History Club, Folk Dance Club, and Walking Club.

Hillcrest Elementary is a Professional Development School in partnership with

Malon State University. Through this partnership, Hillcrest offers a practical teaching experience for pre-service teachers, and they, in turn, provide the Hillcrest students with both remediation and enrichment (2005-2006 School Handbook)

According to Joy, Hillcrest Elementary School has an active and supportive Parent Teachers Organization (PTO) that maintains a full calendar of events. The PTO sponsors fund-raising activities such as Market Day; Book Fair; and May Festival. Money raised from these activities is used to purchase classroom and library supplies, audio-visual equipments, fund student field trips, fulfill teacher requests, and support projects such as the Spartan Garden outdoor learning area, International Night, the Honor Day program, and school's music activities. In addition, the PTO also sponsors family events like Mornings with Mom, Doughnuts with Dad, Grandparents' Day, Movie Night, family outings to the Brooklyn Children's Museum, and roller skating parties. A wide variety of events are planned to encourage parents with various backgrounds to get involved. Volunteering parents are in the building on a daily basis supplementing the work of teachers and staff, and helping with extracurricular activities. Parents are kept informed of school news by a monthly newsletter that is mailed to each family, as well as a weekly calendar of events sent home with students.

Hillcrest Elementary School operates on an eight period day, with one teacher teaching all the subjects of the curriculum except music, art, and gymnastics. Students arrive at school between 8:05 and 8:20 am. The arrival time is usually about fifteen minutes as they have to be "bused" to school in trips (Obs, 9/29/06, p. 1). They then get into their respective classrooms at 8:20 am. Announcements are made at 8:30 am through loud speakers fixed in each classroom. Lunch break begins at 10:45 am and continues till

noon, with all grades going to the cafeteria in turns. A recess of twenty minutes break is given to each grade at the teacher's discretion. The school day ends at 2:20 pm for the gifted students and 2:30 pm for the rest of students. Extra-curricular activities takes place between 2:30 and 3:30 pm and only those taking part remain in school. Teachers leave the school at 3:30 pm or may decide to stay much longer as their school work demand (Joy, 9/29/06, p. 3).

As one walks through the hallways at Hillcrest Elementary School it becomes clear that, although majority of the students are of Caucasian origin, there are many students of color. A visitor to the school can barely miss seeing flags of different countries either pinned on the notice-board along the hallway by the main entrance or hanging from the ceiling of the cafeteria just outside the music room. I noticed that the Kenyan flag was one of the many flags in the school. Joy informed me that each flag represented different international children in the school.

Although built in 1958, the school building looks well maintained. The building houses ten classrooms for both the gifted and regular students; three classrooms for students with disabilities; two classrooms for students with learning disabilities; two classrooms for kindergarten students; a large music room; an equally large art room; a gymnastic room; a library; a cafeteria; teacher's room; the administration offices; a nurse/examination room; guidance room, resource room, psyche services room, and storage rooms for the school custodians. The north side of the school holds the parking lots, while the east side holds the school's play grounds. The south side has another parking lot for the school buses and other school vehicles. The school is surrounded by single-family residential property on all sides.

As you walk into the school from the main entrance of the building, you barely miss the strategically placed sign that directs all visitors to the school to report to the main office first. As you walk along the hallway towards the office, the nurse's office and the examination room are to the left, while the gym room is to the right before entering the school's main office.

The walls on both sides of the hallway have large notice boards with picture displays. One of them states, "Students of the Month" and below it are pictures of individual students who have excelled in various disciplines. Below each picture also are comments by the school's principal and the grade teacher. Several banners also hang on walls on both sides of the hallway that reads "Be a buddy... not a bully," "Freedom is not free," "Tomorrow's success begins today," and another in very bright colors states, "Hillcrest is a four star school." On the left side wall are pictures of all superintendents of Brooklyn, while the wall to the right has pictures of all the students at Hillcrest Elementary School. Several plaques and certifications are also displayed on the wall. There also two large monitor screens hanging on the ceiling along the hallway.

Inside the main office are a number of academic related awards and plaques strategically placed. On the left as you enter the principal's office are two framed diploma and masters certifications showing the principal's BA and MA qualifications. Next to the certifications is a portrait of the current principal of the school.

On the hallway to the cafeteria and music room is a display of student's work for different grade levels. The hallway is lined with student lockers. There are also more banners that read, "Thanks parents for your support," "I pledge to be drug free," "Say you can... and you will."

The music room in the school is located next to the cafeteria on the far end of the building facing the play grounds. It is one large room with two small adjacent rooms that serve as an office and store for the music teacher. Inside the music room are six computers, three pianos, two keyboards, musical instruments of different types (drums, percussive instruments, string instruments), lockers, shelves, pictures on all the walls, a chalkboard, toys, DVD/CD player, and a pile of CDs and DVDs. There is also a ramp on the left side that runs from the entrance right into the room.

The general impression that one gets about the school is that of a suitable environment conducive for young learners of the elementary level. The whole building is well secured and children seem to be well versed with the routines of the school.

The Subject

Joy is an enthusiastic middle-aged music teacher committed to multicultural music education. Her earliest musical recollection was singing for the congregation at her local church choir in the city of Buren, Canada. Her good command of languages enabled her to learn and sing a substantial number of songs in different languages. As a young girl in elementary school, she learned to sing in French, Italian, and German. Her performance in music at school improved tremendously, encouraging her to wanting to pursue music even further. Joy remembers her dear mother, a wonderful singer at their local church. Her mother's beautiful voice and successful private music lessons she offered at the local church building on weekdays, and which Joy would at times attend, greatly inspired her into becoming a singer and a music teacher.

Among other things, Joy was also influenced by her older sister, a classroom teacher in one of the elementary schools in the city of Buren. Joy would often visit her

sister's school and sing folk songs in different languages to her class. As early as the age of six, Joy wanted to be a music teacher. Being the third and last child of a butcher in the city of Buren, Canada, Joy always saw herself in the arts. As a student she was outgoing and often accompanied others on trips and camps. She remembers taking a trip to several countries in Europe in the company of other students.

Joy attended a Canadian Teachers Training College and received her teaching license for K-10. At first, she was teaching all subjects, and then later specialized in music. Her first teaching experience was in a Canadian elementary school, in a city which was an hour drive from her parent's home, and where she taught for five years. The school was rich with multicultural communities. Children in her class were from German, Lithuanian, British, Scottish, Jamaican, and French speaking communities. The communities had a great influence on the music in her school. She remembers learning many songs and the cultures of the communities through her students. However, licensing laws changed during the sixth year of her teaching. The requirement was that all teachers need to have a university degree. Joy only had a license, but without a degree, so, she had to look for ways to further her education.

Upon marrying an Israelite who was also a professional teacher and a musician, Joy and her husband moved to Malon, due to her husband's employment as a professor at Malon University. Joy joined an evening program that was being offered at the same university and graduated with a Bachelor of Music, specializing in education. She took a five year break before rejoining the same university for a masters program in music, majoring in music education. Upon graduating, she taught music at Barrows Laboratory School, a demonstration K-12 school connected to the teachers college at Malon

University. The school received students from all over Malon. Together with her husband, Joy traveled to several world countries and cities, including Israel, Scotland, Belgium, France, Britain, Japan, Korea, Thailand, Taiwan, and Argentina.

Joy began teaching at Hillcrest Elementary School eleven years ago. Since then, the music program in the school has grown tremendously. Joy's philosophy has shaped what is now a successful music program that includes multicultural music teaching. Joy believes that her primary objective as an elementary general music teacher is to provide a firm foundation in music for her students. Joy wants her students to be well prepared for future tasks in music. Joy therefore exposes her students to different musical experiences. During the interview, Joy talks to me about her long term goals:

I desire that my students learn to read, write, listen, perform and appreciate different types of music for different reasons even after they are done with school. What I am doing now is laying in my students a firm foundation in music that will enable them achieve these goals. It is my desire also that as future adults and parents, they will be financially supportive to their children in arts, and especially music. (Joy, 9/27/06, p. 3)

Joy talks about "laying a foundation" as helping her students decide on an instrument of their choice and participating in different musical activities:

The foundation that I am laying now will enable my students choose an instrument of their own interest and learn to play it well, sing in a choir for different reasons and do so well, move to the rhythm of any type of music with proper coordination, and be keen and interested performers of music as a whole. (Joy, 9/27/06, p. 3)

Joy encourages student participation as a way of expanding their knowledge and enriching their musical talents. She expects her students' musical knowledge and expertise to also influence those around them:

I offer my students every opportunity to build on their talents and to expand their knowledge and understanding of all that pertains to music making through active participation. I try to mould a person whose interest in music will go along way to influence many others and a love for music that will remain with him throughout life. (Joy, 9/27/06, p. 3)

The desire to equip her students with a firm foundation in music, exposing and building on their talents as a preparation for future musical tasks has contributed to Joy's expanding her music program to include the teaching of music of other cultures of the world. She believes that such an exposure and variety in musical experiences will enable her students to appreciate music outside their own culture, look at it positively, and influence others into appreciating it:

I expect to expose my students to as many musical experiences from other cultures of the world different from their own as possible. I want them to experience and appreciate the music from those cultures with an open mind and without prejudice. I want them to grow and be able to influence other people in appreciating other culture's music. To understand that musical systems different from their own exist and are by no means primitive or inferior to those of theirs. I want them to be in a position to influence their own children and those around Them. (Joy, 9/27/06, p. 4)

Joy expects that such exposure and experiences will be worthwhile preparations for her students that will enable them to understand and tolerate each new culture they may encounter in their lifetime:

Such exposure and experiences will prepare and enable them tolerate each new culture they may encounter in their lifetime and at the same time provide them with a deeper understanding and acceptance of people from such cultures. This may also help them thrive well globally. (Joy, 9/27/06, p. 4)

Joy engages her students in various activities and experiences as part of her multicultural music teaching. These include pronunciation of words in the new language of selected pieces, singing, playing games, movements following the rhythm of the new song, and simple analysis of selected pieces. Joy explains how she goes about teaching words in a new language and the usefulness of the textbook:

I use CDs, DVDs, cassette-tapes, and at times videotapes to teach selected music pieces from different world cultures. The music textbook that comes in series has short music pieces, the English translation for each piece, and a pronunciation guide that is quite useful. (Joy, 9/27/06, p. 4)

The textbook provides basic and useful information enough to understand the background of the piece and to be able to teach it well. It has all that a music teacher may need in a multicultural class. (Joy, 9/27/06, p. 5)

Joy maintains that she can teach music in any language as long as the language

words are phonetic:

As long as the language words are in phonetic, I will be able to pronounce the words in the new language to the best of my ability, and since I am a singer and have an ear for languages I am usually able to work with most multicultural song materials. But! Oriental languages are different... they don't make any sense to me and I usually have a hard time pronouncing words in Chinese or Korea for that matter. (Joy, 9/27/06, p. 7)

Joy will go to any length to make her multicultural classes successful. She even at times makes use of the students in class or look for someone from the culture to help her pronounce the words or play an instrument correctly:

I use the students in class or find someone from the culture when necessary. We are fortunate to have many international students from the neighboring university and who are willing to help and share about their culture. Just last week a graduate student from Belgrade university taught my class a Greek dance. What I am not able to play I look for a specialist. For instance, we recently had a man from Ghana play the African drums. (Joy, 9/27/06, p. 7)

Joy includes different cultural groups from around the world in her music program, including Greek, Japanese, French, German, Scottish, Chinese, Korean, Spanish, Canadian, Irish, Mexican, and a number of countries found in Africa. According to Joy, reasons that influence such decisions include availability of resources among other things. She appreciates the help she and her students get from the

administration and from the school parents:

I get a lot of support from the school Parents Teachers Organization (PTO). They help me in fundraising and buying of magazines with multicultural information. Many of our parents are professionals and they donate books and other relevant multicultural materials. The parents in my school are always welcome to enhance our music program. (Joy, 9/27/06, p. 7)

Our principal has begun a highly successful international festival each March. It is vibrant with costumes, foods, music, and artifacts. Most of the items displayed during the festival are later donated by parents to the school. For each international student at our school there is a large flag hanging in the cafeteria which represents that child. (Joy, 9/27/06, p. 7- 8)

According to Joy, the integrated curriculum seems to be working very well at Hillcrest Elementary School:

In most cases we teach related information. I may be teaching a song from Argentina, for example, and the art teacher and her students may be drawing the Argentina's national flag or making a costume from there. (Joy, 9/29/06, p. 3)

Joy pointed out that at times, her decision on what cultures to include in a particular school semester is determined by what other teachers may be doing in the rest of the curriculum. According to her, every subject teacher makes an effort to complete specific standards and proficiencies while using multicultural information. Each level

studies a chosen country and shares their findings with others.

Joy is confident that she is doing a good job and that her school music program, especially the teaching of world musics, is progressing well. She however sees a problem in teaching music of “every cultural group in the world” since they are so many.

Chapter Summary

This chapter presented a view of the participant of this study and the school setting in which she works. It first described the community of Brooklyn, the culture, and setting of Hillcrest Elementary School. It also gave the profile describing the background, teaching responsibilities, educational philosophy and objectives of the participant.

Joy enjoys what she believes to be a successful school music program that includes the teaching of music from other cultures. Her determination to teach music outside that of Western culture has seen the school music program tremendously grow in leaps and bounds in terms of availability of resources and general expansion of the music program since she joined the school as a music instructor.

Chapter 5 returns to the research questions that guide this study. It provides an in-depth analysis of the approach of multicultural music teaching in a general music class, the cultural context details provided, availability and use of resources by the participant, and language related problems.

Chapter 5

ANALYSIS

This chapter presents a description and analysis of various teaching techniques and use of resources by the participant of this study. The chapter also looks into the subject's language competency and the support offered by other parties in the implementation and teaching of multicultural music. First, I provide an analysis of methodological approaches as demonstrated by the participant, followed by an analysis of availability and use of resources. I then analyze how the participant contextualizes music in her multicultural music classes and her multilingualism and language competency. I then end with a discussion of the integrated approach to music teaching and the support that the teacher receives from the school's administration and the parent's organization (PTO).

Methodological Approaches

Teaching music from a culture different from one's own can be a challenging and demanding task for a music teacher in terms of collecting, studying, preparation, and presentation of materials. It may at times require a music teacher to think and approach his or her teaching in a completely new way leading not only to learning a new musical tradition, but also new musical insights. Joy spends a lot of time preparing her multicultural lessons than she does for Western music. According to Joy, she has to

gather adequate and relevant information on selected pieces before presenting them to students. This includes any background story about the songs, and musical activities and experiences that go with such songs. Joy has to also search for resource persons when need be, or rehearse before lesson presentation. For Joy, storytelling is the best approach to teaching multicultural music to elementary students. During the interview, Joy explains to me why she prefers this approach:

Storytelling is a major factor in understanding a culture and so I look for appropriate books and materials with stories relevant to the song I plan to teach. When presenting the materials to my students I convert it to storytelling. You know how the grades 1, 2, 3, and 4 are. When you present the information as a story they listen. If not they don't pay attention. I know them. (Joy, 9/27/06, p. 5)

Joy's opinion is that storytelling makes it easy for students to understand and remember the song. According to Joy, multicultural lessons approached this way leave undeletable impressions on learners. Joy explains the procedure that she follows when presenting a multicultural lesson:

I first locate the country from which the song originates on the world map. I then give the background information of the song as given in the textbook or my personal references. In most cases, I present the information in story form. After that I lead the students in pronouncing and speaking the new words in rhythm – I mean speech rhythm. The students then echo me. Next, I lead the students in vocal warm-up by singing sequences using scale notes and hand gestures. From there, I guide the students in singing the melody contour using solfa notes. I sing

the song once, play the song on CD or cassette-tape, teach the song phrase by phrase, play it again, and then lead the students in singing the whole song. I also teach the accompanying dance or game if one is required. (Joy, 9/27/06, p. 6)

Joy recommends the use of a world map and pictures when presenting multicultural lessons as a way of familiarizing students with the country from which the song originates, its people, and the activities that they involve themselves with. Joy insists that information about people's history, religion, traditions, politics, and lifestyles can be presented effectively through illustrations, photographs, video-recordings, and artifacts. Joy had this to say during the interview:

You should have a world map to show the country you are teaching about and pictures showing its people and the activities they engage in. All these make it easier for students to follow your multicultural lesson. (Joy, 9/27/06, p. 6)

The teaching procedure seems to be working well with Joy. Joy observes that her approach works best when she teaches and uses resources of one cultural group at a time. This, she says, gives the students a firm knowledge of each cultural group before moving on to another. Joy recommends that since there is only a limited amount of time allocated to music, it will be wise to focus on music of only a few cultures at a time, teaching and performing more music from each. Teaching four or more songs from one country may lead to better understanding than teaching one song from each of four or more countries.

In addition to these procedures, Joy has other ways of making sure that her multicultural lessons are well taught. During the interview, she reveals to me some of the

ways:

I use the students in class or find someone from the culture when necessary.

Well, for the percussive instruments, I listen to the rhythm on CD or cassette-tapes then guide students in playing them. What I am unable to play I look for an someone who can. As for dance movements, I give it a trial or look for someone from the culture. (Joy, 9/27/06, p. 7)

Use of resource persons, especially natives of the culture with firsthand information about the music, language, or cultural context of selected pieces may be quite helpful to learners in understanding the piece. Parr (2006) states that a native presentation not only gives the students a human face of the culture, but also authenticity of performance. When I asked Joy how she goes about teaching pieces that do not have companion CDs or cassette-tapes, she had this to say:

There are times I come across such pieces and feel they are suitable for my students and are fun to teach but in such cases I choose pieces that are in notation and then use the same approach as teaching English pieces.

(Joy, 9/27/06, p. 4)

A teaching observation done later in the week reveals that, Indeed, Joy follows the procedures step by step. Below is a procedure of one of the three lessons that I observed:

Today, we shall learn a German song. The song is called "Gutentag" (Joy then pulls down the world map above the chalkboard and points at the country on the

map). Germany is a country in Europe. The people there speak the German language (she writes the words of the song on the chalkboard and the English word for each. Joy gives the background information of the song in storytelling form. Joy then guides the students in pronouncing each word and how to position the tongue when pronouncing. She leads the students in speaking the new words in the rhythm of the song. The students echo her. Joy then leads the students in a vocal warm-up by singing sequences using scale notes and hand signs. Using the melody contour provided in the textbook, the teacher guides the students in singing the notes given. Joy proceeds to sing the song once, play it on CD as students listen, teach the song phrase by phrase, play the song again, and lastly leads the students in the singing the whole song. Joy then proceeds to teach the song as a round. She instructs the students to stand in an open area behind their seats and leads them in walking to the rhythm of the song as the song plays on CD. (Obs, 10/3/06, p. 1)

According to Joy, she provides the students especially those in grades 4 & 5 with opportunities to analyze musical examples from a variety of cultures. For example, the students may perform or listen to examples of Western music in comparison to several other musical traditions of Japan or Africa and then analyze music elements like melody, rhythm, timbre, and form for both commonalities and differences. The students of all levels participate in various musical activities like singing, dancing, narrating folk tales, making masks, reading stories, playing games, and even cooking traditional dishes during school events (e.g, the international event in March). These activities provide students

with a truly multicultural experience.

Availability and Use of Resources

Availability of resources for teaching multicultural music is presently not a concern for Joy. She believes she has adequate instructional materials and resources that she requires for her multicultural music lessons. The availability of such resources has thus enabled her to include music from many cultures of the world in her school music program. During the interview, Joy had this to say about the situation of music resources in the school:

Ten years ago I would have had a difficult time finding music, singing games, and stories appropriate for my students but publishers of school music have done a great deal of research and have published a large amount of multicultural music in our everyday book. I now have a number of books, recordings, teaching guides, videotapes which have enabled me learn and competently teach the music of many cultures. (9/27/06, p. 5)

This is a welcome development in the field of multicultural music and a good indication of the commendable work that researchers and publishers have done in the field of multicultural music in the last ten years or so. Joy's observation on availability of resources agrees with the findings of research by Quesada and Volk (1997) in which they state that the development of materials dealing with broad range of cultures has received most attention from researchers, and that materials, resource lists, teaching units, syllabi, and curriculum outlines have been provided for many cultures. As the interview

continues, Joy talks to me more about the situation of resources in her school:

Myself, I own a large library of additional publications and artifacts that I find very informative because they give specific instructions on authentic performances. (Joy, 9/27/06, p. 5)

We have two pianos right there (pointing at the two pianos at the corner of the classroom), musical instruments of different types (mostly from world cultures), toys for kindergarten, six computers for the grades three to five, three keyboards, a world map, pictures showing different parts of the world, a CD and DVD player, a pile of CDs and DVDs, and more books and magazines over there. (Joy/Obs, 9/29/06, p. 2)

I have collected a number of artifacts whenever on visits to foreign countries. (Joy, 9/27/06, p. 8)

I do own a number of international instruments or know where to borrow them from. (Joy, 9/27/06, p. 7)

I use CDs, DVDs, cassette-tapes, and at time videotapes to teach selected music pieces from different world cultures. The music textbook which comes in series has short music pieces with text, the English translation for each piece, and a pronunciation guide that is quite useful. (Joy, 9/27/06, p. 4)

A visit to the school two days later reveals that, indeed, Joy has most of what a teacher may require to teach and implement multicultural music lessons. In two of the rooms adjacent to the music room are more instructional materials of all types, some packed in big boxes. Joy talks to me about the materials and contents in the boxes:

Joy: In this room, I store all my music materials not currently in use.

Obs: The room is packed with boxes. She then pulls out one of the boxes from the top shelf and inside are books of different types, some of which she says are old series of music textbooks but still useful, and magazines.

(Joy/Obs, 9/29/06, p. 3)

In the other room, and one that serves as Joy's office, are shelves with more boxes and folders placed neatly with labels showing the contents. Joy explains to me about the materials in boxes and folders:

Joy: I get all the information I need from these folders. That box over there has all types of musical materials from Japan. It was donated to our school by the Japanese government. Some of these were donated to the school by our international parents. The rest are materials and artifacts that I gather whenever I visit foreign countries.

Obs: I peruse through several of the documents in the boxes and folders and finds that they all contain musical materials from different countries including Africa. In the folder with materials from African were songs from Kenya, South Africa, Nigeria, Malawi, and Ghana.

Joy: And this is not all. I have plenty more in my resident. (Joy, 9/27/06, p. 3)

There are several things that Joy considers when choosing instructional materials not provided in the music textbook for her multicultural music classes. During the interview, Joy talks to me about some of the things she looks for:

Some of the things that I consider when choosing a piece for my students are availability of the piece, what other teachers may be teaching in the rest of the curriculum, level of teaching, familiarity, simplicity of text, pronunciation guide, and related background information. (Joy, 9/27/06, p. 8)

Joy's framework guide for selecting pieces for her students seems to be a well thought approach to choosing songs for the respective grades in the school. It would be improper to have the grade-one students sing a complicated piece in terms of pronunciation, text, rhythm or melody. Choosing a 'too easy' piece may again fall below the expectations of the fifth graders. A counting song, for example may be suitable for the first and second graders, but not for the fifth graders. It is also worth noting that Joy gives consideration to other subjects of the curriculum. Such a consideration is important for a comprehensive understanding of concepts and ideas amongst students rather than approaching music as a completely separate subject from other subjects.

Joy was quick to point out to me that most of the teaching materials are her personal property and that the rest had been procured by the school during the years that she has served as the music teacher. During the interview, Joy comments about the procurement of materials:

Int: What would you say you are responsible of procuring or implementing during your stay here as a music teacher?

Joy: Uh!... A lot. A big portion of all these staff you see here is mine. I came with it and will leave with it when my time is up.

(Joy, 9/27/06, p. 8)

The use of resource persons to enrich her multicultural music teaching has been another of Joy's teaching strategies. Joy often invites international music students from Malon University to demonstrate, teach, or talk to her students about their cultures. Joy is always on the look-out for visiting musicians or performers from other countries. When funds allow, the school administration in conjunction with the parents meet the expenses of such performers. Joy talks to me about resource persons:

We are fortunate to have many international students from a neighboring state university who are more than willing to help share about their culture using their own languages. Just last week an international graduate student at Malon University from Greece taught my class a Greek dance. We recently had a man from Ghana play the African drums. (Joy, 9/27/06, p. 7)

Whenever possible, music educators teaching multicultural music classes should find a native speaker of the language to assist in the learning process or performance. Many of them may be more than willing to offer such services, especially when enumerated for their services.

In addition to inviting guests to school, Joy attends music workshops and seminars whenever they are held and when she learns of any taking place locally. Joy observes that such workshops are very helpful as she is able to meet and listen to cultural specialists as well as hear authentic performances whenever such groups are invited.

Contextualization of Music

The inclusion of the cultural context in multicultural music teaching has been underscored by the International Society for Music Education (ISME, 1994). According

to the society, music can best be comprehended in social and cultural context and as part of its culture. For students to fully understand and appreciate music outside that of their own, they require some knowledge of its associated culture. The primary goal of a teacher in a multicultural class therefore, should be to lead students in an understanding that encompasses the character of the culture and the music itself.

Joy emphasizes the need of including cultural background information when presenting multicultural music to students. This she claims will assist students in understanding the music better. In most world cultures, especially those from Africa, music making is integrated with culture (i.e, history, politics, geographical, language, and ideologies of the people from which the music arises). One cannot be taught without the other (Vanessa, 1997). In his book, *A Philosophy of Music Education (2002)*, Bennett Reimer stresses this point further by stating that the cultural components are themselves the project of cultural systems, and must be revealed in order for music to be grasped appropriately. In addition to these components, other activities related to musical experiences should be described or demonstrated so that students can experience them. During the interview, Joy talks to me about the importance of including the cultural context when presenting music of other cultures in a multicultural class:

Int: So, how is this information relevant to music? Do you think ...?

Joy: You know what? The information that accompanies the song enhances the understanding of the song. Remember, the song is in a foreign language. The words of the song will be meaningless unless explained to a child in form of a story. This way the student will grasp what the song is about.
(Joy, 9/27/06, p. 5).

Int: How do you go about teaching a foreign song without telling the student what the song is about? They will definitely demand to know the language of the song and what it is talking about.

Joy: To have a right answer you should be familiar with the lifestyles, values, customs, cultures, and traditions of the people you are teaching about. (Joy, 9/27/06, p. 6)

Joy's argument corresponds also with observations made in several studies which have underscored the need to include the cultural context out of which world musics emerge and are created as a way of gaining insight, understanding and enjoying those musics (Norman, 1999 & Wilkinson, 1996). Joy maintains that the music textbook series *Making Music* published by Silver Burdett (2005) provides enough background information of the songs for each level. According to Joy, the information provided in the textbook is quite enough to enable a music teacher teach the pieces. If so, publishers have done a commendable job of gathering the useful information to equip music educators with the necessary material. Joy had this to say when asked about the content of information provided:

Int: What does the background information entail?

Joy: The background information provided for each song in the textbook is a brief history of its origin... I mean the owners of the song, things like when it was performed, who performed it like say the children, what it teaches children to do . . . you know what I mean.

(Joy, 9/27/06, p. 5)

In addition to the information provided in the textbooks, Joy has a collection of personal publications from which she gets more information on the pieces that she teaches. These include artifacts that she has managed to gather during her many visits to different countries and cities. According to Joy, such visits have provided the best opportunity for her to mix with people from different cultures, learn about their lifestyles, and at times also learn a few words in their languages. Joy's concentrated effort to learn music and to gather materials from different cultures of the world has proved to be a successful and variable venture for her. This explains the need for music educators to go even further in their search for additional information to enrich their understanding of the musical context. According to Joy, the visits have enabled her to learn and competently teach musical styles and traditions of many cultures.

Language Competency

Teaching and learning songs in a foreign language continue to be a challenge aspect in multicultural music classes (Campbell, 1992). According to Campbell, language problems have been one of the major factors for the exclusion of multicultural music in many music programs. Language and culture is one and the same thing. Successful teaching in any language therefore, will greatly depend not only on correct pronunciation of vowels and consonants that make word sounds, but also how one cadences at end of each phrase or sentence, accents, and bringing out the whole meaning in a sentence. Additional effort to learn correct pronunciation of words or phrases in different languages may be a very invariable step for a multicultural music teacher.

Joy is gifted in speaking many languages and maintains that she can pronounce and teach songs with words in any language so long as those words are in phonetics. Joy believes she has an “ear for languages” and therefore capable of working with most multicultural song material. She is however quick to point out that there are languages whose words she finds hard to pronounce and teach. During the interview, Joy talks to me about these languages:

But, oriental languages are different... they don't make any sense to me and I usually have a hard time pronouncing words in Chinese or Korea for that matter.
(Joy, 9/27/06, p. 7)

According to Joy, such difficulties at times discourage her from including songs in those languages in her multicultural music classes. Joy talks to me about the inclusion of oriental languages in her music program:

I would wish to include many more cultures. But those countries that have an unusual alphabet as written script may be less likely for me to teach about. But if someone can speak the language and help me then I will likely include them in the curriculum. (Joy, 9/27/06, p. 8)

An observation of three different lessons for grades 3, 4, and 5 revealed Joy's competency in teaching songs in German, Japanese, and Cajun music. During the lessons, Joy would write the words of each song on the chalkboard and then teach her students how to pronounce them. After teaching the words in each song, she would then play the music on a CD and each word would be pronounced exactly the same way. There was no

major difficulty noticed amongst students in pronouncing or singing the songs. Joy's approach to teaching was basically the same for all lessons.

Multilingualism

Joy is an enthusiastic music teacher committed to multicultural music education. Her gift of many languages has been a vital tool to the success she has experienced in this essential area in music education. As a young girl, Joy learned to sing songs in French, German, Stabian and many other languages. Her many visits to different countries and the interaction with people from different parts of the world has enabled her to learn even more languages. During the interview, Joy was eager to share with me about the languages that she has learned since childhood:

As a young singer, I trained to sing in French, Stabian, and German.

(Joy, 9/27/06, p. 1)

I used to go to my sister's school and sing folk songs, songs in French, German, and other languages to her students. My Spanish needs to improve greatly since we may be going to Bolivia to conduct and I will be teaching music education in Argentina during June and July 2007. (Joy, 9/27/06, p. 2)

Joy and her husband have traveled to many countries including England, Scotland, France, Belgium, Argentina, Japan, Korea, Taiwan, Thailand, and Israel. While on such visits, Joy would take every opportunity to learn the native languages as well as their lifestyles.

Joy and her husband have established an exchange program for graduate students from Japan, Korea, and Taiwan, and have also hosted many students from these countries

in addition to Africa (Malawi and Guinea). Such exchange programs and relationships have strengthened their learning of foreign languages and improved ties with people of different cultures.

Integrated Curriculum

The integrated curriculum, an interdisciplinary approach in which the students experience the music, art, drama, and other subjects as one and the same thing is fully emphasized at Hillcrest Elementary School. There is an interdisciplinary experience that presents a more complete picture than any of the individual subjects alone could achieve.

According to Joy, the integrated curriculum seems to be working well. Every teacher seems to be teaching in relation to what others may be doing in their respective subjects. During the interview, Joy talks to me about the integrated approach to teaching and how it sometimes influences the choices she makes in selecting pieces for her multicultural classes:

I also consider what other teachers may be teaching in the rest of the curriculum.

The integrated curriculum works well in this school. Every subject teacher makes an effort to complete specific standards and proficiencies while using multicultural information. Each level studies a chosen country and shares their findings with others. As they do so they continue recognizing the integrity of each subject so that the skills of each subject are not lost. (Joy, 9/27/06, p. 9)

In most cases we teach related information. I may be teaching a song from Argentina, for example, and the art teacher and her students may be drawing the Argentina's national flag or even making a costume from there.

(Obs, 9/29/06, p. 3)

This kind of comprehensive and integrated approach to teaching has greatly contributed to Joy accomplishing her goals on multiculturalism. Joy believes that her students are now able to understand world cultures better when they engage in different, but related activities. This has been made possible through teacher's cooperation and team-work with music playing one small but important part of the total experience to students.

Administrative/Parent support

Administrative and parent support plays a major role in the curricular and co-curricular operations of school activities. The music program requires support from both the administration and parents to succeed. Music is one area of the curriculum that requires resources and funds to be successful. Such resources and funds can be only available when the administration and especially parents understand the benefits accruing from music making. Joy had very positive comments about the support that the school administration and the Parent Teacher Organization offer her in regard to musical activities in the school. The support ranges from musical resources to trips outside the school to attend music functions:

I get a lot support from the school Parents Teachers Organization. They help me in fundraising and buying of magazines with multicultural information. Many of the parents are professionals and they donate books and other relevant multicultural materials. The parents in our school are always welcome to enhance our curriculum. (Joy, 9/27/06, p. 7)

Our principal has began a highly successful international festival each March. It is

vibrant with costumes, foods, music, and artifacts. For each international student at our school there is a large flag hanging in the cafeteria which represents that child. Most of the items displayed during the festival are later donated to school. (Joy, 9/27/06, p. 8)

The kind of support that both the administration and the parent's organization offer to joy in her music program is what any music educator may dream of in his or her school. Often, music educators complain of unsupportive administration or parents who must be convinced that music is an essential subject.

Chapter Summary

This chapter presented a description and analysis of methodological approaches, availability and use of resources, contextualization of music, and language competency. The general approach and use of resources in teaching and implementing multicultural music by the participant has proved to be quite effective. The participant's competency in language use and contextualization of taught pieces has also revealed that good teaching will always bring forth good results no matter whose music is being taught. The participant has demonstrated that one can teach from any music. The success of the interdisciplinary approach to teaching at Hillcrest Elementary School is a good example of what teachers, and especially music educators are able to do in practice so as to expand their musical experiences and to help their students do likewise, while at the same time keeping things in balance. A supportive administration and parent organization have also been shown to be strong pillars in the success of a music program in school.

In chapter 6, I first discuss the implications of these findings to the music teaching profession at large, the limitations of this study as well as suggestions for future research.

Chapter 6

FINDINGS AND IMPLICATIONS

This chapter discusses the findings and implications of this study. David Elliot (1995) describes an excellent music curriculum as being an excellent school music teacher in action. In other words, an excellent school music program reflects the dedication of the music teacher in charge. The music program at Hillcrest Elementary School, which includes a broad teaching of music from other cultures outside the Western Art music, is a clear manifestation of what an industrious and innovative music teacher can achieve.

As Robert (1982) found out in his study, the ultimate decision to teach a particular music depends on the teacher. Whether or not the music curriculum of a school includes multicultural perspective to music teaching depends on the teacher's perception of its value, and the teacher's ability and experience as a musician and educator.

In her study also, Campbell (1991) observes that good teaching tends to bring forth good results, no matter whose music is used. Joy has demonstrated through her teaching methods the extent to which she contextualizes the music during lessons, her language competency and use of various available resources that the teaching met her goals of multiculturalism, and that multicultural music teaching can be easily accommodated and integrated with other subjects of the curriculum in American public

schools.

At Hillcrest Elementary School, the children sing, dance, present and write folk tales, create masks, play indigenous games, and cook native foods. In this respect they have a truly multicultural experience. There was a multifaceted, interdisciplinary experience that presents a more complete picture than any of the individual parts alone can achieve.

It is however worth noting that, multicultural inclusion in the music curriculum continues to be a challenge, even for fine teachers. Joy clearly states that there are languages whose words she finds difficult to pronounce:

Oriental languages are different... they do not make any sense to me and I usually have a hard time pronouncing words in Chinese or Korean for that matter. (Joy, 9/27/06, p. 7)

But those countries that have an unusual alphabet as written script may be less likely for me to teach about. (Joy, 9/27/06, p. 8)

It will be unreasonable however, to expect any teacher to teach music of every cultural group since there are so many. Through the many cultures that Joy includes in her multicultural music classes, she has proved what a music teacher can do to expand ones musical experiences or help the students do likewise, while at the same time keeping things in balance.

Limitations

This was a selective case study of one individual teacher in one elementary school. Being so, the results of the study cannot therefore be generalized, and may not reflect a true picture of the situation of multicultural music teaching in all American public elementary schools. That as

it may be, the findings of this study have however revealed that: 1) The instructional strategies/methods and approaches used by the participant during class time were effective in the teaching of world musics, 2) The participant had adequate instructional materials and contextualized selected pieces well enough for students to understand, 3) the participant was competent in many languages and utilized this rare gift while teaching, and 4) there were adequate musical resources in the school and the participant competently made use of them.

Besides, this study was limited due to the following factors:

1. Time constraint – Data collection and analysis was done within two months. An extended study would help covering music teaching of many more cultures, and thus provide a more detailed picture of the participant and student participation.
2. The teaching methods, language competency, and effective use and availability of musical resources may not be representative of the larger population of teachers.

Future Research

Suggestions for future research include:

- 1 A study covering a group of participants (possibly a group of seven elementary music teachers and seven different sites) would provide a broader, better representation of the larger population and a clearer view of multicultural music teaching in American elementary public schools.
- 2 The participant of this study was an experienced music teacher who was born and raised outside of the United States. Future studies might focus on newly inducted music teachers, especially those with one to five years of teaching experience.

Music teachers within this bracket might provide a clearer picture of multicultural music teaching in American public schools, having in mind that many colleges and universities in the United States now require music education students to become familiar with music outside that of Western music.

- 3 This study involved one elementary school. Similar studies involving middle schools or other higher levels of learning may yield significant and yet different results pertaining to those schools and which may differ from those revealed in this study.
- 4 The location and the proximity of Hillcrest Elementary School to Melon University may be an added advantage to the site in receiving and admitting international students whose parents may be studying or teaching at the university, thus helping in boosting the teaching of multicultural music. The participant of this study has revealed that she at times invites international students from the university to help in teaching or demonstrating songs from their respective cultures. Future studies might focus on schools that do not receive such assistance from international students.
- 5 This study dealt with the teacher's teaching strategies, language competency, and use of instructional materials in a multicultural class. Further research might be undertaken on student's musical achievement, when the recommended methods and /or materials are employed.

Conclusion

Teacher competency in teaching music outside that of the Western tradition has been a

concern in the implementation of multicultural music teaching in American public schools. This study looked at multicultural music teaching in a public elementary school from one individual music teacher's perspective. The study explored in details the teaching strategies and approaches, availability of resources, language competency, and the extent to which the participant contextualized selected songs from different parts of the world. The study reveals that the participant's competency in the areas examined, and availability and use of resources, are sufficient indications of a working music program that includes not only Western art music, but music from many other world cultures. As Norman (1999) observes, "good teaching brings forth good results no matter whose music is being taught" (pp. 60).

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Appendix A: Consent Form
Consent Form for Masters Research Project
Philip N. Wakaba, Masters Candidate
Department of Music Education
Ball State University
Fall 2006

Purpose of the Study

The purpose of this study will be to examine, based upon one individual music teacher's perspective: (a) the suitability of methods/approach in teaching multicultural music, (b) the breadth of background information used in teaching selected pieces, (c) teacher's fluency in the language of selected pieces, and (d) the availability and use of instructional materials and musical instruments, with specific reference to African music. Multicultural music teaching in American public schools has been plagued by numerous problems. Research has revealed that many music teachers remain unfamiliar with various types of world musics. Research has indicated that, lack of resources, inadequate training, lack of adequate information on cultural context of selected music, and lack of expertise necessary in developing and implementing multicultural music lessons can contribute to such ineffectiveness in teaching.

While the findings may be valid for institutions and specific settings under investigation quantitatively, research has not adequately addressed the teaching of multicultural music from one individual music teacher's perspective qualitatively. I hope to contribute to this literature. By focusing on the teaching of one individual music teacher, the study will provide an in-depth analysis of that one educator's multicultural music teaching and thus provide a complete picture of its place in the curriculum. Through interviews, observations, conversations, and document/artifact analysis, the study will focus on the work of one individual teacher involved in multicultural music teaching in a general music education class at an elementary school level, with reference to African music.

Data collected for this study will come from fieldnotes taken from observations of the focal subject in his or her work setting, transcripts of two interviews lasting between 30 minutes each, and analysis of documents. All data gathering will take place during the Fall 2006 academic semester. The data gained from this research project will be used with respect to the goals of research involving human subjects:

Respect for Persons

Participation in this study is voluntary. No one will be included in the study without his or her informed consent. Consent may be withdrawn from the study at any time for any reason whatsoever without penalty or prejudice from the investigator or loss of benefits gained from the study.

Benefits and Risks

The findings from this study and the interaction and sharing of information with the interviewer may provide the participant with useful information about presentation of African music, and may educate the participant and other music educators about selecting appropriate music and songs from diverse cultures found in the continent of Africa. The participant will also benefit by getting copies of music for elementary children from the interviewer. There are no foreseeable risks associated in participating in this study.

Confidentiality

To protect the privacy of the individual and institution, fictitious names will be used in all phases of the project. All data gathered will be interpreted using qualitative methods. All recordings and transcripts of interviews will be kept secure by the researcher and will be available only to the participant. Once reviewed and approved by the interviewee, portions of the transcript may be quoted in the research paper. All field notes generated through observations will also be kept secure by the researcher and will be available only to parties involved in the specific observation.

Accuracy

All transcripts of specific interviews will be available to the participant for his or her review. If the interviewee feels the statements made do not accurately reflect his or her view, changes will be made to the transcript to accurately reflect the views of the participant.

If you have any questions or concerns regarding your rights as a research participant, please contact the office of the Academic Research and Sponsored Programs at Ball State University at 765-285-5070.

I have read the above and consent to my participation in the study.

Name

Date-----

Signature-----

Contact person:

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Appendix B: Interview Questions

September 2006

1. Tell me about your background. What led you to wanting to become a music teacher? Were there any significant personal, professional, and/or educational experiences that greatly impacted or enhanced your understandings of why you wanted to become a music teacher?
2. What are your main objectives for teaching elementary general music? What kinds of musical, artistic, and/or learning experiences do you want for your students? What do you want them to be able to do or understand through your influence in the music education?
3. What are your main objectives for teaching multicultural music in the elementary general music classroom? What kinds of musical, artistic, and/or learning experiences do you want for your students in regards to multicultural music instruction? What do you want them to be able to do or understand through your influence in regards to multicultural music?
4. What cultural groups do you include in your multicultural music curriculum and how do you go about selecting which to include and which to exclude?

Appendix C: Interview Transcript

September 2006

Philip Wakaba
Interview: Joy Smith
Date: 9/27/06
Time: 3.45-4.30pm

Obs: The interviewer walks to the music room at Hillcrest Elementary School. The day's classes had just ended and Mrs. Joy Smith is talking to lady whom she introduces to the interviewer as Ms. White - the Art teacher at the school.

Int: Here I am Mrs. Smith.

Joy: (With a laugh) What is the Kiswahili word for welcome?

Int: (With a laugh too) Well, it is 'Karibu'

Joy: Say that one more time.

Int: (Syllabically) 'Ka-ri-bu'.

Joy: 'Keribu' (with an English accent).

Int: You almost got it! (Jokingly)

Joy: We shall sit there (pointing at the two chairs and a table next to the ramp).

Int: Fine (and both of us walks to the chairs).

Obs: After sitting I turn on the pocket recorder and place it on the table.

Int: Tell me about your background. What led you to wanting to become a music teacher? Were there any significant personal, professional, and/or educational experiences that greatly impacted or enhanced your understandings of why you wanted to become a music teacher?

Joy: My background! Well, Even though I have lived in Green state for 25 years, I still consider myself an international(laugh). I grew up in Bowdown Helon, and (silence) used to hearing Scottish accents and Gaelic from my grandmother and speaking and reading French in school. As a young singer, I was trained to sing in French, Stabian, and German. My mother was a singer and a member of a church choir in our city, she also taught music privately. She was a wonderful music teacher and I used to attend her music classes in one of the rooms at the

church building . My sister was a classroom teacher in a school nearby. I used go to her school and sing folk songs, songs in French, German and others languages to her students. I sang a lot as a child.

After high school, I joined Brook University for a BA general. I then joined Malon University. I did my bachelor in music and then my MM with a double major, Music Education and Voice.

Aa... I began to teach music in an area of Bowdown that was rich with multicultural communities - German, Lithuanian, British, Scottish, Jamaican, and French were a constant influence and the children in my class taught me about Frinidad steel drums, Russian balalaikas, Japanese flower arrangements and European folk dances. Multicultural festivals were common.

Upon marrying an Israelite who is also a professional teacher and a musician, I became a family member of a Jewish family and love my travels to Israel. Together, we have visited several places - Scotland, Brussels in Belgium, and Paris.

Int: Wah!

Joy: My husband and I have also been to England, Japan, Thailand, Taiwan, and Korea. Last summer 2005, my husband and I stayed in Buenos Aires for three days and met our pianist friend Sabastian. We then carried on to Megdosa Argentina for three weeks while my husband conducted. His Spanish is quite good.

Int: You have been to so many places!

Joy: That is right. But... My Spanish needs to improve greatly since we may be going to Bolivia to conduct and I will be teaching music education in Argentina during June and July 2007.

Int: That will be exiting! So, did you become a music teacher because of..

Joy: First it was my mother. She was a wonderful music teacher. I admired her. You know what? I took over my mum's position as a singer when she retired from singing.

Int: Anyone else?

Joy: My sister of course. I wanted to be a teacher like her, but a music teacher.

Int: Who else?

Joy: Aa...(laugh) not my husband this time. When I married him, I was already a teacher. Another reason was because I used to perform well in music at school.

Int: So, how long have you been a music teacher?

Joy: Over 25 years now.

Int: What would you say are your main objectives for teaching elementary general music. What kinds of musical, artistic, and/or learning experiences do you want for your students. What do you want them to be able to do or understand through your influence in the music classroom.

Joy: Aa... well, I desire that my students learn to read, write their own music, listen, and appreciate different types of music for different reasons even after they are done with school. What I am doing now is laying in my students a firm foundation in music that will enable them achieve these long term goals. It is my desire also that as future adults and parents they will be financially supportive to their children in arts, and especially music.

The foundation that I am laying now will enable my students choose an instrument of their own interest and learn to play it well, sing in a choir for different reasons and do so well, move to the rhythm of any type of music with proper coordination, and be keen and interested audience of music as a whole.

During music classes, I offer my students every opportunity to build on their talent and to expand their knowledge and understanding of all that pertains to music making through active participation. I try to mould a person whose interest in music will go along way to influence many more and a love for music that will remain with him even through adulthood.

Int: What are your main objectives for teaching multicultural music in the elementary general music classroom. What kinds of musical, artistic, or learning experiences do you want for your students in regards to multicultural music instruction. What do you want your students to be able to do or understand through your influence in regards to multicultural music.

Joy: Well, by teaching multicultural music, I expect to expose my students to as many musical experiences from other cultures of the world different from their own as possible. I want them to experience and appreciate the music from those cultures with an open mind and without prejudice. I want them to grow and be able to influence other people in appreciating other culture's music. To understand that musical systems different from their own exist and are by no means primitive or inferior to those of theirs. I want them to be in a position to

influence their own children and those around them.

Such exposure and experiences would prepare and enable them tolerate each new culture they may encounter in their lifetime and at the same time provide them with deeper understanding, and acceptance of people from such cultures. This may also help them thrive well globally.

I thus engage my students in various activities and experiences as part of multicultural music teaching. These include pronunciation of words in the new language used in selected pieces, singing of short pieces, singing and playing games in different languages, making movements following the rhythm of the new pieces, tapping and stamping the new rhythms, and doing simple analysis of the new pieces.

I use CDs, DVDs, cassette-tapes, and at times videotapes to teach selected music pieces from different world cultures. The music textbook that comes in series has short music pieces with text, the English translation for each piece, and a pronunciation guide that is quite useful.

Int: How do you go about teaching pieces that do not have companion CDs or cassette?

Joy: Aa... well, there are times I come across such pieces and feel they are suitable for my students and are fun to teach but in such cases I choose pieces that are in notation and then use same approach as teaching English pieces.

Int: What is the name of the textbook that you use in class and who are the authors?

Joy: The series is called *Making Music* and the author is Silver Burdett. Ten years ago I would have had a difficult time finding music, game songs, and stories appropriate for my students but the publishers of school music have done a great deal of research and have published a large amount of multicultural music in our everyday book. I now have a number of books, recordings, teaching guides, videotapes which have enabled me learn the music of many cultures.

Myself, I own a large library of additional publications and artifacts that I find very informative because they give specific instructions on authentic performances. Storytelling is a major factor in understanding a culture and so I look for appropriate books and materials with stories to offer.

Int: What is your comment on information provided in the textbook?

Joy: Quite adequate. The textbook provides basic and useful information enough to understand the background of the piece and to be able to teach it well. It has all that a music teacher may need in a multicultural class.

Int: What does the background information entail?

Joy: The background information provided for each song in the textbook gives a brief history of its origin... I mean the owners of the song, things like when it was performed, who performed it like say children, what it teaches children to do – you know what I mean? Stuff like that.

So, when presenting it to my students I convert it to storytelling. You know how the Grades 2, 3, and 4 are. When you tell it as a story they listen. If you not they don't pay attention. I know them.

Int: So, how is this information relevant to music? Do you think...

Joy: You know what? The information that accompanies the song enhances the understanding of the song. Remember, the song is in a foreign language. The words of the songs will be meaningless unless explained to a child in form of a story. This way, the student will grasp what the song is about.

How do you go about teaching a foreign song without telling the students what the song is about? They will definitely demand to know the language of the song and what it is talking about. To have a right answer you should be familiar with the lifestyles, values, customs, cultures, and traditions of the people you are teaching about. You should have a world map to show the country you are talking about and pictures showing its people and the activities they engage in. All these make it easy for the students to follow your multicultural lesson. That is why I travel a lot so that I can learn more about different cultures and their lifestyles.

Int: Do you have any other source of getting information on songs that you teach?

Joy: Yes, I attend workshops whenever they are held and when I learn of any taking place within Indiana. Indianapolis hosts several of such workshops some sponsored by publishers. Workshops are very helpful too as music educators are able to hear and interact with expertise from the cultures.

Int: What are the steps that you follow when teaching a multicultural lesson?

Joy: I first locate the country from which the song originates on the world map. I then give the background information of the song as given on the textbook or my personal materials. In most cases, I give the information in story form. After that I lead the students in pronouncing the words and speaking the new words in rhythm. The students then echo me. Next, I lead the students in vocal warm-up by singing sequences using scale notes and hand gestures. From there, I guide the students in singing the melody contour using solfa notes... I sing the song once, play the song on CD or cassette-tape, teach the song phrase by phrase, play

it again, then lead the students in singing the whole song. I also teach the accompanying dance or game if one is required.

I can't say mine is the best approach to multicultural music teaching for every teacher, but it works with me. It even works best when I teach and use resources of one cultural group at a time. This gives the students a firm knowledge of each group before moving on to another.

Int: Do you have problems teaching pronunciation of words from a strange language to you?

Joy: As long as the language words are in phonetic, I will be able to pronounce them to the best of my ability and since I am a singer and have an ear for languages I am usually able to work with most multicultural song material. But, oriental languages are different... they don't make any sense to me and I usually have a hard time pronouncing words in Chinese or Korean for that matter. I use the students in class or find someone from the culture when necessary. We are fortunate to have many international students from a neighboring state university who are willing to help and share about their culture using their own languages.

Int: What about instruments playing and dance movements?

Joy: Well, (laugh) for the percussive ones I listen to the rhythm on CD or cassette then guide students in playing them. What I am unable to play I look for a specialist. For instance, We recently had a man from Ghana play the African drums. As for dance movements I give a trial or look for someone from the culture. Just last week a graduate student from Green university taught my class a Greek dance. Tell you what, as a teacher you do your best.

Many piece for elementary students have accompaniments which make the pieces more authentic, but I must admit that I have not been successful in the *didgeridoo*. I do own a number of international instruments or know where to borrow them from but not that I know how to play all of them.

Int: Do you feel you have adequate resources for teaching multicultural music in your school?

Joy: Yes. I have enough to enable me meet my objectives.

Int: Other than the textbooks, how do you get the multicultural materials?

Joy: I get a lot of support from the school Parents Teachers Organization. They help me in fundraising and buying of magazines with multicultural information. Many of the parents are professionals and they donate books and other relevant multicultural materials. The parents in my school are always welcome to

enhance our curriculum.

Our principal has also begun a highly successful international festival each March. It is vibrant with costumes, foods, music, and artifacts. For each international student at our school there is a large flag hanging in the cafeteria which represents that child. Most of the items displayed during the festival are later donated by parents to the school.

Int: What musical resources has your school received as grants and from which sources?

Joy: We sometimes apply for grants offered by the city. We have the Norbert Bell Educational Fund and others that are found through the MENC web-pages. The MENC web-page leads you to other web-pages that assist in providing grants. A music teacher only needs to explain how the funds were used.

Int: What would you say you are responsible in procuring or implementing during your stay here as a music teacher?

Joy: Uh... A lot! A big portion of all these staff you see here is mine. I came with it and will leave with it when my time is up.

Int: What cultural groups do you include in your multicultural music curriculum and how do you go about selecting which to include and which exclude?

Joy: I have tried to include different cultural groups from around the world in my music curriculum. These are Greek, Japanese French, German, Scottish, Chinese, Korean, Spanish, Canadian, Irish, Mexican, and a number of countries in Africa... Ghana, Morocco, Guinea, South Africa, and Kenya. I have had a chance to visit and mix with people from many of these cultures, learn their lifestyles, a few words in their language and have collected a number of artifacts whenever on such visits.

I would wish to include many more cultures. But those countries that have an unusual alphabet as written script may be less likely for me to teach about. But if someone can speak the language and help me then I will likely include them in the curriculum. All the same, a teacher cannot be expected to teach music of every cultural group in the world since they are so many.

Some of the things that I consider when choosing a piece for my students are the availability of the piece and a pronunciation guide, simple text and rhythm, and related background information. I also consider what other teachers may be teaching in the rest of the curriculum.

The integrated curriculum works very well in this school. Every subject teacher makes an effort to complete specific standards and proficiencies while using multicultural information. Each level studies a chosen country and shares their findings with others. As they do this they continue recognizing the integrity of each subject so that the skills of each subject are not lost.

Appendix D: Observation # 1

September 2006

Philip Wakaba

Observation 1

Date: 9/29/06

Time: 3.50-4.20pm

Obs: As the interviewer walks to the music room, he sees Mrs. Smith at the exit door in the cafeteria with a group of children. About 5 minutes later Mrs. Smith arrives at the door to the music room.

Joy: I am very sorry for keeping you waiting. A few parents failed to pick up their children in time and I had to be with them.

Int: Don't they use the school bus?

Joy: Well, not all. We have others that remain behind for curricular activities and are picked by their parents. So, what can I do for you today?

Int: Having a look at some of the resources that you use in your multicultural classes. Things like books, musical instruments, artifacts and so on.

Joy: Sure! Let's get in (both of us walk into the music room). The room is big. Three times the size of a standard classroom. It has a ramp that runs from the entrance into the room, possibly for students with disabilities. There are computers next to the ramp, lots of toys, chairs arranged in rows, three piano, two keyboards, musical instruments of different types, a teacher's desk at the corner, shelves with books, two lockers, a chalkboard on one of the walls, a map hanging above the chalkboard, pictures on all the four walls, and many other stuff.

Int: This is a big room. How many students do you have in the class at a time?

Joy: The number varies with the grades. I teach regular students from kindergarten through grade five. The number ranges between 15 and 25. I teach the gifted and talented students from grade 1 through five, and I also teach three special education classes with an average of 9 students in each class. These are students with severe disabilities ranging from birth defects to seizures. Most of them are on wheel-chairs and life-support machines and are non-verbal with very limited movements.

Int: What do the non-verbal come to do in the music room?

Joy: Well, they come to listen to music, enjoy, and have fun. There are two who are completely blind but can remember every song I have ever taught them. They

always want me to sing the songs over and over again. Others are just there and aren't amused with what is going on. Some are emotional and get disturbed when moved from one room to another.

Int: Who helps them move from their class to this room?

Joy: We have teacher's assistants who are employed by the school to help take care of them. The assistants together with teachers help in moving the students with disabilities from one place to the other.

There are two extra classes that I also teach. They are called the Mild Mentally Handicapped (MIMH). These students are grouped into two. The first group known as primary has students from kindergarten to grade 2. The second group has students from grade 3 to 5. The two groups also come for music. These are students who are handled by a special teacher and work at their own pace.

So, these are my classes, kindergarten to grade five a total of 6 classes, gifted and talented students from grade 1 through 5, 3 special education classes, and 2 MIMH. So, in total, I teach 16 classes.

Int: So, how many lessons do you teach in a day?

Joy: Eight, each lesson is half an hour. Now, this is where the students sit (pointing at about 30 or so chairs with no tables). The teacher who had them earlier lines them up at the entrance and then they walk in quietly. If I want them to use the textbook, I instruct them so and they walk straight to the bookshelf and pick a textbook each. They then take their seats. The same procedure is followed after class. They walk to the bookshelf, place the books in order and then walk out in a single line one by one and wait by the entrance. The teacher who have them next come for them.

Now, each class has its own place on the bookshelf and that is where they keep the textbooks. The kindergarten is right down there and then the grade five right at the top.

Now, we have two pianos right there (pointing at the two pianos at one corner of the classroom), musical instruments of different types, toys for the kindergarten, six computers for the grades three to five, three keyboards, a world map, pictures from different parts of the world, a CD and DVD player, a pile of CDs and DVDs, and more books and magazines over there.

Now, in this room (pointing to one of the two rooms adjacent to the music room), I store all my music materials (the room is packed with boxes. She pulls one of the boxes on the top and inside are books, magazines, and pictures). "You can help me place the box back since you are tall" (both of us laugh loudly).

This is my preparation room or office (moving to the adjacent room. Inside the room are more boxes and many folders. The interviewer pulls several folders from the shelf and each folder has a country labeled on top and musical materials filed in them). I get all the information I need from these folders. That box over there has all types of musical materials from Japan. It was donated to our school by the Japanese government. Some of these are donated to the school by our international parents. The rest are materials and artifacts that I gather whenever I visit a foreign country (the interviewer perused through several documents and all contained musical materials from different countries, including Africa).

Int: Wah! You have tons of materials!

Joy: Yes I do. And this is not all. I have plenty more in my resident. Now, follow me (we walk through a room with chairs, tables, lockers, coffee containers, and other personal stuff). This is our teacher's room. We meet here at break and lunch time and have something to eat and drink. (We then walk through several corridors and come to another room the size of the music room. The room is full of drawings of all types). This is the art room. In most cases we teach related information. I may be teaching a song from Argentina, for example, and the art teacher and her students may be drawing the Argentina's national flag or making a costume from there. You know what I mean. Something of the sort.

These are the classrooms for the gifted and talented students from grade 3 through 5 (pointing to the classrooms to the left of the corridor). They are taught separately from the other students and have special teachers. These ones are for the regular grades 3 through 5 (pointing at the classrooms to the right of the corridor and directly opposite the ones for the gifted students). These are the classrooms for the students with special needs (the classrooms had beds, examination tables, and all kinds of facilities for people with disabilities). (We then walk along another corridor with pictures of flags of different countries hanging on the wall). Each flag here represents a student or students from a particular country.

Our school has students from different countries in the world (on the wall, I could see the Kenyan flag). This one here is the nurse's room. She takes care of the sick students and attends to the students with special needs. This is the main office and houses the principal's office, the school secretary, and others. This one here is the gym room. (We then walks to the other wing of the building). On this side of the building we have the classrooms for the gifted students grades 1 and 2 and on the opposite are the classrooms for the regular students in grades 1 and 2. Right there we have the two classrooms for the MIMH (The Mild Mentally Handicapped), and over there are the kindergartens classrooms right at the end of the wing. We still have one more room (we then walk through a long and wide corridor to the largest room of all). This is the cafeteria where the students get their meals (the large room has about twenty big

tables and chairs and has another adjacent room that appears to be a kitchen. In front of the adjacent room is a large serving bench).

Appendix E: Observation # 2

October 2006

Philip Wakaba
Observation 2
Date: 10/3/06
Time: 8.45 – 9.20 am

- Obs: The interviewer arrives at the school. He walks straight to the main office and signs the visitor's book. He then walks to the music room and finds Mrs. Smith and another lady lining up the students.
- Joy: Welcome Mr. Wakaba. We are about to start. Just give us a minute or two.
- Int: Thanks. I'll wait. (The students walk straight to the shelf with the textbooks and after picking a textbook they walk to their seats. Mrs. Smith then welcomes me in and introduces me to the grade 5 students and then shows me where to seat).
- Joy: Today we shall learn a German song. The song is called "Gutentag". (Mrs. Smith then pulls down the world map and points at the country on the map). Germany is a country in Europe. The people there speak the German language. (She writes a few words on the chalkboard "musica" "und" "de" and the English word for each. She then guides the students in pronouncing each word and how to position the tongue).

This is how a German house looks like. (She holds up a picture of a house). These are pictures of German families (shows more pictures). Now, the song is on page 25 of your textbooks. Can you open your books? (Using the hand signs, she leads the students in speaking the new words in the rhythm of the song. The students echo after her. She then leads the students in a vocal warm-up by singing sequences using scale notes and hand signs. Using the melody contour provided in the textbook, the teacher guides the students in singing the solfa notes given. She then sings the song once, play it on CD as students listen, teach the song phrase by phrase, play it again, and lastly leads the students in singing the whole song).

The teacher then proceeds to teach the song as a round. She instructs the students to stand in an open area behind the seats and leads them in walking to the rhythm of the song as the song plays on CD.

Once more, the children make a straight line according to rows, walk to the bookshelf placing the textbooks in order, and then walk in a single file to the entrance with the teacher behind them. At the entrance, another teacher was

waiting for them.

Int: That was an interesting lesson! How many more lessons to go?

Joy: Seven. I however have a thirty minutes break from 11 to 11.30am and a lunch break from 1 to 1.30 pm.

Appendix F: External Codes

September/October 2006

Contextualization of music

Joy Smith INT. 9/27/06, P. 5, line 18-21.

Quite adequate. The textbook provides basic and useful information enough to understand the background of the piece and to be able to teach it well. It has all that a music teacher may need in a multicultural class.

Joy Smith INT. 9/27/06, P. 5, line 23-27.

The background information provided for each song in the textbook gives a brief history of its origin... I mean the owners of the song, things like when it was performed, who performed it like say children, what it teaches children to do - you know what I mean? Staff like that.

Joy Smith INT. 9/27/06, p.5, line 34-38 & P. 6 line 1-6.

You know what? The information that accompanies the song enhances the understanding of the song. Remember, the song is in a foreign language. The words of the songs will be meaningless unless explained to a child in form of a story. This way, the student will grasp what the song is about

How do you go about teaching a foreign song without telling the students what the song is about? They will definitely demand to know the language of the song and what it is talking about. To have a right answer you should be familiar with the lifestyles, values, customs, cultures, and traditions of the people you are teaching about.

Joy Smith INT. 9/27/06, p. 6 line 11-12

That is why I travel a lot so that I can learn more about different cultures and their lifestyles.

Joy Smith INT. 9/27/06, p.8 line 26-29.

I have had a chance to visit and mix with people from many of these cultures, learn their lifestyles, a few words in their language...

Availability and use of resources

Joy Smith INT. 9/27/06, p. 4, line 30-34.

I use CDs, DVDs, cassette-tapes, and at times videotapes to teach selected music pieces from different world cultures. The music textbook that comes in series has short music pieces with text, the English translation for each piece, and a pronunciation guide that is quite useful.

Joy Smith INT. 9/27/06, p. 5 line 3-10.

The series is called *Making Music* and the author is Silver Burdett. Ten years ago I would have had a difficult time finding music, game songs, and stories appropriate for my students but the publishers of school music have done a great deal of research and have published a large amount of multicultural music in our everyday book. I now have a number of books, recordings, teaching guides; videotapes which have enabled me learn the music of many cultures.

Joy Smith INT. 9/27/06, p.5 line 11-16.

Myself, I own a large library of additional publications and artifacts that I find very informative because they give specific instructions on authentic performances. Storytelling is a major factor in understanding a culture and so I look for appropriate books and materials with stories to offer.

Joy Smith INT. 9/27/06, P. 6 line 15-19.

Yes, I attend workshops whenever they are held and when I learn of any taking place within Indiana. Indianapolis hosts several of such workshops some sponsored by publishers. Workshops are very helpful too as music educators are able to hear and interact with expertise from the cultures.

Joy Smith INT. 9/27/06, p.7 line 15-16.

For instance, we recently had a man from Ghana play the African drums.

Joy Smith INT. 9/27/06, p.7 line 18-19.

Just last week a graduate student from Green University taught my class a Greek dance.

Joy Smith INT. 9/27/06, p.7 line 23-24.

I do own a number of international instruments or know where to borrow them from.

Joy Smith INT. 9/27/06, P. 7 line 8-11.

We are fortunate to have many international students from a neighboring state university who are willing to help and share about their culture using their own languages.

Joy Smith INT. 9/27/06, P.8 line 29.

I have collected a number of artifacts whenever on such visits.

Joy Smith INT. 9/27/06,p.8 line 16-18.

Uh!... A lot! A big portion of all these stuff you see here is mine. I came with it and will leave with it when my time is up.

Joy Smith INT. 9/27/06, P. 8 line 37-38 & P. 9 line 1-2.

Some of the things that I consider when choosing a piece for my students are the availability of the piece and a pronunciation guide, simple text and rhythm, and related background information.

Joy Smith INT/OBS I, 9/29/06, p.2 line 38 & p. 3 line 1-6.

Now, we have two pianos right there (pointing at the two pianos at one corner of the classroom), musical instruments of different types, toys for the kindergarten, six computers for the grades three to five, three keyboards, a world map, pictures from different parts of the world, a CD and DVD player, a pile of CDs and DVDs, and more books and magazines over there.

Joy Smith INT/OBS I, 9/29/06, P.3 line 7-10.

Now, in this room (pointing to one of the two rooms adjacent to the music room), I store all my music materials (the room is packed with boxes. She pulls one of the boxes on the top and inside are books, magazines, and pictures).

Joy Smith INT/OBS I., 9/29/06, p.3 line 17-25.

I get all the information I need from these folders. That box over there has all types of musical materials from Japan. It was donated to our school by the Japanese government. Some of these are donated to the school by our international parents. The rest are materials and artifacts that I gather whenever I visit a foreign country (the interviewer perused through several documents and all contained musical materials from different countries, including Africa).

Joy Smith INT/OBS I, 9/29/06, p.3 line 27-28.

And this is not all. I have plenty more in my resident.

Joy Smith INT/OBS I, 9/29/06, p.1 line 14-15.

This is how a German house looks like. (She holds up a picture of a house). These are pictures of German families (shows more pictures)

Methodological approaches

Joy Smith INT. 9/27/06, p. 4 line 37-40.

Aa... well, there are times I come across such pieces and feel they are suitable for my students and are fun to teach but in such cases I choose pieces that are in notation and then use same approach as teaching English pieces.

Joy Smith INT. 9/27/06, p. 5 line 14-16.

Storytelling is a major factor in understanding a culture and so I look for appropriate books and materials with stories to offer.

Joy Smith INT. 9/27/06, p.5 line 28-31.

So, when presenting it to my students I convert it to storytelling. You know how the Grades 2, 3, and 4 are. When you present the information as a story they listen. If not they don't pay attention. I know them.

Joy Smith INT. 9/27/06, p.6 line 6-10.

You should have a world map to show the country you are teaching about and pictures showing its people and the activities they engage in. All these make it easy for the students to follow your multicultural lesson.

Joy Smith INT. 9/27/06, p.6 line 22-34.

I first locate the country from which the song originates on the world map. I then give the background information of the song as given on the textbook or my personal materials. In most cases, I give the information in story form. After that I lead the students in pronouncing the words and speaking the new words in rhythm. The students then echo me. Next, I lead the students in vocal warm-up by singing sequences using scale notes and hand gestures. From there, I guide the students in singing the melody contour using solfa notes... I sing the song once, play the song on CD or cassette-tape, teach the song phrase by phrase, play it again, then lead the students in singing the whole song. I also teach the accompanying dance or game if one is required.

Joy Smith INT. 9/27/06, p.6 line 35-39.

I can't say mine is the best approach to multicultural music teaching for every teacher, but it works with me. It even works best when I teach and use resources of one cultural group at a time. This gives the students a firm knowledge of each group before moving on to another.

Joy Smith INT. 9/27/06, p.7 line 7-8.

I use the students in class or find someone from the culture when necessary.

Joy Smith INT. 9/27/06, p.7 line 13-15.

Well, (laugh) for the percussive instruments, I listen to the rhythm on CD or cassette then guide students in playing them. What I am unable to play I look for a specialist.

Joy Smith INT. 9/27/06, p.7 line 16-18.

As for dance movements I give a trial or look for someone from the culture.

Joy Smith INT/OBS 2, 10/3/06 p. 1 line 8-13.

Today we shall learn a German song. The song is called "Gutentag". (Mrs. Smith then pulls down the world map and points at the country on the map). Germany is a country in Europe. The people there speak the German language. (She writes a few words on the chalkboard "musica" "und" "de" and the English word for each. She then guides the students in pronouncing each word and how to position the tongue).

Joy Smith INT/OBS 2, 10/3/06 P. 1 line 16-25.

(Using the hand signs, she leads the students in speaking the new words in the rhythm of the song. The students echo after her. She then leads the students in a vocal warm-up by singing sequences using scale notes and hand signs. Using the melody contour provided in the textbook, the teacher guides the students in singing the solfa notes given. She then sings the song once, play it on CD as students listen, teach the song phrase by phrase, play it again, and lastly leads the students in singing the whole song).

The teacher then proceeds to teach the song as a round. She instructs the students to stand in an open area behind the seats and leads them in walking to the rhythm of the song as the song plays on CD.

Language competency

Joy Smith INT. 9/27/06 p. 7 line 1-7.

As long as the language words are in phonetic, I will be able to pronounce them to the best of my ability and since I am a singer and have an ear for languages I am usually able to work with most multicultural song material. But, oriental languages are different... they don't make any sense to me and I usually have a hard time pronouncing words in Chinese or Korean for that matter.

Joy Smith INT. 9/27/06, p.8 line 30-34.

But those countries that have an unusual alphabet as written script may be less likely for me to teach about. But if someone can speak the language and help me then I will likely include them in the curriculum.

Appendix G: Internal codes

Multilingualism

Joy Smith INT. 9/27/06, p. 1 line 26-27.

As a young singer, I was trained to sing in French, Stabian, and German.

Joy Smith INT. 9/27/06, p.2 line 2-4.

I used go to her school and sing folk songs, songs in French, German and others languages to her students.

Joy Smith INT. 9/27/06, p.2 line 27-30.

My Spanish needs to improve greatly since we may be going to Bolivia to conduct and I will be teaching music education in Argentina during June and July 2007.

Joy Smith INT. 9/27/06, p.8 line 26-28.

I have had a chance to visit and mix with people from many of these cultures, learn their lifestyles, a few words in their language

Joy Smith INT. 9/27/06, p.7 line 2-3.

I am a singer and have an ear for languages

Integrated approach to teaching

Joy Smith INT. 9/27/06, p. 9 line 2-3.

I also consider what other teachers may be teaching in the rest of the curriculum.

Joy Smith INT. 9/27/06, p.9 line 4-7.

The integrated curriculum works very well in this school. Every subject teacher makes an effort to complete specific standards and proficiencies while using multicultural information.

Joy Smith INT. 9/27/06, p.9 line 7-10.

Each level studies a chosen country and shares their findings with others. As they do this they continue recognizing the integrity of each subject so that the skills of each subject are not lost.

Joy Smith INT/OBS I, 9/29/06, P. 3 line 34-37.

In most cases we teach related information. I may be teaching a song from Argentina, for example, and the art teacher and her students may be drawing the Argentina's national flag or making a costume from there.

Administrative/Parent support

Joy Smith INT. 9/27/06, p. 7 line 31-35.

I get a lot of support from the school Parents Teachers Organization. They help me in fundraising and buying of magazines with multicultural information. Many of the parents are professionals and they donate books and other relevant multicultural materials.

Joy Smith INT. 9/27/06, p.7 line 35-36.

The parents in my school are always welcome to enhance our curriculum.

Joy Smith INT. 9/27/06, p.7 line 37 & p.8 line 1-6.

Our principal has also begun a highly successful international festival each March. It is vibrant with costumes, foods, music, and artifacts. For each international student at our school there is a large flag hanging in the cafeteria which represents that child. Most of the items displayed during the festival are later donated by parents to the school.



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