A CASE STUDY OF THE MULTICULTURAL PRACTICES OF TWO UNITED STATES DANCE EDUCATORS: IMPLICATIONS FOR INDONESIAN K-9 DANCE EDUCATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree of Doctor of Philosophy
in the Graduate School of The Ohio State University

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2008

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ABSTRACT

The purpose of this study is to identify the theories, definitions, goals, curricula, pedagogy, and practices of multicultural education, and its implications for dance education in Indonesia. Firstly, I review the literature of multicultural education theory and dance education in the United States. Secondly, I examine two dance educators and their application of multicultural education through structured and unstructured interviews, participant observations, reflective journals, and document analyses. Lastly, I consider the context of education in Indonesia and how it might be served by adapting multicultural approaches used in the United States.

The findings indicate that for elementary and middle school students, the curriculum of dance education taught through a multicultural pedagogy considers students’ lived experiences and dance forms from various cultures. This study concludes with a call for a multicultural dance education course to be taught in dance teacher education programs in Indonesia; a course grounded in an autobiographical method that promotes teachers’ self-awareness and self-critique as they become multicultural educators and agents for change.
Dedicated

to the memory of my mother,

Reni
ACKNOWLEDGMENTS

My journey toward my doctorate degree at the Ohio State University (OSU) began in 2002 when I met Dr. Sue Dechow, Director of Research and International Development, OSU, while she was visiting the Indonesia University of Education (UPI) in Bandung for a partnership program. With Dr. Dechow’s guidance, I met Dr. Michael J. Parsons who became my advisor after I officially enrolled as a doctoral student in the Department of Art Education at OSU in the Spring Quarter, 2004. When Dr. Parsons became Professor Emeritus in 2006, Dr. Christine Ballengee-Morris officially became my adviser and mentor, guiding me to write and complete my dissertation. I am grateful to them for their generous guidance, encouragement, advice, and unique insights. I also wish to express my gratitude to my other committee members, Dr. James Sanders III and Dr. Melanye White Dixon, for their kind support and insightful suggestions.

Most importantly, I wish to express my deep appreciation to Marlene Robbins, dance teacher at the Indianola Informal Alternative Elementary School, and Karen King-Cavin, dance teacher at the Arts IMPACT Middle School. They gave willingly of their time to share their thoughts and practice in teaching dance and provided valuable information. I wish to also thank the principals at both schools who made this study possible, and I thank the other teachers who kindly shared their thoughts with me.
I acknowledge the UPI in Bandung, the Ford Foundation, and the School of Teaching and Learning in the College of Education and Human Ecology at OSU for funding my study. Lastly, I thank Rendila Restu Utami, my daughter, for her patience and love that helped me throughout this endeavor.
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FIELDS OF STUDY

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iv</td>
</tr>
<tr>
<td>Vita</td>
<td>vi</td>
</tr>
<tr>
<td>Chapters:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Background of the Study</td>
<td>2</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td>6</td>
</tr>
<tr>
<td>Research Questions</td>
<td>8</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>9</td>
</tr>
<tr>
<td>Methodology</td>
<td>13</td>
</tr>
<tr>
<td>Data Collection</td>
<td>13</td>
</tr>
<tr>
<td>Data Analysis and Interpretation</td>
<td>15</td>
</tr>
<tr>
<td>Significance of the Study</td>
<td>16</td>
</tr>
<tr>
<td>Limitations of the study</td>
<td>17</td>
</tr>
<tr>
<td>Organization of the Dissertation</td>
<td>17</td>
</tr>
<tr>
<td>2. Literature Review</td>
<td>19</td>
</tr>
<tr>
<td>Section 1. Multicultural Education in the United States</td>
<td>20</td>
</tr>
<tr>
<td>Theoretical Framework</td>
<td>21</td>
</tr>
<tr>
<td>Definition of Multicultural Education</td>
<td>23</td>
</tr>
<tr>
<td>Goals of Multicultural Education</td>
<td>26</td>
</tr>
<tr>
<td>Improving Human/Race Relations</td>
<td>27</td>
</tr>
<tr>
<td>Understanding Oneself and Others</td>
<td>28</td>
</tr>
<tr>
<td>Strengthening Democratic Values and Beliefs</td>
<td>29</td>
</tr>
<tr>
<td>Developing Critical Thinking</td>
<td>29</td>
</tr>
<tr>
<td>Achieving Academic Success</td>
<td>30</td>
</tr>
<tr>
<td>Reconstructing Society</td>
<td>31</td>
</tr>
<tr>
<td>Diversity of Group Orientations</td>
<td>32</td>
</tr>
<tr>
<td>Ethnicity</td>
<td>32</td>
</tr>
<tr>
<td>Race</td>
<td>34</td>
</tr>
<tr>
<td>Class</td>
<td>35</td>
</tr>
<tr>
<td>Gender</td>
<td>35</td>
</tr>
<tr>
<td>Sexual Orientation</td>
<td>36</td>
</tr>
</tbody>
</table>
Appendix C: Acknowledgment of Authorization to Conduct Research in the Columbus Public School Setting ....................................205
Appendix D: Columbus Public School Authorization to Conduct Research .................................................................206
Appendix E: Letter of Introduction .............................................................................................................................207
CHAPTER 1
INTRODUCTION

This is a study of multicultural education in the United States and determines its applications to multicultural dance education in Indonesia. To do this, I examine the literature of multicultural and dance education in the U.S. Furthermore, I look more closely at the cases of two dance teachers who are implementing multicultural education in their teaching in public schools in Columbus, Ohio. The purpose of this study is to discover the theories, definitions, goals, curricula, pedagogy, and practices of multicultural education that can be used to promote multicultural dance education in Indonesia. I am interested in exploring multicultural education in the U.S. because it promotes democracy and social justice. Indonesia has been in transition to reform its educational system to support a democratic nation, in which multicultural education will be necessary.

To provide an in-depth explanation of the study, this chapter is divided into eight sections: background of the study, statement of the problem, research questions, definition of terms, methodology, significance of the study, limitations, and overview of the dissertation.
Background to the Study

Multicultural education attempts to build the concepts of educational and social reform movement that address diversity in a pluralistic society for obtaining democracy, equality, and social justice (Ballengee-Morris & Stuhr, 2001; Banks, 1999; Banks & McGee Banks, 2004; Bennett, 1999; Gay, 2004, Gollnick & Chinn, 2006; Sleeter, 1996; Sleeter & Grant, 2003). Historically, multicultural education in the United States grew out of social and political struggles of the Civil Rights Movement of the 1960s (Banks, 2004; Bennett, 1999; Gollnick & Chinn, 2006). In American educational institutions, teachers in every subject area, including dance, are encouraged to implement multicultural education.

Educators in the United States have had to adjust to the increasingly diverse population of students in their classrooms (Interstate New Teachers Assessment and Support Consortium [INTASC], 1992; National Council for Accreditation of Teacher Education [NCATE], 2002; Teacher Education Accreditation Council [TEAC], 2004; PRAXIS III, 2001; National Dance Education Organization [NDEO], 2005).

Multicultural education is an educational reform movement that addresses diversity of learners in a pluralistic society (Banks, 2004). It relies on approaches to teaching and learning based upon democratic values and beliefs to educate all students equally regardless of race, ethnicity, socio-economic class, gender, religion, exceptionality, sexual orientation, and age. Proponents of multicultural education want to serve the needs of all groups equitably and to help students understand people from other groups and how they themselves are shaped by their own groups.
Multicultural education challenges educators to develop their competencies of multiculturalism. Dhillon (2005) explains that “multiculturalism signifies the diversity of forms of life” (p. 89). It recognizes the value of different ways of life in social and cultural networks. It is related to multiple ways and attitudes of perceiving, evaluating, believing, and behaving.

The purpose of this research is to understand multicultural education in the U.S. and its applications for multicultural dance education in Indonesia. I did this in two ways: literature review and case studies. Through a review of the major works on multicultural education in the American context, I investigated the various theories of multicultural education. Through case studies of two dance teachers in Columbus public schools, I examined the implementation of multicultural education in teaching dance in the American context. I then formulated recommendations for multicultural dance education in Indonesia, particularly dance teacher education programs.

The K-12 dance curriculum of the Columbus public schools for 1998 explicitly emphasizes multicultural issues, including an understanding of culture, aesthetic principles, multiple approaches to teaching, and interdependent worlds. The curriculum encourages students to have knowledge about dance in the context of different cultures. Because every dance form has its own aesthetic principles, students are encouraged to have knowledge and skills that refer to the aesthetic principles of the culture in which a particular dance was created. This knowledge allows students to view, appreciate, and judge dance forms according to a culture’s aesthetic principles. Furthermore, the curriculum encourages educators to explore a variety of teaching methods and strategies that help diverse students to build self-confidence and self-knowledge to function with
integrity in a pluralistic society. The multicultural statement of the Columbus public
schools also explains that

    as world cultures become more interdependent socially, culturally, and
    economically, it becomes even more important for students to understand,
    appreciate, and value diversity. Because dance is a way to know culture, it
    becomes essential that dance play a more important role in the education
    of every child. (Columbus Public Schools Dance Course of Study, 1998,
    p. v)

Some argue that teachers who implement concepts of multicultural education

    teach stereotypes of other people and view other cultures based on their own culture. For
example, according to Karen King-Cavin (personal communication, September 28, 2006)

    one art teacher viewed art works from others based on his own perception and familiarity,
so that he judged unfamiliar art with inappropriate criteria. Therefore, it is important to

    better understand the theory and practice of multicultural education.

I am interested in conducting case studies of two dance teachers in the Columbus

    public schools to learn how multicultural education has been implemented in teaching
dance. This study is important because its findings can provide insights and

    recommendations for dance teachers in Indonesia as well as in the United States.

In recent years, people in Indonesia have become increasingly aware of

    multiculturalism. Similar to the American population, the population in Indonesia is

    diverse, as reflected in the national credo Bhineka Tunggal Ika (Unity in Diversity).

There are more than 350 ethnic groups in Indonesia across populated islands with
different local languages, religions, traditions, and cultural productions. However, at least

    until 1998, the Indonesian government instituted the political power of uniformity and
homogeneity, while avoiding diversity as it contradicts with so-called ‘national interests.’
In the United States the mainstream culture consists of Western Europeans who immigrated to North America (Bennett, 1999), whereas the mainstream culture in Indonesia consists of feudally structured people, mainly from Central and West Java as well as Bali at the beginning of the 20th century. At that time, a small elite group was Dutch-educated Indonesian intellectuals. After Indonesia declared its independence from the Dutch in 1945, these two groups had the opportunity to create an Indonesian republic. Naturally, part of their concept of building a nation was based on their own ideology and tradition. This inevitably created conflict with the other ethnic groups and in some cases led to separatism. After the second president, General Suharto, a Javanese who served for thirty-two years had to step down in 1998, the new Indonesian government tried to decentralize and develop a more democratic system. However, conflicts between ethnic and religious groups and the gap between the elite and the poor have persisted. In this connection it may be worth noting that often the so-called ethnic and religious conflicts are in fact grounded in social conflicts caused by the veiled Javanisation by the former regime.

Given Indonesia’s unique population, it is imperative that multicultural education be implemented in Indonesian schools to promote an understanding of both local cultural identity and of the value of pluralism, equality, democracy, and social justice. When this is done in dance education classes, students can acquire knowledge of not only dance but of the variety of cultures from which various dances emerged. As Vissicaro (2004) stated, “dance creates a bridge for traversing cultural borders because fundamentally it involves the human body, something that all people have in common” (p. 5). Dance is culturally constructed through bodily movements. It is “a human cultural phenomenon” (Vissicaro,
It can represent an individual and a cultural identity. I strongly recommend that dance teacher education programs in Indonesian incorporate multicultural perspectives.

Statement of the Problem

In my research I want to discover what aspects of multicultural education in the U.S. fit in the Indonesian context. Indonesia is different from America historically, socially, and politically. However, both countries are concerned with democratic ideals. Since the 1960s, American scholars have debated over issues of multiculturalism because democracy which was already in place in the United States was nonetheless biased by unjust practices. Likewise, although Indonesia claims to have a democratic government since 1945, it leaned more toward an authoritarian regime.

Today, the national education system in Indonesia calls for democratic, equitable, and non-discriminatory attitudes with high respect for human rights, religious and cultural values, as well as diversity in a pluralistic society (Ministry of National Education, Republic of Indonesia, 2005). In order to achieve these ideals and support a truly democratic nation, Indonesia’s educational system needs to incorporate multiculturalism. As Bjork (2005) stated, following decentralization, “teachers who had previously functioned as loyal agents of policy directives were suddenly asked to act as agents of change” (p. 3). As Freire (2003) argued, education is always a political act. It can be used to maintain the status quo or it can be used to bring social change. One would hope that, as Indonesia moves forward to a democratic system of government, education will be used as a vehicle for social change.
Indonesia is rich with cultural productions of all its diverse ethnic groups. For example, the Indonesian national curriculum for arts education encourages the study of the arts from diverse local cultures, at least since 1994. It states that students should know and be able to appreciate fine arts, music, theatre, and dance from respective local and other areas (Ministry of National Education, 1994, 2003). Therefore, the national curriculum content for the arts involves local and other cultures. This implies that the purpose of arts education in schools is to increase the awareness of diversity and the value of pluralism. Despite the government policy demands to implement this curriculum, multiculturalism has still not really become an essential part of Indonesian school programs and of teaching practices. Furthermore, especially the curriculum content of music and fine arts is still too Western-oriented (see chapter 5).

As for dance teacher education programs in Indonesia, although they always include students from diverse ethnic backgrounds, they do not pay much attention to issues of diversity, including race, ethnicity, gender, religion, and socioeconomic status. For instance, dance in Indonesia is still part of the community life that functions in ritual, social, cultural, and aesthetic representations. But the curricula of the dance programs mostly focus on dance as an art form from the local culture, while just a small part of the curricula includes dances from other cultures. This is why multicultural education becomes necessary. Offering a variety of dance in Indonesia as well as dance from other cultures can enable teachers and students to engage in multicultural education goals that may contribute to Indonesia’s competitiveness in the world.
Research Questions

My research question is as follows:

What aspects of American experience with multicultural education are helpful in promoting multicultural dance education in Indonesia?

To further explore this question and to trigger a more in-depth investigation, the question will be divided into two parts:

1. What theories of multicultural education are most relevant to the present situation of education in Indonesia, specifically to dance education?

2. What aspects of the two dance teachers’ practice in Columbus will be most useful to multicultural dance education in Indonesia?

My sub questions for the cases are the following:

a. What is each dance teacher’s teaching philosophy?

b. How do the teachers view diverse students?

c. How do the teachers develop curricula and pedagogy that address diverse students?

d. How do the teachers communicate and interact with diverse students in and outside of their dance classes?

e. How do the school environments, other teachers, and principals provide support for teaching dance?

f. What are the differences in context between these two Columbus public schools and Indonesian schools?

g. How can the research findings from the case studies be transferred to Indonesian schools?
Definition of Terms

There are several terms to be defined related to multicultural education, including culture, cultural identity, cultural diversity, cultural pluralism, and multiculturalism.

*Culture*:

In this study, I employ two points of view: (1) culture as a product that contains a symbolic system in tradition and (2) culture as a process in everyday life that shapes and reshapes an individual’s cultural identity.

*Culture as a Product*:

Scholars of multicultural education use the concept of culture as a basic understanding of oneself and others. This goes beyond the assumption that culture is socially constructed, in that it influences and is influenced by individuals, social groups, the environment, and the political, economic, social, and cultural situations throughout time. Scholars of multicultural education explore and utilize the concepts of culture differently based on the referent group’s orientation and the goals regarding multicultural education.

Those who focus on ethnicity support multicultural education goals that emphasize developing human/race relations. They define culture as “shared knowledge and belief systems, or symbols and meanings” (Bennett, 1999, p. 38), “as the way of life of a social group, the total human-made environment” (Banks, 1999, p. 54). Both Bennett and Banks also refer to well-known anthropologist Geertz (1973) who defines culture as a system of symbols. Bennett believes that students’ attitudes and behaviors can be influenced by symbols and meanings of family backgrounds. Therefore, knowing students’ cultural backgrounds may help teachers better understand their students as well
as their own culture. To accomplish this, Erickson (2007) encourages teachers to first engage in critical autobiography, where the teachers identify their particular cultural background. Teachers are then encouraged to use this as a pedagogical approach and part of their curriculum. They engage students in autobiographical inquiry that consists of observation and dialogue concerning students’ family background and communities.

Culture as a symbol system can be examined in traditions and belief systems, representing music, dance, theater, craft, games, and folktales. Every ethnic group in Indonesia still preserves those traditions as part of its cultural productions. For example, learning a dance form from one ethnic group can help to understand the culture of that ethnic group.

Culture as a Process:

As Sleeter and Grant (1987, 2003) extend the concept of multicultural education to the social reconstruction approach, they claim that culture involves directly lived experiences, including the nature of oppression and social change. Referring to critical pedagogy theory, Sleeter and Bernal (2004) identify “the culture of everyday life, viewing culture as created within historic, as well as contemporary power struggles” (p. 253). In this definition, the concept of culture is regarded as a process. Sleeter and Grant (1987, 2003) encourage teachers to include social, political, and economic issues in the curriculum content as part of students’ lived experiences. Sleeter and Grant’s (1987) ideas are very much adopted by Ballengee-Morris & Stuhr (2001), the proponents of multicultural art and visual culture education, who state that “we all have culture because we live and exist within social groups” (p. 7).
Cultural Identity:

Cultural identity includes variables of diversity such as race, ethnicity, gender, sexual orientation, socio-economic class, exceptionality, language, religion, geography, and age. Banks (2007) states that “the group is the social system that carries a culture” (p. 13). Banks identifies a group’s culture as microculture, in opposition to macroculture, which is the overarching or national culture. Gollnick and Chinn (2006) identify characteristics of culture, which means that culture can be learned, shared, modified, and changed. An individual may belong to several groups at the same time, but probably the individual has strong characteristics in a certain group, while others are weak.

Banks (2007), and Gollnick and Chinn (2006) believe that interactions and interrelations within groups can shape individual cultural identity. For example, an individual’s race/ethnicity, gender, social class, religion, age, and nationality reflects one’s identification as an identity that can determine the individual’s thinking, acting, and believing. According to Ballengee-Morris and Stuhr (2001), aspects of personal cultural identity are shared with different social groups and are often influenced by the national culture within which the group exists. Understanding individual cultural identities will help teachers determine the learning style and behavior of students and how teachers can approach them.

Cultural Diversity:

Cultural diversity maintains cultural identity that includes ethnicity, race, gender, sexual orientation, exceptionality, language, religion, and age. It also encompasses cultural differences that exist between people such as language, dress, and traditions.
Cultural Pluralism:

Cultural pluralism is a concept developed by philosopher Kallen (1924) in the early twentieth century. He argues that “each ethnic group had the democratic right to retain its own heritage” (cited in Bennett, 1999, p. 52). Bennett states that in an ideal form, cultural pluralism is a process of compromise characterized by mutual appreciation and respect between two or more cultural identities. The concept of cultural pluralism confronted the concept of cultural assimilation, affirming the American melting pot. Cultural assimilation is a process by which people from original ethnic and racial groups or individual cultural identities assimilate into the life of the core culture in the host society.

Even though cultural assimilation has been a strong theme throughout the history of the United States, “cultural pluralism is an ideal state of societal conditions characterized by equity and mutual respect among existing culture groups” (Bennett, 1999, p. 53). America’s *E Pluribus Unum* (Out of Many, One) is similar to Indonesia’s *Bhineka Tunggal Ika* (Unity in Diversity). This credo supports the concept of cultural pluralism which reflects Indonesia’s richness of cultural heritage and traditions.

Multiculturalism:

Multiculturalism is about attitudes in ways of viewing, believing, and acting in the world. Attitudes imply moral judgment in refusing to value one set of thinking and practices but accepting the value of different forms of life (Dhillon, 2005). Furthermore, Dillon explains that multiculturalism suggests openness of thinking about valuing differences and being part of flexible and expanding social and cultural networks. In
other words, politically, multicultural education forces that educational institutions and people become multicultural in a pluralistic and democratic society.

Methodology

Qualitative research methods were employed in this study, as they produce descriptive and interpretative explanations rather than numerical data. In this qualitative research, I employed the case study method offered by Stake (1995, 2000) and Yin (2003). I used Stake’s collective case study and Yin’s empirical inquiry. The purpose of both was to examine cases that support an understanding of a contemporary phenomenon or issue of multicultural education.

I investigated various theories of multicultural education in my literature review and examined the implementation of multicultural education in teaching dance in the American context by using case studies of two dance teachers in public schools in Columbus, Ohio. Data were obtained through structured and unstructured interviews, participant observation, reflective journal, and teachers’ and schools’ documents.

Data Collection

I conducted a case study of two dance teachers to discover how aspects of multicultural education are embedded in their teaching. The dance teachers I studied were Ms. Marlene Robbins at Indianola Informal Alternative Elementary School K-5 and Ms. Karen King-Cavin at the Arts IMPACT (Interdisciplinary Model Program in the Arts for Children and Teachers) Middle School (AIMS). I chose these teachers because the two schools where they are employed have stronger dance programs than other Columbus
public schools. My investigation of the cases focused on teaching philosophy, curriculum content, approaches to pedagogy, classroom management, and collaboration with regards to race, ethnicity, gender, religion, and socioeconomic class.

Interviews and observations were conducted for one semester from January 2007 to the beginning of June 2007. I spent two days a week in each school, to see how the teacher uses curriculum content, develops instruction, manages the classroom, and communicates with diverse students. I also observed the school environment to see how it might influence the teachers in teaching dance. Moreover, I observed how the teachers interact with other teachers, principals, and parents during the time they worked in the schools. In addition, I interviewed other teachers and principals to gather their perceptions of the two teachers and their support for dance classes.

To ensure validity and trustworthiness, I did member checks. After interviewing the two main participants and the secondary participants, I transcribed the answers and comments. Then, I asked the participants to review the transcripts to make sure I had understood their comments correctly and to have them provide additional input and corrections.

Throughout the research process, I maintained journals of important issues from my readings and my experiences. I also studied teachers’ documents related to teaching philosophy, lesson plans, teaching materials, and the students’ works, as well as school documents containing state and local standards, demographic data of students, and other related documents.

I focused on elementary and middle schools because in both U.S. and Indonesia arts classes are required. This study revealed that the Columbus public schools are similar
to Indonesian urban schools in terms of their diversity. The differences between Columbus public schools and Indonesian urban schools are in the details: the history, the way people migrated, race, ethnicity, religion, and language. Students’ ethnic backgrounds in Columbus public schools include Euro-Americans, Hispanics, American-Indians, African-Americans, Asian-Americans, Asians, and students from the Middle East. Students come from middle class and poor families. They are Jewish, Christian, Buddhist, Muslim, and non-religious. The language of instruction is English.

In Indonesia, people from diverse ethnic backgrounds come from different islands, including Sumatra, Kalimantan, Sulawesi, and Irian Jaya, to the capital cities, like Jakarta, Bandung, Medan, Padang, Yogyakarta, and Surabaya, to pursue further education and to get a job. These cities, located on the main Island of Java and Sumatra, are centers of industrialization, bureaucracy, and higher education. Indonesians’ religious backgrounds are diverse, consisting of Muslims, Christians, Buddhists, Hindus, Confucians, and people who hold mystical and animistic beliefs. The majority of Indonesians are Muslim, although there is still a significant diversity in religious practices due to different cultural backgrounds (see chapter 5). The language of instruction in Indonesian schools is Bahasa (language) Indonesia. Nevertheless, most students in rural areas enter school speaking mainly their ethnic languages.

Data Analysis and Interpretation

In analyzing the data, I focus on answering the following research questions:

- Do the theories, definitions, goals, curricula, and pedagogy of multicultural education from the educational literature in the U.S. provide useful curricular
framework for promoting multicultural dance education in the Indonesian context?

- In what ways does multicultural education in teaching dance in the Columbus Public Schools shape teachers’ pedagogical philosophy, curriculum content, strategies for classroom management, and commitment to collaboration in schools? And how might this be useful to multicultural dance education in Indonesia?

I triangulated my analysis and interpretation of my findings from the literature review concerning the theoretical aspects of multicultural education in the U.S., dance education, and case studies. To build trustworthiness into this qualitative study, I did member checks, and my advisory committee helped to make meaning from the data.

Significance of the Study

Since the 1960s, U.S. scholars for various disciplines, including dance have debated issues of multicultural education. They promoted multicultural education that strengthened democratic values and beliefs and affirmed cultural pluralism within diverse societies and an interconnected world. They also challenged and supported educational institutions and educators in serving the needs of all students equally, regardless of race, ethnicity, socio-economic class, gender or sexual orientation, exceptionality, language, religion, and age. This study will be valuable for Indonesia as the country moves toward becoming a truly democratic nation.

Research on the transfer of multicultural education in the U.S. to another country is rare. The State University of Jakarta in Indonesia held an international conference with
the theme,” Multicultural Education: Revitalizing Nationalism and the Role of Higher Education amid the Age of Globalization,” September 6-8, 2004, to explore issues of multicultural education. Most of the Indonesian presenters cited only theories and approaches to teaching multicultural education formulated by American scholars. However, no article discussed the historical and social aspects of multicultural education in the U.S. in connection with the Indonesian context.

This study will be the first to provide comprehensive perspectives from both contexts, the U.S. and Indonesia. Findings of this research can contribute significantly to the development and practice of multicultural dance education in Indonesia and dance teacher education programs in particular.

Limitations of the Study

I have studied the literature on multicultural education in the United States since early 2006, and I intensively studied the two cases of dance teachers in the Columbus public schools in 2007. However, this limited time period restricted my data collection. Furthermore, the study relied on only two case studies that focused on dance in elementary and middle school settings. This qualitative study is not generalizable.

Organization of the Dissertation

This dissertation contains six chapters. Chapter one provides an introduction and background context of the study, a statement of the problem, my research questions, definition of terms and methodology, a significance of the study, limitations, and organization of this dissertation. Chapter two reviews the literature on multicultural
education and dance education in the U.S. Chapter three outlines the detailed methodology that I used in my dissertation research, including the research design, research questions, methods, the research context, data collection, data analysis, and interpretative framework. Chapter four presents the data and my analysis centered on the work of two cases of two dance teachers in the Columbus public schools. Chapter five explores the context of education in Indonesia including ethnicity, Indonesia’s history, my personal educational experiences in Indonesia, national mandate for change, and current practice and potentials for multiculturalism in Indonesia. Chapter six provides a summary of the findings, implications for multicultural dance education in Indonesia, recommendations for dance teacher education programs, and future research in Indonesia.
CHAPTER 2
LITERATURE REVIEW

This review of the literature serves as a foundation for understanding multicultural and dance education in the United States and its possible usefulness for Indonesian education. In answering my research question, “Which aspects of multicultural and dance education in the U.S. are most relevant within the contemporary context of Indonesian education?” I review the works of Ballengee-Morris & Stuhr (2001), Banks (1999, 2004), Banks & McGee Banks (2004), Bennett (1999, 2003), Gollnick & Chinn (2006), Sleeter (1996), Sleeter & Grant (1987, 2003) as primary published theorists and scholars of multicultural education. For dance education, I reviewed the works of Vissicaro (2004) and Shapiro (1998), which connect to the curricula and pedagogy of multicultural dance education. I also reviewed other relevant sources that support the works of these researchers.

Chapter 2 is divided into two sections. Section one reviews the literature on multicultural education in the U.S. and discusses its theoretical frameworks, definitions, goals, diversity of group orientations, and approaches to curricula and pedagogy. Section two examines dance education in the U.S. focusing on multicultural curricula and pedagogy.
In discussing the theoretical framework of multicultural education in the U.S., I examine cultural pluralism and explore ethnic identity theories that may be useful for Indonesian educators. I explore several definitions of multicultural education before formulating a definition of multicultural education appropriate for an Indonesian context. Furthermore, based on the goals of multicultural education in the U.S., I then identify six multicultural education goals for an Indonesian context. Finally, I examine approaches to curricula and pedagogy of multicultural education, and more specifically, those of dance education.

Section 1

Multicultural Education in the United States

Historically, multicultural education in the United States grew out of social movements such as the Civil Rights Movement of the 1960s, the Women’s Rights Movement, and People with Disabilities Rights Movement (Banks, 2004). The Civil Rights Movement was the political and social struggle of African Americans confronting segregation and discrimination through a system of laws and customs that clearly segregated white and black people. The movement demanded full civil, educational, and voting rights and equality under U.S. law for all American citizens.

According to Banks (2004), the Civil Rights Movement led to racial, ethnic, and cultural consciousness raising and political positioning of African Americans who were developing their own histories and identities. The Women’s Rights Movement of the 1960s and 1970s articulated that discrimination and institutionalized sexism limited women’s opportunities. Women activists demanded equal rights with men in political,
economic, and educational opportunities. Other groups, including people with disabilities, senior citizens, American Indians, and gays, advocated for human rights and an end to discrimination.

Furthermore, these social movements had an impact on education and, in particular, on how schools responded to diverse groups of people. These movements sought equitable legal treatment, and incorporation of teaching materials in the classroom that addressed particular groups, and the development of culturally relevant approaches to curricula and pedagogy. Multicultural education proponents extended the impact of mid-20th century social movements by strengthening their commitment to democratic values and beliefs. They developed theoretical frameworks, definitions, goals, curricula, and pedagogy of multicultural education that supported educational institutions and educators who equitably serve the needs of all students, regardless of their diversity.

Theoretical Framework

Using Kallen’s (1956) notion of cultural pluralism, Bennett (1999) proposed that cultural pluralism is a more ideal concept for multicultural education than cultural assimilation in a metaphoric melting pot. In the process of assimilation in the United States, minority groups were encouraged to give up their original ethnic and racial backgrounds as they interacted and tried to blend into the life of a larger community of Western Europeans. In contrast, the concept of cultural pluralism allows existing diverse cultural and religious groups to retain their own heritage. In cultural pluralism, mutual respect and acknowledgment of cultural identities across differences is advanced.
According to Appleton (1983), cultural diversity is an essential part of a model society characterized by cultural pluralism. “There must coexist groups with different values, races, religions, ethnicities, geographic backgrounds, subcultures, and so forth” (Appleton, 1983, p. 21). Groups should live harmoniously and preserve their own cultural identities and cultural lifestyles. Appleton states that cultural pluralism does not apply to a model when the different groups have distinct political entities and have little or no collective interactions with one another. Instead, the different groups must be considered as part of a common politic and must be active members of the same society. In other words, cultural pluralism supports individuals and groups in maintaining attitudes that affirm heterogeneity and a sense of collective social and political cooperation as a community and a nation.

Scholars and researchers agree that cultural pluralism supports the goals of multicultural education. For example, Gollnick and Chinn (2006) agree that cultural pluralism is an appropriate conceptual framework for promoting the maintenance of cultural and individual differences among groups. Whereas Bennett (1999) emphasizes race, ethnic diversity, and global perspectives, Gollnick and Chinn extend their definition of pluralism to include exceptionality, gender, class, sexual orientation, religion, language, and age. They encourage teachers to embrace multicultural practices in their teaching.

Bennett’s (1999) theory of ethnic identity aligns with that developed by Banks in 1984. She asserts that two stages of Banks’s (1984) theory of ethnic identity development those concerning multiethnicity, globalism and global competency, fit the goals of multicultural education. In the stage of multiethnicity, the individual is able to
understand, appreciate, and share the values and symbols of several ethnic cultures, so that she/he can live a more enriched and fulfilling life in a multiethnic society.

In the stage of globalism and global competency,

Individuals have clarified, reflective, and positive ethnic, national, and global identifications and the knowledge, skills, attitudes, and abilities needed to function in ethnic cultures within their own nation as well as in cultures within other nations. These individuals have the ideal delicate balance of ethnic, national, and global identification, commitments, literacy, and behaviors. They have internalized the universalistic ethical values and principles of humankind and have the skills, competencies, and commitments needed to act on these values. (Bennett, 1999, p. 85)

Cultural pluralism and ethnic identity theory appropriately apply to the Indonesian context, given Indonesia is a pluralistic society comprises of many ethnic groups. In the case of Indonesia, cultural pluralism can confront nationalism as uniformity and homogeneity, but it supports heterogeneity and multiculturalism. Multiethnicity, globalism and global competence are important for building knowledge, skills, and attitudes of Indonesian people that might support their living harmoniously and productively as an Indonesian, nation, and in the world.

**Definition of Multicultural Education**

Scholars offer various definitions of multicultural education in the U.S. based on how they have developed their goals and with which referent group orientations they are concerned. Banks (2004) defines multicultural education as an idea or concept, an educational reform movement, and a process.

Multicultural education incorporates the idea that all students regardless of their gender and social class, their ethnic, racial, or cultural characteristics should have an equal opportunity to learn in school.... Multicultural
education is also a process whose goals will never be fully realized (Banks, 2007, pp.3-4).

From Banks’s point of view, the grassroots of multicultural education propose to reform American mainstream schools in ways that provide equal opportunities in education for all students, regardless of their social-class, gender, ethnic, racial, language, and cultural group characteristics.

Bennett (1999) defines multicultural education as an approach to teaching and learning that is “based upon democratic values and beliefs, and affirms cultural pluralism within culturally diverse societies and an interdependent world” (p. 11). This definition regards race relations in a democratic society. Bennett is concerned with ethnic diversity in the U.S., and approaches to teaching and learning that advances the cause of cultural pluralism and confronts the concept of cultural assimilation.

Similarly, Gollnick and Chinn (2006) define multicultural education as “an educational strategy in which teachers use students’ cultural backgrounds to develop effective classroom instruction and school environment” (p. 5). They look at demographic changes in the U.S. and identify the growth of diversity by examining the high birth rates of Latinos, Asians, and African Americans, new waves of unfamiliar immigrants from different parts of the world. Because the numbers of racially diverse students in American schools are increasing, Gollnick and Chinn (2006) are concerned with how teachers, who are predominantly white and female, are prepared to teach within a multicultural classroom in which student personal backgrounds differ from their white teachers’ expectations. In this case, Gollnick and Chinn suggest that teachers learn about their students’ cultural backgrounds and incorporate them in classroom instruction. The
class curriculum should acknowledge cultural pluralism not only for heterogeneous students, but also for more homogeneous groups (Chalmers, 1996).

Sleeter (1996) argues that multicultural education is a form of resistance to oppressive social relationships, white supremacy and patriarchy. This definition connects the concept of cultural pluralism to the history of social and political struggle by oppressed people. Sleeter and Grant (1987) encourage educators to teach young people to use social action skills and to build coalitions to combat oppression in its various forms. Even though Sleeter (1996) found that multicultural education as a form for social activism had very little impact on schools, she suggests that multiculturalism as a social movement should work toward social change and in solidarity with the political and social struggle of oppressed people.

In response to Sleeter and Grant’s (1987) ideas about multicultural education and social reconstruction, Ballengee-Morriss and Stuhr (2001) developed multicultural art and visual culture education as an approach to teaching “about life from conception to death, and about how to live and learn about these complicated, ambiguous, and multidimensional processes” (p. 9). This definition connects with students’ lived experiences. Their educational scheme assert that all students be offered equal opportunities to question inequitable power relations and be taught to confront racism.

The definitions of multicultural education in the U.S. share a concern with the need for school reform, its implementation in classroom practices and environment, and working toward social change. I have combined the definitions from all of the proponents above in formulating the following definition, one that meets the needs of multiculturalism in Indonesia. Multicultural education in Indonesia is a concept of an
educational reform movement and an approach to teaching and learning based on
democratic values and beliefs, and that affirms cultural pluralism and builds awareness of
social dynamics, that might lead to social change.

Goals of Multicultural Education

In most multicultural education literature in the United States, the primary goal
for practitioners is to seek an equitable and effective educational system for culturally
diverse learners, and to have a more democratic society characterized by equality and
social justice (Ballengee-Morris and Stuhr, 2001; Banks, 1999; Banks & McGee Banks,
2004; Bennett, 1999; Gay, 2004, Gollnick & Chinn, 2006; Sleeter, 1996; Sleeter and
Grant, 2003).

Bennett (1999) extends the goal of multicultural education that is to foster the
intellectual, social, and personal development of all students, while Banks (2004)
expands it to build socially productive attitudes. Banks argues that when education
focuses on students’ achievement, schools will be more concerned with basic skills and
testing. He explains that “students also need the knowledge, skills, and values that will
enable them to live, interact, and make decisions with fellow citizens from different
racial, ethnic, cultural, language, and religious groups” (Banks, 2004, p. 5). Banks also
states that a key goal of multicultural education is to help individuals gain greater self-
understanding by viewing themselves from the perspective of other cultures. In other
words, Banks emphasizes the goal for human/race relations.

Gollnick and Chinn (2006) recommend that teachers engage students in critical
thinking, skills developed as students critically reflect on what they are learning and
experiencing. Sleeter (1996), and Sleeter and Grant (2003), place a different emphasis than other proponents with regard to the goal of multicultural education. They argue that the goal of multicultural education is to reconstruct society and achieve social justice by combating various forms of oppression. This argument was supported by Ballengee-Morris and Stuhr (2001) in which the goal of teaching practice in the classroom setting is to reach a larger community outside the classroom.

The primary goal of multicultural education in the U.S. fits the Indonesian context because in a democratic society, an equitable and effective educational system for culturally diverse learners is important. In this study, I identify multicultural education goals and expectations that may be appropriate for Indonesia. These include (1) improving human/race relations, (2) understanding oneself and others, (3) strengthening democratic values and beliefs, (4) developing critical thinking, (5) achieving academic success, and (6) reconstructing society.

Improving Human/Race Relations

One goal of multicultural education is to strengthen productive human/race relations. As reflected in the national credo *E Pluribus Unum* (Out of Many, One) America is a pluralistic society comprised of diverse groups of people. Banks (1997) states that

An important goal of multicultural education is to improve race relations and to help all students acquire the knowledge, attitudes, and skills needed to participate in cross-cultural interactions and in personal, social, and civic action that will help make our nation more democratic and just. (p.vii)
In human/race relations, individuals and groups are encouraged to get along, be tolerant, feel positive about themselves, and peacefully interact with one another (Sleeter & Grant, 2003). The work of human/race relations can be understood as trying to reduce prejudice and stereotypes across different racial groups. Multicultural education tries to build positive relationships between citizens and to avoid conflict. Given the interconnected world in which we live, multicultural education also aims to foster global awareness not only among individuals and groups in a nation, but also across groups and nations globally (Bennett, 2003). Teaching a curriculum that expressly aims to reduce prejudice, stereotypes, and forms of discrimination demonstrates how a multicultural curriculum can help develop better human/race relations.

Understanding Oneself and Others

An important goal of multicultural education is to develop an understanding of oneself and of others. Multicultural education aims to help individuals develop an understanding of how they may shape and reshape their identity by viewing themselves from the perspectives of other cultures (Banks, 1999). Banks (1999) argues that “individuals who know the world only from their own cultural and ethnic perspectives are denied important parts of the human experience and are culturally and ethnically encapsulated” (p. 1). Operationalizing Banks, teachers can educate students about history and diversity in ways that may multiply expand their thinking about how diverse religions, ethnicities, and cultural practices function, and to appreciate their own and multiple cultures.
**Strengthening Democratic Values and Beliefs**

Another goal of multicultural education is to strengthen democracy, by empowering American educators to perform their commitments to democratic values and beliefs. Democratic ideals include basic human rights, concepts of social justice, and respect for alternative life choices and equal opportunities for all (Bennett, 2003). Multicultural education in the U.S. confronts the nation’s history of racism, white supremacy and privilege. Proponents of multicultural education encourage teachers to have multiple ways of perceiving, evaluating, believing, and acting in order to reduce prejudice and discrimination. They also suggest that teachers nurture freedom of expression, search for truth, and critical thinking. As Parekh (1986) states, “multicultural education is an education for freedom that is essential in today’s ethnically polarized and troubled world” (cited in Banks, 1999, p. 4). In the Indonesian context, educators may commit to supporting democratic values and beliefs in their teaching practices by engaging students in critically thinking about cultural supremacy and privilege.

**Developing Critical Thinking**

Gollnick and Chinn (2006) recommend that teachers engage students in critical thinking skills in a way that students can learn to evaluate and assess what they are learning and experiencing that will help them “make sense of the events and conditions that affect their own lives” (Gollnick and Chinn, 2006, p. 370). Students should be encouraged to question and comprehend what they are learning from their teachers, textbooks, or other resources. They also should question and challenge the inequitable structures that socially suppress cultural diversity and multiple perspectives. This goal is
important for education in Indonesia, which previously used “the banking concept method” (Freire, 2003) by which teachers deposit information in students. Today’s social challenges require educators to engage their students in critical thinking and imaginative reconstructive possibilities.

Achieving Academic Success

Gollnick and Chinn (2006) report that new immigrants have had an impact on the U.S. school demographics. There is a gap between white middle class students and minority students’ academic achievement (Banks, 2007). Therefore, one of the goals of multicultural education must address the language acquisition and study habits of immigrant minority children learning within the American educational system. To achieve this goal, scholars of multicultural education offer approaches to teaching minority students through equity pedagogy (Banks, 2004; Bennett, 1999), culturally responsive teaching (Gay, 2000), and teaching the exceptional and culturally different (Sleeter and Grant, 2003).

In response to The No Child Left Behind Act that is mandated in most states and emphasizes basic skills, Banks (2008) advocates that teachers should use multicultural content with significant human problems such as race, ethnicity, culture, and social class, to help all students master essential reading, writing, and computational skills. Similarly, Gollnick and Chinn (2006) propose to consider students’ cultural backgrounds in their teaching practice in order to develop effective classroom instruction.

In contrast, Bennett (1999) is more concerned with the high dropout rates of students of color, the poor, and students who have a limited command of the English
language. Bennett advises schools and teachers to provide equal opportunities and have equally high academic expectations for these students. In addition, schools and teachers need to pay special attention in serving physical and mentally deficient students equally (Sleeter & Grant, 2003). The goal of proponents’ is to help students gain academic achievement. When this goal is applied in an Indonesian context, a multicultural approach may be useful for students who have not achieved academic expectations due to their disengagement. Those students may need more attention from teachers in order to achieve academic success. Having a curriculum that builds from their own understandings of culture may be the best way to gain engagement and participation in learning.

*Reconstructing Society*

For Sleeter (1996), and Sleeter and Grant (2003) multicultural education addresses groups’ orientation as further understood through the lens of race, gender, and social class. Because these groups view themselves as oppressed by inequity and injustice in society, the goal of multicultural education is to reconstruct society and to “build coalitions to combat oppression in its various forms” (Sleeter, 1996, p. 7). Sleeter wants to expand the ideas of multicultural education to a broader context, advocating teaching that aims to reconstruct a society characterized by democracy, equality, and social justice. As Ballengee-Morris and Stuhr (2001) state, the learning practice in the classroom setting is meant to reach a larger community outside the classroom. Therefore, schools are encouraged to “prepare citizens to work actively toward social structural equality, promote cultural pluralism and alternative lifestyles” (Sleeter & Grant, 2003, p. 196). In
a transition process from an autocratic to a democratic system of government, Indonesia must educate individuals to be responsible citizens and who actively participate in the political process and accept personal responsibility for helping to reconstruct a more democratic and just society.

Diversity of Group Orientations

Multicultural education discourse in the U.S. involves diversity of group orientations. According to Banks (2008), “a group is a collectivity of persons who share an identity, a feeling of unity. A group is also a social system that has a social structure of interrelated roles” (p. 13). The group orientations are important components of curriculum development and the approaches to teaching and learning because they influence an individual’s characteristics and behavior. Through interactions and interrelations within groups, the groups also can construct an individual cultural identity. Diversity of group orientations includes ethnicity, race, social class, gender, sexual orientation, language, religion, exceptionality, and age.

Ethnicity

The term ethnicity in the U.S has multiple meanings. According to Petersen, Ethnicity is a working – or lower-class style, as in Herbert Gans’ *The Urban Villagers*. Ethnicity is a means of organizing politics, as in Nathan Glazer and Daniel Patrick Moynihan’s *Beyond the Melting Pot*. Ethnicity is a revival of immigrant sentiments, as in Marcus Lee Hansen’s “What the son wishes to forget, the grandson wishes to remember.” Ethnicity is merely symbolic, signifying little more than a step in the complete withering away of differences, as in Stephen Steinberg’s *The Ethnic Myth: Race, Ethnicity, and Class in America*. (Petersen, 1997, pp. 273-274 cf. Alba, 1984)
The above definitions of ethnicity are based on how the authors view groups of people in different times and contexts. The proponents of multicultural education such as Bennett (1999), and Gollnick and Chinn (2006) use the term “ethnicity” to refer to a revival of immigrant sentiment.

Gollnick and Chinn (2006) explain ethnic group or ethnicity as an individual’s national origin or origins. The term “origin” is used to determine both the indigenous/native and the immigrant. Those who already lived in the U.S. before European settlers arrived are called indigenous or natives such as American Indians, Eskimos, or Aleuts. Bennett (1999, 2003) identifies ethnic groups as people of different nationalities who migrated to the U.S. She views them based on their racial, religious, linguistic, and cultural similarities and differences. She states that,

An ethnic group is a community of people within a larger society that is socially distinguished or set part, by others and/or by itself, primarily on the basis of racial and/or cultural characteristics, such as religion, language, and tradition. An ethnic group may be distinguished by race, religion, or national origin. The central factor is the notion of being set apart from the larger society; the distinctiveness may be based on either physical or cultural attributes, or both. (Bennett, 2003, p. 52)

Immigrants from diverse nationalities and religions who arrived in the U.S., beginning around 1820, including Germans, English, Irish, Italians, Greeks, Africans, Hispanic or Latinos, Chinese, Japanese, other Pacific Islanders, and others, were labeled differently from one another. Bennett (1999) provides examples of how people from Europe who share a common history, identity, values, and a communication system are labeled as White Anglo-Saxons or European Americans. Based on their numerical population, some ethnic groups in the U.S. are categorized as minority groups. These include African
Americans, Asian-Americans, American-Indians, and Latin-Americans among others. However, “the term people of color is increasingly replacing ethnic minority group in educational discourse in the United States” (Banks, 1999, p. 116).

**Race**

Race is a very important issue in multicultural education, but is race similar with ethnicity? Gollnick and Chinn (2006) explain:

Race is a concept that was developed by physical anthropologists to describe the physical characteristics of the people in the world more than a century ago – a practice that has now been discredited. It is not a stable category for organizing and differentiating people. Instead, it is a social-historical concept dependent on society’s perception that differences exist and that these differences are important. (p. 108)

Because the term ‘race’ is not a stable concept in the United States, it is sometimes used synonymously with ‘ethnicity.’ This may be because race and ethnicity often involve physical characteristics like skin color or physical appearance. Many people use the two terms interchangeably because racial groups may include many ethnic groups, and ethnic groups may include more than one racial group. Gollnick and Chinn state that race in the United States is used to classify groups of people as inferior or superior. These classifications may refer to the history of white supremacy in the U.S, a concept reinforced by language, and definitions of white as pure, and black as associated with evil, the mysterious and disease. Even though the criterion of race as a social category is not clear enough and varies for many cultures, “racial categories may reflect the social, economic, and political characteristics of a society” (Banks, 2008, p. 18).
**Class**

Andersen and Collins (2004) explain that “class is a system that differently structures group access to economic, political, cultural, and social resources” (cited in Gollnick & Chinn, 2006, p. 48). Furthermore, Gollnick and Chinn (2006) state that class is socially constructed by society and institutions, determining the relationships between families and persons who are wealthy and poor. In the United States, there are variables to categorize social class, including “income, education, occupation, lifestyle, and values” (Banks, 2007, p. 18). However, the criteria for class across different racial ethnic and racial groups may vary. There is no agreement which variable is the most important for determining class.

**Gender**

According to Banks (2004), “gender consists of the socially and psychologically appropriate behavior for males and females sanctioned by and expected within a society” (p. 17). Gender is also culturally and socially constructed, which determines characteristics of femininity and masculinity. Although gender roles vary across different racial and ethnic groups, some may appear to be universally similar. For example, women have been traditionally associated with childbearing, childrearing, and nurturing, which kept them near the home. Men had freedom to move beyond the home to seek resources for supporting their family. These patterns influence cultural roles in which women are predominant workers in the nurturing professions of teaching and healthcare, whereas men are overrepresented as corporate leaders, engineers, and construction workers. Because of the rigid roles defining men and women in many societies, cases of
discrimination and inequities occur without express political resistance, and often, it is women who are victims of inequality.

**Sexual Orientation**

Sexual orientation is a social construct that refers to an individual’s sexual identity. Categories of sexual identity include heterosexual, homosexual, bisexual and transgender, and queer (among others). Gay, lesbian, bisexual, and transgender may also be generally categorized as queer (GLTB/Q). According to Banks (2008), “the quest by gays and lesbians for human and civil rights has been an important development within the United States and throughout the Western world within the last several decades” (p. 17). GLTB/Q political and social struggles for justice in schools and society take place in school and society. Cosier and Sanders (2007) report that GLTB/Q students often feel unsafe and experience physical violence or verbal harassment at school. They call art teachers to action in order to serve all students equitably in regards to matters of social justice and human rights.

**Language**

Language is a tool used for communication to socialize and connect individuals with each other. Language diversity is an asset that reflects the richness of a nation’s cultural heritage. People in the U.S. speak various dialects of English as well as non-English. Gollnick and Chinn (2006) explain that “dialects are language rule systems used by identifiable groups that vary in some manner from the language standard considered ideal” (p. 278). They identify at least 11 regional dialects in the United States, including Eastern New England, New York City, Western Pennsylvania, Middle Atlantic,
English is widely used as the medium of instruction in U.S. schools, even though some students, in particular new immigrants, rarely speak English when they enter school. The Federal Government refers to these students as English Language Learners (ELL) or English Second Language (ESL) students. Given that almost all instruction is delivered in English, these students need special attention in school, so that they can learn and participate in class. However, due to their limited proficiency in English, “it is not uncommon for language-biased teachers and counselors to place language-minority children in classes for the mentally retarded or learning disabled” (Sleeter & Grant, 2003, p. 44). Rather than ignoring their language needs and labeling them as learning disabled, schools need to recognize and address these students’ linguistic needs.

**Religion**

Along with increasing ethnic diversity is an increasing religious diversity (Gollnick & Chinn, 2006). Some of the major religious groups in the U.S. include Protestants, Catholics, Jews, Muslims, Mormons, Hindus, and Buddhists. Americans also
have the freedom to have no religion. The major religions in Indonesia include Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism. There are also groups of people who still preserve mysticism and animism including local ancestor traditions and beliefs.

In the United States, some private schools are established on religious principles. In these schools, religion is part of the curriculum. Public schools are also influenced by religious groups, but the degree of influence varies by community and is often discouraged or challenged in U.S. courts. Religion is not part of the curriculum in public schools. Teachers are encouraged to know their students’ religion because religion influences the way students think and act. The most important issue with religion in the classroom is trying to appreciate all religions, and not to allow one religion to predominate. Currently, it is Christian holidays that are recognized in schools and in the workplace. However, non-Christian students are allowed to miss school for their religious holidays that are not a part of the school calendar. While claiming separations of Church and State, U.S. schools still recognize religious holidays such as Christmas and Easter.

Exceptionality

Another social category addressed by multicultural education includes individuals with disabilities and those diagnosed and labeled as gifted and talented individuals, category currently identified as exceptionality. According to Gollnick and Chinn (2006), “students with disabilities are categorized with labels such as having mental retardation, learning disabilities, speech impairment, visual impairment, hearing impairment, emotional disturbance (or behavioral disorders), or physical and health impairments”
Gifted or talented children are individuals who have extraordinary abilities. These students need special attention to reach their highest potential. Federal legislation protects students with disabilities rights to attend and learn in schools. Special state and federal funding are provided to absorb much of the extra financial expenses for providing learning accommodations so that schools provide educational opportunities for both students with disabilities and those who diagnosed as gifted and talented.

*Age*

According to Gollnick and Chinn (2006), “the study of age as a cultural group is important for educators because it helps them understand how the child or adolescent struggles to win peer acceptance and to balance this effort with the need for parental approval” (p. 349). Developmental theories implore educators to consider their students’ behavior based on their age, and psychological development, those stages marking the growth of students’ intellectual, emotional, and social skills. Golnick and Chinn connect the study of age with other social categories like ethnicity, socioeconomic status, religion, and gender. This implies that an understanding of age groups helps teachers serve the educational process, in particular, the needs of students.

All group orientations in the U.S. are relevant issues in Indonesia as well. Educators in Indonesia need to learn about the diversity of group orientations in order to understand how individuals’ cultural identity is shaped and reshaped. According to Wessinger (1994), “Ethnicity also may help teachers recognize that multicultural education is for everyone” (p. 1). I am especially interested in ethnicity because the
definition and aspects of ethnicity in Indonesia are different from that in the U.S.
Ethnicity in Indonesia contains culture, language, tradition, religion, geography, and race (see chapter 5).

Curriculum and Pedagogy

The curricula designed for multicultural education should address cultural pluralism, human dignity, the world community, and ecological awareness (Bennett, 1999). Bennett (1999) proposes a multicultural curriculum theory that formulates interconnected relationships between values and goals. The core values are rooted in Native American philosophy, including “Acceptance and appreciation of cultural diversity, respect for human dignity and universal human rights, responsibility to the world community, and reverence for the earth” (Bennett, 2003, p. 16). According to Bennett, the six goals of multicultural education are (1) to develop multiple historical perspectives; (2) to strengthen cultural consciousness; (3) to strengthen intercultural competence; (4) to combat racism, sexism, and all forms of prejudice and discrimination; (5) to increase awareness of the state of the planet and global dynamics; and (6) to develop social action skills. Achieving these goals enables people to become change agents.

Teachers can develop curricula with overlapping goals. For example, in order to strengthen cultural consciousness and to develop intercultural competence, teachers can present content and instruction that lead to learning about human similarities and ethnic diversity. At the same time, students can examine how racism and negative prejudice originate. As Bennett (1999, 2003) states, critical thinking should be at the heart of
teaching practice. However, most multicultural curriculum theories are limited to students’ experiences in the school context, which focuses on human/race relations.

Banks’ (1999) approaches to a multicultural curriculum reform include contributive, additive, transformative, and social action approaches. These are differentiated by curriculum infusion and transformation. The contributive and additive approaches are forms of curriculum enrichment and infusion. In a contributive approach, the content about ethnic and cultural groups is limited to somewhat superficial or special celebrations and cultural holiday, events, food, fun, and festival. An additive approach maintains additional content, concepts, themes, and perspectives to the curriculum but still without changing its structure. Through curriculum infusion, students may more substantively view other ethnic and cultural groups, but it is usually based on the perspectives of the dominant American Anglo-Saxon culture. In contrast, curriculum transformations are designed as a transformative social action approach that is conceptualized to view experiences and content from the perspectives of different racial, ethnic, and cultural groups. In the transformative approach, the structure of curriculum is changed to enable students to understand key concepts, issues, themes, and problems as understood or seen through other ethnic or cultural group’s points of view. The social activist approach extends the transformative experience and empowers students to take personal and social action based on those concepts, issues, themes, and perspectives that they have learned.

Banks (1999) argues that a major goal of curriculum transformation is to attain knowledge and develop empathy and caring that inspires students’ commitment to personal, political, social, and civic action. These forms of knowledge and social attitudes
are important in fostering “a democratic and just society in which all groups experience cultural democracy and cultural empowerment” (Banks, 1999, p. 33). To achieve the goal of curriculum transformation, teachers should employ democratic teaching as a pedagogy of freedom, in which classroom discourse and conversations are required. Furthermore, teachers’ transmission of knowledge, experiences, and engagements in cultural and ethnic diversity can encourage students to take social action.

Curriculum transformation is similar to an integrated curriculum approach in terms of using big ideas, concepts, and themes that are relevant for students to learn. Ballengee-Morris and Stuhr (2001) state that “A Big Idea” should be broad enough to embrace many subject areas, arts, and academic disciplines. To conduct an integrated approach, teachers should demonstrate “such understandings as the historical, social, and political contexts by which local, national, and global learning communities define and value knowledge and action” (Ballengee-Morris & Stuhr, 2001, p. 9). The impact of the teaching process is that students will be able to participate actively and effectively in a democratic society.

Scholars and researchers of multicultural education who attend to students’ development of critical thinking and social engagement in democracy have been an important part of recent pedagogical advancement. These scholars will be valuable in teaching dance. In this study, I will examine theories of curriculum transformation offered by Banks (1999) as they might be applied in dance education recognizing that dance in both U.S. and in Indonesian schools is considered a core subject, and not one to be simply integrated.
Section 2
Dance Education in the United States

Overview of Dance Education

In Partnering dance and education: Intelligent moves for changing times, Hanna (1999) provides a historical account of contemporary developments in dance education. According to Hanna, until the early 1920s, dance was marginalized in U.S. schools and universities. Later, four key influences in contemporary dance education enabled dance education to survive:

First, creative self-expression and modern dance became the dominant focus in school and university dance education. ...Second, European pioneering thinkers/practitioners influenced the climate for dance education. Third, a ground-breaking academic, Margaret Newall H’Doubler, helped make dance respectable in academia. Fourth, scholars in other fields cultivated a milieu in which dance in schools and colleges could begin to flourish. (Hanna, 1999, p. 51)

Dance scholars and educators in particular supported dance as part of a national educational reform movement. Thus, dance, along with music, theater, and visual arts, required new national standards and different modes of assessment.

According to Kassing and Jay (2003), local school districts, states, and teachers adopted and modified the National Standards for Arts Education in 1994 as a basic framework for developing curricula and instruction in teaching dance for K-12 students. The expectations set forth in the National Standards for Arts Education outline “what every K-12 student should know and be able to do the arts” (1994). Despite dance being a core subject in K-12 settings, most elementary and middle schools in the U.S. introduce dance as a discipline only through the physical education curricula.
Kassing and Jay (2003) define dance education “as educating the learners through the media of dance, dance making, and dance appreciation” (p. 4). This definition appears deceptively simple. In its simplicity lies its complexity because dance engages the dancer physically, mentally, spiritually, socially, and culturally. In addition, there are three types of learning experiences, such as dancing, dance making, and dance appreciation, which are also required by the national standards for dance education. As Kassing and Jay (2003) state, “The scope of each of these learning experiences in any dance education setting depends on the students, the experiences of the teacher, and the educational values of the school” (p. 12). Dancing involves learning the elements of dance and movement principles. Dance making creates dances using choreographic principles grounded in motion and space that culminate in a production of a dance. Dance appreciation is viewing, perceiving, and responding to dance based on experience and understanding of aesthetic principles and historical and cultural aspects.

The three learning experiences defined by Kassing and Jay (2003) are embedded in four cornerstones offered by McCutchen (2006): dancing and performing (C1); creating and composing (C2); knowing dance history, culture, and context (C3); and analyzing and critiquing (C4). Dancing, which is one of the three learning experiences, is included in C1, while making dance, the second learning experience, is similar to C2. The third learning experience, dance appreciation, is represented by C3 and C4. These learning experiences not only function to develop knowledge and skills in dance, but also contribute to the physical, emotional, intellectual, and social development of the learners.
Multicultural Issues in Dance Education

A curriculum and pedagogy of dance education that is grounded in multicultural education studies dance forms from diverse cultures and as understood as students’ lived experiences. Vissicaro (2004) is concerned with dance forms as cultural productions from various traditions and emphasizes her concerns regarding diverse students. Shapiro (1998) uses students’ lived experiences in teaching dance.

Dance Forms from Various Cultures

Vissicaro (2004) adopted Banks’s ideas into multicultural dance education. Concerned that dances from various cultures be included in the dance curriculum, Vissicaro argues that “the critical study of dance that includes more than one individual representation, geographic space, and/or historical time is multicultural” (p. 5). She argues that the human body in dance is an important instrument that represents many different cultural systems. She outlines themes to be studied concerning dance as orientation, dance as interaction, dance as representation, and dance as transmission. Dance education scholars agree that dance forms from various cultures should be included in the dance curriculum in connection with multicultural education (Hanna, 1999; Kassing & Jay, 2003; McCutchen, 2006).

Vissicaro (2004) proposes two approaches for teaching and learning about diverse cultures: theoretical and physical application. Through a theoretical approach, students can learn about the history and cultures of various dance forms. Kassing and Jay (2003) state that “the history and culture of a dance form serve as a conduit to multiculturalism because dance provides insight into the customs, traditions, and mores of the people”
Similarly, analyzing and critiquing dance is one of McCutchen’s (2006) cornerstones presenting the history, culture, and context of dance forms in ways that reflect cultures as authentically as possible, to avoid promoting cultural stereotypes. In her opinion, this third cornerstone has three goals: (1) to understand dance as a universal expression across time and space; (2) to recognize the significance of dance in society, its notable contributors, and bodies of significant dance works; and (3) to acquire skills in documenting and preserving dance works. McCutchen is concerned with the diversity of dances in societies and how teachers and students experience and understand them and the people who preserved and created the dances.

In one discussion section, Hanna (1999) asks, “how [does] dance [help] us to understand other cultures as well as gain a better understanding of ourselves?” (p. 148). She asserts that through learning dances from diverse cultures, we can learn about the creators, producers, and people who have preserved them. Apply multicultural theory to this process can also challenge us “to learn about our own culture from the perspectives of other cultures” (Banks, 1999). In terms of the curriculum content, Hanna (1999) suggests that teachers strike a balance between the diversity of dances and dances resulting from an assimilation process as in modern dances of Isadora Duncan, and Ruth St. Denis, among others, and ballet developed by George Balanchine. For example, the style and theme some of Balanchine’s work in ballet reflects the heterogeneity of New York, which adapts the kinetic energy and rhythms of African-Americans. Learning about various dance cultures as a human phenomenon may even help an individual to improve their human/race relations within diverse groups. In this practice, instructors or teachers have an important role, in giving greater meaning to the work.
Through the physical application approach, students can experience dancing the actual movement of various cultural groups’ dance forms. Hanna (1999) states that knowledge gained from learning about various dance forms can contribute to choreographic inspiration and dance practice. The physical application approach can influence the dance making process and choreography.

Incorporating dance forms from various cultures in the process of teaching and learning is useful for both homogeneous and heterogeneous school settings. This not only helps develop students’ knowledge and skills about dance and cultures, but also helps them improve their self understanding and cultural sensitivity. This curricular and pedagogical approach calls for dance teachers to be knowledgeable and skillful about dance forms from various cultures and to transfer them to students as authentically as possible by using appropriate social concept, language, and contextual approaches. This multicultural education practice can strengthen democratic values and beliefs.

_Lived Experience_

Some educators and researchers of dance education focus on how to best approach teaching dance to diverse students. In her article, “Toward transformative teachers: Critical and feminist perspectives in dance education,” Shapiro (1998) suggests that teachers should include students’ lived experiences in the curriculum content of dance education. She asserts that the body can be used in dance as a site to understand and/or reflect the personal and the social. As she states, one’s personal experience will link one’s critical thinking directly to issues of cultural diversity and “the multiplicity and plurality of human experience” (Shapiro, 1998, p. 10). By building on students’ lived
experience, teachers and students can explore their cultural generational, racial, ethnic, socioeconomic, gender, and sexual orientation identities.

Shapiro (1998) recommends that dance programs encourage students to explore their lived experiences, the other, and the world; to study cultures; and to perform their social agency. She raises three concerns for structuring a dance education program. First, a program should address a critical vision of creative dance in order to provide opportunities for students to explore concerns, experiences, fears, and dreams. Second, a program should address the body in dance both socially and culturally constructed. Shapiro (1998) sees “the body first as a subject inscribed by the cultural meanings and values of our time” (p. 15). Therefore, she is concerned with cultural differences and how representations of the body can be seen as manifestations of cultures. Third, a program should address the purpose of education as praxis, or “the possibility of giving meaning to one’s life through a process of making connections… with the social action [as] a way of living” (Shapiro, 1998, p. 18).

Shapiro (1998) advocated one practice, a liberatory pedagogy in which self-exploration or remembering one’s personal and social experiences are important components for both teachers and students. She states that “when connected to the notion of a liberatory education, self-exploration becomes a means of respeaking with the heart’s core in a voice that speaks from lived experience” (Shapiro, 1998, p. 14). Through this approach, imagination and creativity become powers of dance. Therefore, learning dance is not a form of entertainment or self-esteem, but a form of critical and creative inquiry. Snowber (2007) further suggests that dance is a spiritual act and a sacred performance, in which the dancer’s body is a vehicle for exploring the divine.
For example, in connection with the sexual orientation of young girls in K-12 settings, Shapiro (2004) also proposes the pedagogy of embodiment to liberate the experience of young girls’ sexuality in ways that affirms their pleasure and desire. She suggests that dance educators should be responsive to the developmental needs of girls that are generated by the dialectic between biological and emotional growth and popular culture. In this way, young girls as adolescents, can explore and critically reflect on their feelings and their worlds as they explore their sexuality through movement. During students’ exploration of movement can thus be taught in ethical and critical ways that empower students to express who they are, and encourage them to reconnect their sexuality to responsible behaviors and ethics of interpersonal relationships.

Another example is how lived experience connects with gender. Butler (2002) uses the term ‘lived experience’ to refer to phenomenological theories of human embodiment. These theories have been concerned with “distinguish[ing] between the various physiological and biological causalities that structure bodily existence and the meanings that embodied existence assumes in the context of lived experience” (p. 121). Butler (2002) uses the term ‘lived experience’ to view gender as a performance. According to Butler, gender is continually being reconstructed in social contexts, rather than a fixed natural fact.

Carter (1996) states that images in dance present constructs of gender based movement choices or social and artistic conventions, rather than physical or biological facts. Nevertheless, in the typical Western case, the female body, when presented in dance, “reveals dominant notions of what it is to be female in particular cultural contexts” (Carter, 1996, p. 44). Hanna (1999) provides an example of how gender is constructed by
the images of movement through ballet. She argues that “we learn what it is to be male or female from the dance images we see” (Hanna, 1999, p. 165). Based on Carter’s statement above, movement choices in dance can construct the images of a male and a female figure. In the 1980s and early 1990s, dancer and choreographer Mark Morris employed Butler’s (1990) theory of gender as performativity (Morris, 1996). Morris created a number of dances that focused on gender issues. He explored heterosexual identity in his choreography, *Dido and Aeneas*, representing double identity with both masculine and feminine cues. In other words, a student in a dance class can explore possibilities of both feminine and masculine movements, gestures, and interactions, regardless of the student’s gender and thereby question the fixity of gender roles.

Using lived experience in a dance class could also provide a sense of freedom from problems students may have due to differences in socioeconomic class and ethnicity. As Willis (2004) states, students who come from lower income families have difficulties such as “the manner of accomplishing work, the style of focus, and the ability to work with others” (p. 14). She also explains that teaching ethnic and cultural dances to all students can be very sensitive because sometimes students hesitate to do a dance that does not belong to their own culture. In such cases, dance classes that explore students’ lived experiences should employ a liberatory pedagogy that meets the needs of socially and culturally diverse students. A liberatory pedagogy addresses students’ sense of freedom through movement and creates cooperative learning opportunities where students can share ideas with peers. Furthermore, students’ lived experiences provide alternative solutions for curriculum content of dance because students can explore their own movements.
Shapiro’s (1998) approach employs the social reconstructionist concept of multicultural education as offered by Sleeter (1996), and Sleeter and Grant (1987, 2003). Ballengee-Morris and Stuhr (2001) are also in alignment with Sleeter and Grant’s ideas to employ students’ lived experiences in teaching arts and visual culture.

Students’ lived experiences offer opportunities for all students to explore their cultural backgrounds and experiences, reflect their identity, and to claim their rights to self-determination, regardless of race, ethnicity, socioeconomic class, gender and sexual orientation, exceptionality, and age. The curriculum content and pedagogy that Shapiro (1998, 2004) proposes employs goals of multicultural education including understanding oneself and others, developing critical thinking, and reconstructing society along democratic values and beliefs.

Vissicaro (2004), and Shapiro’s (1998, 2004) ideas about the curriculum and pedagogy of dance education fulfill the requirements of the National Standards of Arts- and Dance Education and meet the goals of multicultural education. Their approaches will be useful to me as I examine the teaching practice of two dance teachers in the Columbus Public Schools and develop strategies for promoting multicultural dance education in Indonesia.

Summary

In Chapter 2, I reviewed the literature of multicultural- and dance education in the United States. I examined the theoretical framework of multicultural education, its definitions, goals, diversity of group orientation, and curricula and pedagogy. I consider the multicultural- and dance education approaches in the U.S. that may be useful in an
Indonesian context. The concept of cultural pluralism, which conflicts with the U.S. assimilation concept, may be appropriate for the Indonesian context. Cultural pluralism contradicts the current concepts of nationalism that was and still is dominant in Indonesia; those that promote and affirm uniformity and homogeneity. In order for multicultural education to flourish in Indonesia, the concept of nationalism and the spirit of unity must be aligned with a thorough valuing of diversity; one that supports multiethnicity, globalism, and transnational cultural competency.

My definition of multicultural education in Indonesia is a hybrid formulation based on U.S. scholars’ several definitions. It is a conceptual frame for an educational reform movement and an approach to teaching and learning that is based on democratic values and beliefs which affirm cultural pluralism and builds awareness of the need for and steps toward progressive social change. The main concerns of multicultural education in Indonesia must reflect an idea of educational reform, classroom practice and environments, and social change that consider the rich cultural traditions and expressions of many people.

In this chapter, I identified six goals of multicultural education that may be appropriate for Indonesia. These included (1) improving human/race relations across cultural groups, (2) understanding oneself and others, (3) strengthening democratic values and beliefs among all Indonesians, (4) developing critical thinking, (5) achieving academic success, and (6) reconstructing a culturally diverse Indonesian society. I have also discussed diversity within multiple cultural groups’ orientations that includes ethnicity, race, gender, sexual orientation, socioeconomic class, religion, language, exceptionality, and age. It is important to study these relevant identity dimensions in
Indonesia as they can help establish those issues that operate across cultural groups, and in order to understand individual’s conceptions of cultural identity. Furthermore, I have discussed how a multicultural curriculum can transform the teaching of dance. Indonesian dance education can be strengthened by incorporating Vissicaro (2004) and Shapiro’s (1998) ideas into those curricula and pedagogies of multicultural dance education that are grounded in the dance forms of diverse cultures and students’ lived experiences that will meet the goals of multicultural education.
CHAPTER 3

METHODOLOGY

In Chapter 3, I explain the use of the case study methods offered by Stake (1995, 2000) and Yin (2003) in my qualitative research. I will examine the case study methodology theoretically, discuss its types and goals, and describe my application of the methods in my research design. In this chapter, I will discuss my research questions, describe each research site context, my data collection methods, approach to data analysis, and writing. The data I collected were from observations, interviews, document studies, and reflective journals.

My goals, in this research, are to better understand multicultural- and dance education in the U.S., and explore its usefulness to dance teacher education programs in Indonesia. My dissertation research has included a literature review of multicultural education, its application with dance education, and its implementation through case studies of two dance teachers working in Columbus public schools. Based on my literature review and findings from the case studies, I will formulate recommendations for multicultural dance education in Indonesia.
Research Design

Yin (2003) states that the definition of the case study research technically includes two methods: an empirical inquiry and the case study itself. First, Yin defines that “a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between the phenomenon and the context are not clearly evident” (p. 13). In an empirical inquiry, the researcher wants to cover contextual conditions that are important to the phenomenon being studied. Second, Yin states that because phenomenon and context cannot be divorced in real-life situations, the case study inquiry necessitates a comprehensive research strategy that includes data collection and data analysis. Additionally, Yin asserts that case study inquiry,

- copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result
- relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result
- benefits from the prior development of theoretical propositions to guide data collection and analysis (Yin, 2003, pp. 13-14).

In the first bullet, Yin affirms that a case study is used as a tool to multiply examine the existence of the contemporary phenomenon within its context. In the second bullet, Yin calls for comprehensive data collection and analyses that have been cross-examined and triangulated. The third bullet acknowledges the role of theory being at the center of the research strategy.

Stake (2000) simply states that a case study is a bounded system. When the case is a system, “its behavior is patterned. Coherence and sequence are prominent. It is common to recognize that certain features are within the system, within the boundaries of the case,
and other features outside. Some are significant as context” (p. 436). Stake emphasizes that the case study has boundaries and connects with the context. Therefore, a case study uses an inquiry approach.

Stake identifies three types of case studies: intrinsic, instrumental, and collective case study. The intrinsic case study considers a particular case in which the researcher is curious to better understand the intrinsic interest, for instance, a child’s behavior, a conference, or the curriculum of a school. The instrumental case study deals with the understanding of the issues or an external interest of a case study. In an instrumental case study, the case itself is secondary and it functions as a tool to understand something else. According to Stake, a collective case study is an “instrumental study extended by several cases” (p. 437). The instrumental study is based on “a research question, puzzlement, a need for general understanding, and a feeling that we may get insight into the question by studying a particular case” (Stake, 1995, p. 3).

Yin and Stake have similar ideas about case study types and goals. They suggest two types of a case study: a central study and an instrumental one. Even though Stake identifies a collective case study, this type integrally involves an instrumental case study. When the case is used as a tool or an instrument, its goal is to functionally support the issues or phenomena being studied.

My research strategy is to use Stake’s ideas about the collective case study and Yin’s propositions on empirical inquiry. The purpose of both is to examine cases that can deepen understanding of a contemporary phenomenon or issue. In my research, I examine the cases of two dance teachers in the Columbus public schools in order to better understand multicultural education and its promise to Indonesian dance education.
Research Questions

In my research, the contemporary phenomenon I sought to study is multicultural education in the U.S., particularly its usefulness in teaching dance. I then discuss the implications of multicultural dance education in the U.S. for dance education in Indonesia. Hence, I raise the following research question: What aspects of American experiences with multicultural education are helpful in promoting multicultural dance education in Indonesia?

To further explore this question and to trigger a more in-depth investigation, the question was divided into two parts:

1. Which theories of multicultural education are most relevant to the context of education in Indonesia, and specifically to dance education?
2. What aspects of two dance teachers’ practice in the U.S. will be most useful to multicultural dance education in Indonesia?

My sub questions for the cases were the following:

a. What is each dance teacher’s teaching philosophy?
b. How do the teachers view diverse students?
c. How do the teachers develop curricula and pedagogy that address diverse students?
d. How do the teachers communicate and interact with diverse students in and outside of their dance classes?
e. How do the school environments, other teachers, and principals provide support for teaching dance?
f. What are the differences in context between these two Columbus public schools and Indonesian schools?
g. How can the research findings from the case studies be transferred to Indonesian schools?

The first research question investigates the theories, goals, curricula, and pedagogy of multicultural education and multicultural issues in dance education in the U.S. context. My literature review of the previous chapter addresses the first question. The second question investigates the implementation of multicultural education in teaching dance in the U.S. by looking at two dance specialists in the Columbus public schools. The findings from the literature review and the case studies of the two dance teachers in the U.S. were then intertextually analyzed to determine whether or not the findings could fit and help promote multicultural dance education in an Indonesian context.

Methods

Literature Review

When selecting major texts on multicultural education in the U.S. context, I used the commonly cited works on multicultural education in the citation index and the works published in multiple editions. I also reviewed the recent literature on dance education between 1996 and 2006 that was relevant to multiculturalism in the U.S., including all materials in the *Journal of Physical Education, Recreation and Dance (JOPERD)* and the *Journal of Dance Education*, as well published books. While reviewing the literature, I focused on the categories of content: theories, goals, curricula, and pedagogy in teaching multicultural education through dance.
Case Studies

The investigation of the cases focused on knowledge, disposition, and performance, all of which are embedded in the teachers’ profiles, the teachers’ teaching philosophies, their approaches to curriculum and pedagogy, classroom management styles, and the teachers’ collaboration with students and other teachers. Through the case studies of two dance teachers, I sought to better understand the implementation of multicultural education in teaching dance in the U.S. context and how this practice connects with approaches to multicultural education and dance.

The two dance teachers I studied are Ms. Marlene Robbins at the Indianola Informal Alternative Elementary School and Ms. Karen King-Cavin at the Arts IMPACT (Interdisciplinary Model Program in the Arts for Children and Teachers) Middle School (AIMS). The two schools have arguably the strongest dance programs in Columbus public schools. Robbins teaches K–5, while King-Cavin teaches 6th–8th grades. Both teachers were members of the revised K-12 dance course of study for Columbus Public Schools in 1998. Both also are visiting professors in the Department of Dance at The Ohio State University. I was interested in researching elementary and middle schools because the arts are required courses in both levels in American and Indonesian schools.

Furthermore, I chose the two dance teachers in the Columbus public schools because of their distinction in teaching dance and their interest in teaching multicultural dance. For instance, Robbins emphasizes teaching creative dance and uses an inquiry-based approach. King-Cavin uses choreography and dances from various cultures, including Irish, Indian, African, Mexican, and Caribbean. King-Cavin is more concerned
with theory and the historical perspectives of those cultures and the interconnectedness of diverse groups of people.

The Research Context

The situation of the two Columbus public schools is similar to urban Indonesian schools that are heterogeneous and contain homogeneous subgroups of students in terms of ethnic and socioeconomic diversity. In an email communication, Loren Bucek, a dance teacher in the Arts IMPACT Middle School, explained to me that with regard to their ethnic backgrounds, the students in this school consist of 87% African-American, 12% Hispanic, and 1% from other races (email communication, May 14, 2006). The Arts IMPACT Middle School is the more homogeneous of the two schools studied, but still maintains heterogeneity concerning ethnic backgrounds. The Indianola Alternative Informal Elementary School consists of students from more heterogeneous ethnic backgrounds, including Euro-Americans, African-Americans, Hispanics, Asian-Americans, students from the Middle East, and biracial students. In terms of socioeconomic backgrounds, 67% Arts IMPACT Middle School students have free and or reduced price for lunch in school (email communication, Loren Bucek, May 14, 2006). According to Katryn Moser, the Principal of the Indianola Alternative Informal Elementary School, 23% of the students receive free or reduced price for lunch in school (personal communication, April 3, 2007).

American schools are historically and ethnically heterogeneous, a population consisting of immigrants from around the world since the 1820s (Bennett, 1999). Indonesian schools are more homogeneous, but in rural/urban, and urban areas the
population since the 1970s has come to include people from different ethnic backgrounds in Indonesia and from other nations. The major difference between Columbus public schools and Indonesia urban schools is the fact that Indonesia does not have huge immigrant populations of persons from other nations.

The students’ ethnic backgrounds in the Columbus public schools are comprised of Euro-American, Hispanic, American-Indian, African-American, Asian-American, Asian, Pacific Islander, biracial, and other ethnicities. The groups migrated to the U.S. because of better opportunity, war, employment, or marriage. The students come from working lower and middle class families, and include Jews, Christians, Buddhists, Muslims, and non-religious people. In the U.S., the official language of instruction is English, even though some schools have English as Second Language (ESL) programs.

In Indonesia, people from diverse ethnic backgrounds come from the islands, including Sumatra, Kalimantan, Sulawesi, and Irian Jaya, to the capital cities, like Jakarta, Bandung, Medan, Padang, Yogyakarta, and Surabaya, to find jobs and pursue further education. They come from lower and middle income families. These capital cities, located on the main Islands of Java and Sumatra, are centers of industrialization, government bureaucracy, and higher education. The people’s religious backgrounds in Indonesia are diverse and consist of Muslims, Christians, Buddhists, Hindus, Confucians, and people who have animistic beliefs. The majority of Indonesians are Muslim. The language of instruction in Indonesian schools is Bahasa Indonesia. Nevertheless, most students in rural areas enter school speaking their respective ethnic languages.

In the broader context, dance exists in academic settings in the U.S. as well as in Indonesia. Along with music, theater, visual arts, and visual culture, dance is part of the
educational reform movement, so that dance education for K-12 is maintained as a core subject in dance and physical education departments in U.S. colleges and universities. These departments prepare dance specialist teachers to teach K-12 students, even though only a small number of American schools offer strong and effective dance programs. With regard to an increasingly diverse population in the U.S., since the 1970s, most education proponents have discussed the restructuring of schooling, curriculum, and pedagogy to better meet students’ and society’s needs. Politicians are more focused on quantitatively measurable outcomes and are preoccupied with scores in math, science, and language arts.

Like in the U.S., since the 1980s, at least twelve Indonesian universities have developed music and dance teacher education programs called Sendratasik (Seni Drama, Tari, dan Musik [theatre, dance, and music])

1 even though none of them have started a theater teacher education program. Dance is considered a part of the core subjects of arts education and local content curriculum in schools and is listed in the national curriculum content. Previously, the purpose of teaching dance in Indonesian schools was to preserve and develop local cultural heritage. Since 1994, the purpose of educational dance for K-12 students expanded not only to preserve local cultural heritage, but also to develop students’ creativity and appreciation of dance and its cultural context for both local and other cultures.

Although the dance teacher education programs in Indonesia always includes students from diverse ethnic backgrounds, these programs do not pay much attention to issues of diversity, whether concerning race, ethnicity, gender, religion, and

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1 Fine arts are normally taught in separate study programs.
socioeconomic status. For instance, dance in Indonesia is part of the ritual, social, and cultural events of the respective ethnicities, but the curricula of the dance programs mostly focus on dance as an art form from the dominant local culture; while just a small part of the curricula relate to dances from other local cultures of Indonesia.

Data Collection

In my dissertation research, I considered several steps such as having access to the field, collecting data, analyzing the data, and writing the research report. To collect data, researchers need to negotiate entry into the field setting. This negotiation involves problems of data quality, research ethics and protecting the subject’s interest and the findings. Ethics involve building mutual trust with the research participants.

To establish validity and trustworthiness, triangulation of data is necessary. “Triangulation is a means of checking the integrity of the inference one draws” (Schwandt, 2001, p. 257). Stake (2000) maintains that “triangulation has been generally considered a process of using multiple perceptions to clarify meaning, verifying the repeatability of an observation or interpretation” (p. 443). Data triangulation involves the use of multiple data sources of evidence in case studies, including observations, interviews, and document analyses, or a combination of two or more of these techniques. Therefore, in order to triangulate the data, it is important to build mutual trust between the researcher and participants.
Access

To gain access to the research field, I followed three steps. First, I recruited the main subjects and confirmed whether they were willing to participate in my research. After the main subjects agreed, I applied for an exemption to the Institutional Review Board (IRB) at The Ohio State University. Initially I completed the comprehensive tutorial and test qualifying my understanding or best practices, risks, and issues. I then filled out the form concerning ethical principles, including respect for persons, beneficence, and justice (Christians, 2000, p. 139). Second, I applied to get permission from the Columbus District of Evaluation Services to gain access to the schools. Third, I sought the permission of the schools’ Principals who administratively have authorized my research in their schools. All of the above codes of ethics aim to protect human subjects from risks so that they are not placed at risk from participating the research.

Observation

I spent my time on-site between February and June 2007. I intended to spend one day a week in each school respectively, to see how the teacher used curriculum content, developed their instruction, managed the classroom, communicated with diverse students and parents, and collaborated with students, other teachers, and staff. Of necessity, I changed my schedule from one to two days a week because one day was not a sufficient amount of time to accomplish my research objectives.

I observed Robbins’s teaching K-5 grades from 9:00 a.m. to 12:00 p.m 18 times and students’ performances that were held in the evening from 6:00 p.m. to 8:00 p.m. on two occasion times. I observed King-Cavin’s teaching of 6th – 8th grades, including
general and special needs students from 12:00 p.m. to 2:30 p.m. and from 9:00 a.m to 12:00 p.m. 18 times, and a students’ performance that was held in the evening from 6:00 p.m. to 9:00 p.m. As a participant-observer, I also observed the school environment and physical setting, including the facilities, to see how these affect the teachers in their teaching of dance. I did not video tape or photograph the teachers’ classes, in order to not creating a discomfort for students or raise possible parental objections. I was, however, allowed to video tape the students’ performances.

Interview

I designed dance teachers’ inquires as “structured and unstructured interview[s]” (Fontana & Frey, 2000, pp. 649-662). Fontana and Frey explain:

In structured interviewing, the interviewer asks all respondents the same series of pre established questions with a limited set of response categories. There is generally little room for variation in responses except where open-ended questions (which are infrequent) may be used. The interviewer records the response…. (p. 649)

The structured interview is formal. An informal interview, like ethnographic research, involves a natural setting. According to Fontana and Frey, the structured interview provides an in-depth and open-ended process. I recorded structured interviews with the main and the secondary participants. For unstructured interviews, I memorized information I received during informal conversations in the field and wrote it down later.

I conducted two long structured interviews with Robbins on April 21 and May 26, 2007. In the first interview, I asked her questions related to her educational background and experience in dance, teaching philosophy, curriculum content, pedagogy, and
collaboration with students and other teachers. In the second interview, my questions were related to my observations of her dance classes and performances. I also spoke with her informally before and after classes. With the secondary participants, including the principal, the art teacher, and the classroom- and a substitute teacher at the Indianola Informal Elementary school, I conducted only structured interviews.

I conducted one long structured interview with King-Cavin on August 16, 2007 and several short structured interviews during lunch times at the Arts IMPACT Middle School. As when I interviewed Robbins, I asked King-Cavin questions related to her educational background and experience in dance, teaching philosophy, curriculum content, pedagogy, and collaboration with students and other teachers. In the short interviews, I asked about gender, special needs students’ characteristics, and choreography and dance forms. I also conducted structured interviews with the principal and with the two classroom teachers who teach special needs students.

In the structured interviews with the secondary participants in both schools, I asked about their opinions and support of dance classes. The questions were:

- How do you view dance?
- How do you work collaboratively with the dance teachers in their school?
- What kinds of support do you provide for the dance classes?

After interviewing the two main participants and the secondary participants, I transcribed their answers and comments. I then subsequently asked participants to review the transcripts to make sure I had transcribed their comments correctly and to give them opportunities to provide additional input, clarifications, and corrections.
Document Analysis

Document analysis includes both teacher and school documentation. The teachers’ documents included teaching materials, the written teaching philosophy, and the students’ work. The schools’ documents included state and local standards, demographic data of students, history, and school philosophy. I studied the school document, *Informal Education Expansion*, published online in the Indianola Informal Elementary School website. In the course of conducting school document, I also conducted email communications.

Reflective Journaling

In my journal reflections, I position myself as a dance teacher from Indonesia, and a non-permanent alien-resident in the U.S. Throughout the research process, I maintained journals that included field notes from my observations, ideas, problems that arose, reactions, and questions. I also kept track of important issues from my readings and my experiences. Data from the journals were used to triangulate with data from observations and interviews.

Data Analysis and Interpretation

Stake (1995) explains that “analysis is a matter of giving meaning to first impressions as well as to final compilations” (p. 71). From the time that I first collected data, I began to analyze them. The major analysis emerges from a complex combination of data and experiences from observations, interviews, document study, reflective journals, audio recording, and email communications. In a qualitative study,
interpretation is a major part of all phases of the research process, and represents my attempt to make the data more meaningful. Analyzing and interpreting findings are a process that carries great responsibility and the need for integrity and honesty is an imperative, I have taken seriously.

At this time, to check my own subjectivity and ensure the trustworthiness of my findings, I used coding data. According to Schwandt (2001), “coding is a procedure that disaggregates the data, breaks it down into manageable segments, and identifies or names those segments…. [C]oding is often classified as relatively descriptive or analytical and explanatory depending on the degree of interpretation involved” (p. 26). Coding is always used by grounded theorists to begin defining and categorizing their data and developing theory (Charmaz, 2000, p. 515). Stake (2000) suggests that coding can help the researcher manage the complexity of the data. In my research, coding data was used in reading texts, field notes, interviews, and documents. From the data, I categorized codes, such as theory, goal, philosophy, curriculum content, pedagogy, and collaboration.

These categories helped me to answer the following research questions:

- Do the theories, goals, curricula, and pedagogy of multicultural education from educational literature in the U.S. provide useful suggestions for promoting multicultural dance education in the Indonesian context?

- Is the implementation of multicultural education in teaching dance in the U.S. concerning teachers’ philosophy, pedagogy, curriculum content, classroom management, commitment, collaboration and the context of the schools useful to multicultural dance education in Indonesia?

The sub questions are as follows:
- How and why might the theory of multicultural education and key concepts be appropriate or not appropriate in an Indonesian context?
- How and why is the curriculum content appropriate or not appropriate for the Indonesian context?
- How and why is the pedagogical approach appropriate or not appropriate to the Indonesian context?

I then triangulated my analysis and interpretation of data and intertextually analyzed this case study data with my literature review of theories of multicultural education in the U.S., and dance education.

Writing a Research Report

Richardson (2000) states that “writing is not just a mopping-up activity at the end of a research project. Writing is also a way of ‘knowing’ – a method of discovery and analysis” (p. 923). In this sense, a written research report is similar to the process of analyzing and interpreting data. Stake (2000) suggests that researchers can lead readers to learn more about the case or the phenomenon. In the writing process, the researchers can engage both their own multiple and complex selves and their audience. Therefore, during the writing process, I simultaneously analyzed and interpreted the data and incorporated them with my experiences as researcher and as dance teacher.

Summary

The purpose of Chapter 3 was to explain the methodology and methods employed in my qualitative research. My research design combined Stake’s (1995) ideas about collective case studies and Yin’s (2003) formulation an empirical inquiry. Both research
theorists’ ideas aim to examine cases that support the researcher’s understanding of a contemporary phenomenon or issue. I applied these theories as reviewed the literature on multicultural education and dance in the U.S., and conducted my case studies of two dance teachers in the Columbus public schools in Ohio.

This research aimed to answer the following research question: What aspects of American experience with multicultural education are helpful in promoting multicultural dance education in Indonesia? Data collection employed the following techniques: participant observation, interviews, document analysis, and journal reflections. To establish validity and trustworthiness in the process of data analysis, I triangulated my findings, conducted member checks, and cross analyzed evidence from my multiple forms of data collection.
CHAPTER 4
DATA PRESENTATION AND ANALYSIS

Chapter 4 contains data presentation and analysis of two case studies of dance teachers in the Columbus public schools. I will present my findings in three sections. My goal in this chapter is to connect theory to practice of multicultural education and dance in the United States.

The first section describes my observation, interviews, and document study of Marlene Robbins, a dance teacher at the Indianola Informal Alternative Elementary School. The second section describes my observation, interviews, and document study of Karen King-Cavin, a dance teacher at the Arts IMPACT Middle School (AIMS). These descriptions are supported by some secondary participants’ interviews in the two Columbus public schools, including principals and other teachers. They present overviews of both schools, the teachers’ profiles, the teachers’ teaching philosophies, approaches to curriculum and pedagogy, classroom management styles, and the teachers’ collaboration with students and other teachers. The investigation for the descriptions is based on the following secondary questions to the above question which I explore in the third section:

- What is each dance teacher’s teaching philosophy?
- How do the teachers view diverse students?
Section 1

A Case Study of a Dance Teacher

at the Indianola Informal Alternative Elementary School

Overview of the School

The Indianola Informal Alternative Elementary School is a public school in Columbus, Ohio that was established in 1975. In my interview with the principal, Kathryn Moser, she explained that the school program was developed by a group of teachers and parents in collaboration with professors from The Ohio State University and the Columbus Public School District (personal communication, April 17, 2007). They designed the program as an alternative to most elementary schools in Columbus.

As explained in the document of Informal Education Expansion on the school’s website, the essence of the program’s pedagogical philosophy is as follows:

- is a community of learners
- is active, exciting and includes hands-on learning experiences that require solving real problems
- is a place where student questions are the basis of inquiry
- is a child-centered environment in which the teacher is not the director of the learning situation, but a facilitator
- provides opportunities for collaboration between students
- provides planned individualized instruction
- integrates a curriculum imbedded with the arts
- is a place where students develop responsibility for their learning
The program engages student-centered learning with the mission that all children can achieve academic success. The school positions the children as active learners in order to continue the learning process by working with teachers, staff, other children, parents, and volunteers. The school also engages parents and community people to work together. Teachers and students are viewed as learning together. The school also provides a variety of opportunities for students’ learning such as the multi-age project, student-to-student mentoring, and role modeling. The multi-age program is one of the characteristics of this school, where students from different ages learn together during a certain class period.

In this school, as in other academic disciplines, the arts (dance, visual art, and music) are the core subjects that make up the DAM program which rotates every week. Every student has experience in dance (D), visual art (A), and music (M). The arts are also integrated with other subject matters, including social studies, science, mathematic, and reading. According to Robbins, “here, art as a real academic area is also involved in overall learning” (personal communication, March 20, 2007).

When I examined the curriculum in the other Columbus public schools, most of them have music and art programs, but only a few schools have a dance program. Dance at the Indianola Informal Alternative Elementary School has the same priority as music and art. In this school, dance is taught by a specialist. A dance teacher has to incorporate
physical education in the dance program. When I observed the dance classroom in the Winter and Spring Quarters 2007, a majority of the time was devoted to dance activities. The dance studio is called a “multipurpose” room. It is equipped with a stereo audio and television. The multipurpose room is used for any kind of school activities such as physical education, dance performances, parents meetings, and other big events. It also serves as the cafeteria where the children have breakfast and lunch. This room is quite a large of about 40 x 60 feet, two small rooms for teachers’ offices, and one small stage. Since the stage is not sufficient for 22 or 27 children moving, the large space is used for dance activities and performances, while the spectators sit on the stage.

**Marlene Robbins’s Profile**

Marlene Robbins has been a full time dance specialist teacher at the Indianola Informal Alternative Elementary school since 1992. She teaches both dance and physical education. Students, parents, and colleagues call her by her first name, Marlene, or Ms. Marlene. According to the principal, in most cases, teachers are called by their first names to drop formalities (personal communication, April 17, 2007).² Before teaching at this school, Robbins taught dance at the Jewish Center in Columbus, Ohio and in the Dance Department at The Ohio State University. She was also a dance coordinator and an artist for the Ohio Arts Council.

Robbins grew up in Columbus, Ohio in the Jewish community. Her parents are medical professionals, not artists. Robbins learned folk dancing and creative movement.

² In this study, I will use Marlene’s surname, Robbins.
In her youth, she was an athlete. She also learned folk dancing and ballet, but she did not continue ballet. When she was sixteen, she started to study folk dancing seriously at the Hillel, Jewish Community Center in Columbus. Folk dancing requires close interactions with people. For example, through circle positions and touching each other, the dancers create physical communities. This impacted Robbins’s personality quite significantly. She learned to be open minded and interested in communicating with people.

Robbins believes that folk dancing promotes a sense of community, which is different from learning ballet in a studio. In the studio, people stand formally and do not talk to each other. As Robbins said, “I’ve never been in a dance situation when people didn’t talk to somebody” (personal communication, April 21, 2007). Moreover, she said that dance is serious but it is also something to enjoy. She said she experienced a sense of community when she took creative movement classes in the studio. So, folk dancing and creative movement became her passion.

From these two experiences, Robbins had a desire to continue her study in dance. This led her to enter a field of dance academically. In 1978/79 she enrolled as a student in the Dance Department at The Ohio State University. She felt she had an advantage with her folk dancing and creative movement background which opened her to new possibilities in dance. In 1994 she received a master’s degree in Art Education from OSU. Her research interest focused on cognitive processing. She examined how kids really understood the arts. Her background in folk dancing, creative movement, and cognitive development influenced her dance pedagogy.
Teaching Philosophy

Robbins relates dance to the power of community. In the community, there are different people and various age levels. Robbins claims: “we need to be respectful of different ways of people” (personal communication, April 21, 2007). In her teaching, she never lost the idea of community because building a community of learners is also the essence of the programs at the Indianola Informal Alternative Elementary School.

Robbins views dance as a body of knowledge. Dance carries personal, social, and cultural information that are represented by movements and gestures. In community, dance has many purposes such as for ritual, social events, and education. She states:

I think the values of dance in education are different because you are attaining overall learning of each individual and engaging dance as a body of knowledge and a process of learning connected to a child’s learning. I love dance just itself, but to teach dance really engages all aspects of teaching and learning from cognition to levels of understanding to misunderstanding. (personal communication, May 26, 2007)

In regard to dance as a body of knowledge, Robbins is concerned with how learners gain levels of understanding certain kinds of knowledge through her teaching.

Robbins believes in experiential education, a process for learning through action, as explained in Dov Peretz Elkins’s (1979) article for a seminar on experiential learning:

Experience-based learning is learning from one’s own life experiences, and from experiences provided in a laboratory education setting by a trained group facilitator. Traditionally, we have been taught to learn from others only. This method helps one learn from himself, the best source of knowledge and education. Each human being is the final arbiter and evaluator of his own life experience, and learns best when he can reflect on his own experience and derive meaning and learning from it. (p. 71)
Elkins (1979) emphasizes learning from one’s own life experience through inquiry and discovery methods to achieve meaningful learning. Robbins learned a lot about these methods to engage students’ learning both inside and outside the classroom. As she said, “the way I teach comes a lot from that” (personal communication, April 21, 2007).

Based on her belief in experiential education, Robbins emphasizes teaching dance in a creative way, which allows the spirit to stay open to explore students’ life experiences. For example, during lunch time, she turns on the music in the lunch room, and the kids are allowed to get up and dance. Robbins also encourages the students to dance in various events such as festivals and wedding parties. She said that one of the most powerful aspects of her teaching is when the kids ask: “Are we dancing today, are we dancing today?” As students’ comments confirm, Robbins has succeeded in creating students’ passion for movements and dance makes part of their lives.

Robbins states that the kids remember what they have learned in elementary school. They may not dance later on but they still enjoy and appreciate dance because they remember their vivid dance experiences. Robbins loves teaching. As she said, “Teaching is very important about the lives of children. If I can help kids be happy and confident, it makes me feel so good. I feel I am adding something positive to the world” (personal communication, April 21, 2007). This statement implies that Robbins not only values dance as a tool for building community, but also for its potential benefit to students’ psychological well being.
Teaching dance for diverse children is challenging. The students at the Indianola Informal Alternative Elementary School come from a variety of racial and ethnical backgrounds. When I observed Robbins’s dance classroom K-5, the students in every class consisted of 25 or 27 students, including European-Americans, African-Americans, Asian-Americans, Appalachians, and biracial students. Every class consisted of about 50% girls and 50% boys. How does one teach dance to and for diverse students?

Robbins explains that,

I don’t teach from technique-based, I teach from broader movement concepts and compositional ideas so that they are not learning one technique as the movement language. The movement language they are using is their own. I am allowing them to use their own and some bring from their background. For me, I keep the door open for who they are because [they have] too many identities to teach [only] one (personal communication, April 21, 2007).

Using students’ own movements is one key to teaching diverse students. Every student can present his or her own identity and culture. She includes the basic elements of dance (body, space, time, and energy) and compositional ideas, including mirroring, partnering, and structuring of the beginning, middle, and end of a dance piece. Furthermore, she uses rhythmic music, stories, images, and folk dancing to encourage students to think, to find, and to express movement.

Robbins develops approaches that integrate dance with other subject matters like science, social studies, and visual art. Yet, she explained to me that this approach is not an integrated curriculum, but provides a connection between dance and other subject matters. Robbins argued that in an integrated curriculum approach one should refer to a
‘big idea’ under which all disciplines are studied in favor of their integral operations. In her, teaching the dance subject matter is still visible as she correlates and interrelates it across disciplinary concepts, at times, without any single overarching thematic.

When teaching, Robbins uses three steps to lead the lessons: introduction, exploration, and presentation. The introduction addresses content and technical instruction. Robbins’s thematic concepts may come from a story, or even a painting. Exploration is her process of dance making through engaging the body, space, time, and energy, or the concepts of movements such as pathway, shape, leap, crescendo, and decrescendo. Usually the students explore and create the movements in groups so that they have opportunities to work as cooperative learners, share ideas and solve problems, as well as learning movements from each other. The exploration step opens up problem-based interactive learning within the community of learners as they work toward the production of meanings as a class. The last step is presentation where the students present their collaboratively constructed meanings as a dance production performed for a larger audience. Usually these three steps are conducted in each of three consecutive class meetings, offering students more time to experience dance.

When Robbins conducted one class meeting, she employed introduction, exploration, and presentation as instructional steps. As an introduction, Robbins uses drum rhythms to accompany the students’ movements. To explore time, for instance, Robbins plays the drum while the students follow the rhythm with slow and fast movements. This is a warming-up activity. She also leads warm-ups accompanied by popular music. The students run and do various aerobic movements. For the exploration
process, Robbins introduces a story, which seeks to inspire the students to explore their own movements. After the exploration process, Robbins encourages the students to present their creation in front of classmates.

When I observed grade level K-5, Robbins developed the curriculum content differently. She appeared concerned about her students’ social, psychological, intellectual, and physical development. These concerns were reflected in Robbins’s approaches to curriculum construction, content and pedagogy. These specific differences are described explicitly at each grade level, as the following examples may illustrate.

For the multi-age class (K-1), she used fairytales and taught some dance forms. During the Winter Quarter 2007 Robbins’s fairytales included ‘Mirror-Mirror on the Wall,’ ‘Snow White,’ and ‘Cinderella.’ These stories contain magic and moral elements: those defining the good and the evil. The ‘Mirror-Mirror on the Wall’ story was also used to explore a mirroring concept. Mirroring is presented by one person’s movement, which is followed by another trying to create the same movement simultaneously. The ‘Cinderella’ story was used to explore certain temporal structures --beginning, middle, and end. In the “Cinderella” story, Robbins introduced the waltz, a traditional ternary partnering dance in ballrooms from Europe. She also introduced chicken dance and Virginia reel. Like the waltz, the Virginia reel introduced concepts of partnering. In the Virginia reel or the waltz, the student must pick up a partner. Robbins did not encourage the students to choose a particular sex: “It doesn’t matter boy and boy or girl and girl, or boy and girl. I don’t teach gender in particular,” she said (personal communication, May
26, 2007). The chicken dance was used to inspire the students to create other animal movements.

Second and third graders were not really connected with the stories; rather, they explored the elements of dance such as pathway using various motives, crescendo and decrescendo, rotating and revolving, and shape and various jumps. To explore these elements, Robbins took the ideas from paintings that the students had created in their visual art class. During the Winter Quarter 2007, the students created images about the weather. Robbins also brought in a poster of the famous painting, “Starry Night” by Vincent Van Gogh, to inspire the students in capturing rotating and revolving ideas.

The third grade students explored the idea of rocks, connecting dance with science. In exploring the images of various rocks, Robbins encouraged the students to work in small groups to explore shapes using shadows cast upon a screen. For example, three students exploring curved shapes use their bodies to cast shadow on a scrim. As a second example, another student stood on the backs of two friends, their silhouetted shadow forming a triangular shape on the scrim. They also explored many people’s activities involving water, rock and river. The third graders worked with the ideas of rocks as a project in one quarter. The dance creation was presented in front of their parents on Wednesday March 28, 2007.

The fourth and fifth grades’ themes were based on American history. The fourth graders explored The Journey for Peace and the fifth grade students explored The Middle Passage story. These stories connect dance with social studies. The Journey for Peace is a story about the journey of a Native American man who seeks peace, while The Middle
Passage is about the journey of slavery. According to Robbins, “The Middle Passage and The Journey for Peace have unique artistic expression, they are cultural based” (personal communication, April 21, 2007).

Through The Journey for Peace, Robbins looked at indigenous people and their culture in Ohio. The Journey for Peace tells the story of Black Elk, a Native-American man, and his vision of peace around 1800 when Native Americans were dominated by European Americans. According to Robbins, “when we looked at Ohio’s history, first is the natives and then immigrants” (personal communication, May 26, 2007). In other words, Robbins led her students to learn and appreciate Ohio’s rich history.

Robbins, the students, and classroom teachers explored collaboratively the histories and cultures of Ohioan indigenous people. Robbins was inspired by the spirituality of Native American cultures. She took four elements, directions, and one circle to explore quality of movement and structure of a dance. The four elements include earth, air, fire, and water and the four directions are related to North, South, East, and West. Robbins stated that “in powwow, everything is done in the circle so that the dance is called sacred circle” (personal communication, May 26, 2007). The circle position as the essence of powwow is the main idea of the dance because it also communicates unity, where the dancers are performing to bring peace. According to Morrison (2000), “so-called ‘sacred’, ‘symbolic’ objects are intentional beings” (p. 35). In fact, a sacred circle might represent Native Americans’ life.

According to Morrison (2000), Native American life is grounded in the interpersonal engagement of human and other-than-human persons. Robbins encouraged
her students to work together to actively bring peace. Robbins said: “It was very challenging that’s really cooperative learning. . . . If you study cooperative learning you have to know to be able to share and adjust ideas to accommodate [your] work. It is not easy. But, you learn a lot, trial and error” (personal communication, May 26, 2007). Through small groups and large ones, the students worked collaboratively in the dance-making process.

The classroom teacher who participated actively in the Sacred Circle project encouraged the students to write their experiences on paper in the form of an artist’s statement. Seven groups wrote a Sacred Circle Artists’ Statement, May 16, 2007, as follows:

Group I:

This dance is a great way to connect with your inner-spirit. It is also a great way to experience working with others. This dance is a way to find your real self. It makes you find a place where you are very calm and soothed. It’s a good way to figure out about everybody’s who’s different and that you should respect that! It was hard to include everyone’s ideas because, originally, the group was just Arcadia and Kimberly. Then, Jasmine and Rain joined. We feel ourselves when we do our dance and when you watch it we hope that you enjoy it, too

Group 2:

Our dance represents what the world has given us. Our dance is about life, too. In our dance we represent four elements also. We have some animals in our dance, too. We work together a lot. It was fun and easy for Phillip and Rayshawn, but Larry joined when we were all done, so it was kind of hard for Larry. But we had a fun experiment. What you should look for is animals at the end. There a wolf, kangoro, shark, and eagle. We hope you will love our dance.
Group 3:

It is amazing that we are four completely different people who came together as one to express the beauty of life in this sacred circle dance. We came up with this dance by thinking of inspiration from the vision of Black Elk. It was hard for us to focus on our dance,...when we were writing this (ha ha ha!). Look for our earth, air, fire, and water elements. We want to evoke the feeling of joy in our dance. Thank you for enjoying our dance.

Group 4:

Our dance represents...Mother earth, peace, the four elements, Native Americans, interpretative dance, and the four-legged. Stuff that was challenging... Picking movements, making a tree, facing the audience, including everybody’s ideas. The dance makes us feel...Together, relaxed, pressured, dancy. We hope you enjoy our dance.

Group 5:

This beautiful dance represents nature and peace in many different ways. It was a Native American tradition to honor the four directions. In our dance we honor the four directions by repeating a movement four times in the different directions. You can also look for the four elements: fire earth, air and water. ... So we all made a dance together. At first it was hard to get ideas. Robbins helped us and we started off with a bang. We hope you fully enjoy our very beautiful dance that we worked so hard on.

Group 6:

Our dance represents the four elements and the four directions. Our tree represents the tree of peace. The good road represents life, and the bad road represents death. In our dance you will see three of us laying down on the ground and pretending we are logs, and one person will light us. We represent water by grabbing each others’ hands and making a wave with our arms.... Our dance was not easy; it took us a long time. Enjoy our dance.

Group 7:

Roneisha: our dance made me feel fantastic. I felt like I was free. Samaria: ... I thought I was the air, ...[but] I felt I like fire. Yasmin: It made me feel happy and energetic, and afterward, elated. Adrian: This dance made me feel happy and I also felt dizzy after we did the butterfly.
These artists’ statements represent the students’ experiences working together in groups. They learned to understand themselves and others, to respect people who are different, to experience and to understand the important concepts of Native American cultures.

The fifth grade students explored *The Middle Passage* written by John Hendricks Clarke (1995), which is about the experience of slavery. Robbins was impressed by its images. She showed me the book and said: “The images are beautiful and horrific at the same time” (personal communication, March 19, 2007). To understand the history and the images expressed, the students read additional literature in class, and connected them to the Underground Railroad, political power, and those in slavery seeking their freedom. Robbins began her teaching process by explaining to the class that they would be focusing on creating interpretation of a story about slavery to freedom. The students explored their movements in small groups. Every group discussed how to find proper movements that illustrated how slaves worked in the fields such as step, jump, roll, and clap. These types of movements can represent slaves’ feelings of how to get out of suffering. After exploring the movements in small groups, all of the groups were combined into one. The final dance was performed in class.

*Classroom Management*

I categorize three parts of managing the dance class: the preparation, the teaching process, and the closing. For preparation, Robbins had limited time of about 5 to 10 minutes between classes. She prepared her teaching space by clearing the area for students to move. She selected appropriate music for warming up, exploring movements,
and presenting a dance. Sometimes, during preparation the parents visited Robbins and talked a little bit about the dance program or their children. Robbins always welcomes communication with students and parents outside the classroom. Some students attempted to meet her even before the class began or after it ended, just to say “hi” or to talk about their experiences. In example, on Wednesday March 21, 2007, five minutes before class began, one boy came early to the dance class. He explained that he had too much energy and he would run before he did warm-up in the dance class. Robbins was pleased to hear this because she knew that the student was enthusiastic about attending her dance class. She in fact encouraged the student to run more in a larger space. The student did run, and he looked so happy to do what Robbins had asked.

During the teaching process, Robbins was concerned with managing the students’ behaviors. Even though outside the classroom she was very friendly with her students, inside the classroom she focused strictly on her teaching. She always invited the students to pay attention to her instructions. Whenever a student did not pay attention to her instructions, she asked the disruptive student to take a seat and to watch the other students’ activities. Robbins attempted to change the students’ behavior to be more disciplined in the learning process. She demonstrated her care for them by explaining what was wrong with their behavior and what she expected from them after they had taken their seats. After a disruptive student settled down, Robbins encouraged him or her to participate in dancing again. She gave a prize to the students who followed her instructions very well and always said “excellent.” This was one way that Robbins managed her students in their learning through positive encouragement.
At the end of classroom instruction, Robbins invited the students to discuss their experiences in dance. Sometimes, they did not have enough time to discuss their feelings. Usually the class ended after a presentation of the students’ work. Five minutes before the class was over, a classroom teacher was ready to pick up the students. I saw the students always look happy after the dance class was over. Some students asked Robbins to add more time to a dance class.

Collaboration

Success in teaching depends on how a teacher collaborates with students, parents, other teachers, the principal, and staff. Robbins collaborated with the students not only inside the classroom during her teaching, but also in other dance projects. When the third, fourth, and fifth grades students worked with their dance project during the Winter Quarter 2007, Robbins created a part of the choreography and danced together with her students. In the middle of the Spring Quarter 2007 two projects were performed in front of the parents. The rocks project was created by third grade and the sacred circle was created by fourth grade students. The dance performance was a way that Robbins communicated with the parents, addressing those occasions when parents did not understand what their children learned in dance class (personal communication, March 28, 2007). Through student performances, parents could understand the dance better. In my informal conversation with parents of the third graders, they told me that they were impressed by the representation of rocks by the children. The parents were proud of their children.
Collaboration with other teachers was strongly encouraged by the principal. Robbins collaborated with the substitute teacher, the classroom teacher, and the art teacher while the third grade students were preparing for their performance. The substitute teacher and the classroom teacher worked with the students in dance-making. The art teacher supported Robbins through an art exhibition with the same theme as the dance project. Then, students’ art works were presented outside the classroom so that parents could also see the art exhibition as well as the dance performance.

Furthermore, to develop content and instructions, Robbins collaborated with the classroom teachers. The way she communicated with them was before class began, when they discussed the contents of the lesson, and the role of other classroom teachers both inside and outside the classroom. Robbins said:

The best situations are when the teachers are saying that this is my idea, this is the literature I am using, I am going in this way, we are experimenting with this, this is the concept. For example, in literacy we are learning about the beginning, middle, and end. So, I listen to them; then I get what concepts are being used and a broader artistic vision of what I might be wanting to do. (personal communication, April 21, 2007)

The most important part in this communication process is to learn about the concept of subject matters which was used by the classroom teacher. Then, Robbins develops the concept with a broader artistic vision.

Similarly, when I observed her teaching in the beginning of the Spring Quarter 2007, the second grade teacher explained how her ideas were being used in the classroom. This communication occurred before the dance class began in the beginning of the quarter. Robbins listened and nodded many times, affirming she understood what
the teacher said. When I interviewed the other teacher, she explained to me that Robbins took an idea from the subject matter content and connected it to the dance concepts (personal communication, May 29, 2007). In this collaboration, Robbins made a connection between the subject matter and dance. This is the essence of the program at Indianola Informal Alternative Elementary School.

Section 2

A Case Study of a Dance Teacher at the Arts IMPACT Middle School

Overview of the School

The Arts IMPACT Middle School is a Columbus Public School, whose Arts Interdisciplinary Model Program is designed to incorporate the arts into the core curriculum. Funded in part by the U.S. Office of Education, IMPACT has been in operation since the early 1970s. As articulated in the Arts IMPACT document (1977) which expresses the program’s philosophy, the major goal of the Columbus Arts IMPACT is

- to make the educational process more positively productive, more humanizing, challenging, and enjoyable for everyone involved: students, teachers, and administrators. Some basic objectives are: to make the arts a vital part of the general education of every student, to make the arts integral, rather than peripheral, to the curriculum. (September 1977)

It is interesting that parents are not among the roster of those involved in making the student’s educational experience a success. While parents may have been formally excluded in the Arts IMPACT document, they are nonetheless important component of each student’s pursuit of educational goals. Furthermore, to achieve its educational goals,
Columbus Arts IMPACT infuses the arts into the school curriculum. It relates the arts to one another and to all other disciplines in an attempt to decrease fragmentation of learning.

Like other Columbus Public Schools, the Arts IMPACT Middle School curriculum includes all academic disciplines: mathematics, science, social studies, and language arts. Unlike other Columbus Public Schools, however, the school also offers dance, music, visual art, and drama as core subjects. Classroom teachers and teachers of the arts are encouraged to work collaboratively to implement the Arts IMPACT program through planning, finding conceptual or thematic connections between disciplines, and co-teaching integrated lessons with core subject teachers. Students are encouraged to demonstrate their individual talents in the arts, in any particular arts subject, and to use them as a vehicle to enhance their learning.

The school also collaborates with the Short Stop Teen Center, The King Arts Complex, The Ohio State University (OSU), and the Wexner Center for the Arts. For example, students from the Dance Department at OSU frequently visit the dance class at the Arts IMPACT Middle School to observe dance instruction for Middle School students. Moreover, almost every year, some students from the Dance Department work as student teachers at the Arts IMPACT Middle School, while the Arts IMPACT Middle School dance teacher acts as the cooperating teacher. For field trip programs, the students from the Arts IMPACT Middle School often visit the Short Stop Teen Center, The King Arts Complex, The OSU Dance Department, and the Wexner Center for the Arts, to watch various dance performances.
The Arts IMPACT Middle School has state of the art facilities. In January 2007, the school relocated in a new building at 860 Jack Gibbs Avenue, Fort Hayes, Columbus, Ohio. This locates the school between Fort Hayes Metropolitan Education Center and a military post in Columbus, Ohio. The Arts IMPACT Middle School has a large stage for performances, whereas the dance studio in the new building is smaller than the old one. It is equipped by complete facilities, including television, stereo audio, DVD player, projector, and computers, all of which create a conducive environment to a successful dance programs.

Karen King-Cavin’s Profile

During the 2006-2007 academic year when this research was conducted, Karen King-Cavin, an African-American woman, was the only dance teacher at the Arts IMPACT Middle School. The students addressed Karen King-Cavin by her surname, to show respect to her as their teacher. King-Cavin started teaching at the Arts IMPACT Middle School in 1998. Before teaching there, she taught dance in the Fair Arts IMPACT Elementary School in Columbus for nine years and in an Afrocentric School in Columbus for 3 years. Furthermore, she has been teaching a course for Middle School level at OSU’s Dance Department, designed by Dr. Melanye White Dixon, Director of the Dance Education Program.

Although her parents were not artists, King-Cavin grew up in a community of artists in Columbus in the 1960s when arts were embodied in daily life. She inherited her talent as a dancer from her grandfather who was a dancer, painter, and a musician. When
King-Cavin was a child, she spent summers in her grandparents’ home in the Appalachian region of West Virginia.

At the age of six, King-Cavin began to study ballet and tap in a dance studio in Columbus, but stopped dancing for a long time, beginning at the age of ten. At nineteen, she started dancing again and studied Afro-Caribbean dance techniques, movements and expressions of African-American culture.

King-Cavin attended elementary school in Columbus during the 1960s when African American civil rights issues and the Black Power Movement were moving to the forefront of media and academic attention. At the time, American schools were segregated. She was enrolled in a community elementary school, which was a predominantly African-American school. In contrast, even though her parents were Protestant Baptists, she attended a Catholic school from 7th to 8th grade, where all students and teachers were white. She had a unique identity as an African-American and a Protestant Baptist, who attended an all-white, Catholic school. As King-Cavin said, “it was just culturally very different kinds of experiences. “It helped me understand many things and to see different kinds of aspects” (personal communication, August 16, 2006). She learned how to cooperate with people who are different from her, socially and culturally. This experience helped to construct her perspective, appreciation and respect for different peoples.

After King-Cavin graduated from high school, she went to college in Bowling Green State University for a year. Then, she majored in K-8 elementary education as an undergraduate at OSU in 1982. She also received her master’s degree in dance from
OSU’s Dance Department in 1987. Her research interest was in the history of Afro-American dancers. She wanted to learn about her own background as an African-American because she did not learn a lot about her own history when she was in high school. Furthermore, she remarked, “the arts are part of our history” (personal communication, August 16, 2007).

Teaching Philosophy

King-Cavin expressed her teaching philosophy when discussing her views about dance and teaching dance. Because she grew up in a community of artists where the arts have been a part of daily life, she views dance always in connection with life. She states:

I think for me, my biggest thing [concern] is that dance connects with life. People use dance as a function of senses, whether it is a part of tradition where you’re honoring something or it is part of tradition where you do it in the rite of passages, or you do it socially, or you do it as you protest your living conditions, or if your dancing is part of worship. (personal communication, August 16, 2006)

In other words, dance has many functions in a society and it carries a lot of information historically, socially, culturally, and politically. These represent many different forms of dances. Therefore, King-Cavin views dance as a body of knowledge. She wants her students to see dance as a body of knowledge, because in dance, there are many aspects of people’s lives to be learned.

In regard to teaching dance, King-Cavin said that “it’s very important to teach about many groups of people” (personal communication, August 16, 2006). Inspired by J.A. Rodgers (1984), she is concerned with how people exchange ideas after they interact with each other. As she explained,
Whenever you bring people together from different backgrounds, they always exchange ideas. I think I first started looking at the concepts probably about 20 years ago, when I started to read more about African-American culture and history. And I went back and I read the book called *Sex and Race* by J.A. Rodgers (he has three books in [under] one title, Volumes 1, 2, and 3....) He looks at different parts of the world and he sees how African people have [represented] in all parts of the world; in paintings and photos…. Whenever people come together, the differences don’t matter. You always find instances where they married. So, they have a relationship going on [between] different groups of people. But not only that, I began to take a step further and tried to look at what ideas … they exchanged (personal communication, August 16, 2006).

In this statement, King-Cavin probably takes the concept of marriage in the way of people exchanging ideas. When people get married, there is an exchange of ideas. She points out that not only through marriage people exchange ideas, but they also share and adopt the ways of others by being in contact with those others, through work, living proximity, and social gatherings.

Furthermore, King-Cavin’s ideas about teaching are influenced by prominent African Americans such as Malcolm X, Frederick Douglas, Marcus M. Garvey, Lerone Bennet, and Ralph Ellison. As she told me during the interview, “their words were not only inspiring, but also [act as] a way to guide your goals [and your] think[ing about] how to achieve higher standards” (personal communication, March 9, 2007). She cites people’s thinking to inspire and to guide her thoughts. For example, she quotes Malcolm X, who was a minister, a political leader, and a human rights activist who said, “Give your mind as much attention as your hair and you’ll be a thousand times better off.” King-Cavin chose this quote because it draws attention to fact that what is inside is equally as important as one’s outer appearance. She interprets this to mean that we have
to focus on our inner self. In middle school, a lot of students are really concerned with how they look, and she would like students to be equally concerned about their minds. This philosophy guides King-Cavin in developing her curriculum and pedagogy as well as in managing her classroom.

Curriculum and Pedagogy

The mission of the Arts IMPACT Middle School is to connect the academic disciplines with the arts. Nevertheless, as Doerman, the principal of the Arts IMPACT Middle School, shared with me during his interview, the arts can be “for the sake of arts and to have students have a broad understanding of arts not to be specialists, but to learn appreciation of all various art forms” (personal communication, May 3, 2007). In this case, teaching dance can be connected with academic subjects or incorporated as an independent subject.

All students at the Arts IMPACT Middle School have experience in learning dance. King-Cavin teaches regular and special needs students. Every day from 8:30 a.m. to 2:30 p.m., she teaches six classes, including 6th, 7th, and 8th grade, and on Wednesdays she teaches an additional class for special needs students. She only has forty-five minutes to have lunch and to do other things.

In terms of ethnicity, most of the students in the dance classes I observed were Black, with only a few White students and students of other ethnic backgrounds. According to the principal, the Arts IMPACT Middle School students are 70% non-white and 30% white (personal communication, May 3, 2007). King-Cavin accommodates the
diversity among her students, and tries to provide opportunities where the students have a chance to see themselves in the class. As she explained, “some kids from different groups represent a very small number in this school. They do not want to be highlighted. They want to be part of many students and they don’t pay much attention to [differences]” (personal communication, April 5, 2007). In other words, the students at the Arts IMPACT Middle School want to be a part of social interactions and social dynamics across ethnic positions, and to have equal opportunities for such exchanges.

King-Cavin developed the curriculum content concerning dances from diverse cultures and dance choreography. She introduced dance forms from around the world, including Cuban, Brazilian, Argentina, Dutch, Australian (Aboriginal population), Egyptian, South African, Afro-American popular dances, and Indonesian dance forms. For instance, in October 2006, she invited me to her dance class as a guest artist to teach her students Indonesian dances, specifically mask dances from West Java. It was inspirational for the students to notice both the differences and to discover many similarities between Indonesian dance and African American dances. Through teaching various dance forms from around the world, King-Cavin exposes her students to historical, social, and cultural diversity. Her purpose in teaching dance-making and/or choreography is to encourage the students to develop critical thinking and problem solving as well as to make connections with their backgrounds and experiences. Through the dance making process and choreography, she wants to help her students see themselves in the class. King-Cavin pointed out:

Each student, whatever his/her background is, can express or solve a created dance based on the information they have, because what I feel is
that all of us come with a repertoire of movement. And that could be influenced by your family, your culture, dance classes that you are taking or seeing, and your own creative kind of ideas. But I think, for example, if you are doing the dance and you want the students to develop the dance based on space, just using the body and space, you can get so many interpretations based on what the students know in middle school and what they think will be accepted. I think that’s one of the nice places because it really gets to the root of where the student is and their world in viewing dance. (personal communication, August 16, 2006)

In this statement, King-Cavin is concerned with the elements of dance such as the body, space, time, and energy to be explored in creative ways. The students can bring their experiences to be expressed through a repertoire of movement.

Every Wednesday and Thursday during the Spring Quarter of 2007, I randomly observed the special needs class and one class in each grade level of the regular students. The special needs students had only experience with the dance-making process. The 6th, 7th, and 8th grades of regular students had three kinds of assignments that included learning the dance forms, the dance-making process, and the field trip program. The dance forms and the dance-making process were taught in the classroom, while the field trip program took place outside the classroom, usually in the sites of the school’s partners such as the King Art Center or the Ohio State University.

The 6th grade class I observed at the Arts IMPCT Middle School was the dance major. The students in the dance major were required to demonstrate their individual talents in the Spring Concert 2007. They met three days a week for forty five minutes from 1:45 p.m. to 2:30 p.m., each day. They learned about dance forms such as Mambo, Chacha, Argentina Tango, and Charleston, which are types of partnering styles in the
ballrooms from Europe. Before learning techniques, the students watched a movie about
ballroom dances from Brooklyn School.

When the 6th-grade students learned the dance forms, King-Cavin instructed four
steps: warm-up, demonstration of the techniques, practice, and discussion about the
dances. Sometimes, King-Cavin asked the students to lead the warm-up session. Then,
she introduced the techniques of the dance forms and the students imitated her
movements. Next, King-Cavin encouraged the students to practice with partners or
groups and to explore their own movements, referring to the basic steps they had learned.
At the final step, King-Cavin provided information sheets about the dances and asked the
students to read and to discuss the information. She also provided books from which the
students could learn more about the history of the dances. After the students had several
meetings and enough dance vocabulary, King-Cavin encouraged the students to create
their own dances. With the small groups, they created dances. Some students discussed
appropriate movements with their peers, while others wrote down a description of the
movements they discovered and practiced together. For about two weeks, the small
groups created their own movements. Then, each group had to share its findings to be
taught to the other groups. The 6th-grade dance project was performed in the Spring
Concert on May 17, 2007.

I observed the 7th-grade class every Thursday at 9:45 to 10:30 a.m. This class was
the dance minor which met only two days a week. Unlike the 6th or the 7th grade of the
dance major classes which were required to demonstrate their individual talents, the
dance minor class members were not encouraged to show their talents in the
performance. They required learning about the dance forms and a bit of dance making to have experiences in dancing. Like 6th graders, the 7th graders with dance as minor also learned about popular dances like Mambo, Chacha, and Tango. The teaching process for the 7th grade was the same as the dance major classes.

In the middle school context, there is an issue about gender role in a partnering style like in the ballroom dances. The partnering style is “a technique in which one dancer renders physical support to another in the execution of a step or series of steps” (Tomko, 1999: x). It usually is presented by a male and a female. In the 7th-grade class, for instance, there were five females and four males. Sometimes, I participated in dancing with a student who did not have a partner. Most students chose the same sex partner in a similar case with the 6th-grade class. When I asked King-Cavin why the students did not choose the opposite sex for partnering dance styles she explained that

a lot of girls don’t feel comfortable dancing with boys and vice versa. I have one class on Friday. “This is weird” [King-Cavin imitated a student’s statement]. There were two girls dancing together. When I asked them to dance with boys, they said, “Oh no, I don’t do that.” In those cases, when they feel uncomfortable about it, I just don’t touch [them]. It seems to be OK. Many middle school students do not like doing some dances with the opposite sex. So, the boys pair with each other and the girls, too. (personal communication, April 19, 2007)

In this case, King-Cavin allowed the students to do what they feel comfortable doing. She discovered a way to determine different movements that represent a male and a female by using an A and a B dancer. At the same time, King-Cavin and I remembered that one of the field trips to the King Arts Center on February 16, 2007, we watched two female dancers performing Tango. One represented a male dancer and the other a female.
They worked very well together because movement choices and gestures can construct gender aspects.

Eight graders worked with the dance forms and choreography. During the Winter Quarter 2007, King-Cavin and the student teacher developed the content in connection with the history of the Civil War. Before they taught dance of the Civil War Era, they conducted research about the dances during that time period, asking the following questions: “Why did people dance? Who learned to dance, and what was the etiquette to dance?” King-Cavin, the student teacher, and the students discussed the dance of the Civil War Era from historical and political perspectives. Then, they reconstructed some movements.

During the Spring Quarter 2007, the 8th-grade class of the dance major was focused on the choreography assignment to be performed in the Spring Concert on May 17, 2007. King-Cavin suggested that the students include

- a clear beginning, middle, and end, mirroring, shadowing, dance phrases that are varied and not solely based on repetitive individual movements, canon, varied use of the stage space, including movements that travel, communication of intent, theme and or feeling, expression and good performance quality. (Choreographic Assessment Sheet, 8th Grade Dance Major.)

This guideline is intended to challenge the students to be creative and innovative in creating their choreography. King-Cavin also wrote the requirement for using the music and the movements. She said that she would select the music herself. If the students chose their own music, they would have to have the music approved by her. Moreover, she suggested that all movements must be school appropriate and must relate to the
theme. All expectations aim to force the students’ thinking, because a dance-making or choreography is part of the creative thought process.

Teaching students with special needs is especially challenging. At the Arts IMPACT Middle School, there are two types of students with special needs: mainstream or inclusion and non-mainstream students. The mainstream or inclusion groups include students who take some classes with the general population of students. Special needs students have resource teachers accompany them to dance classes where they assisted them in performing in the dance teacher’s instructions. Resource teachers are skilled helping special needs students focus and are effective in redirecting students’ hyperactivity. King-Cavin allowed these mainstreamed students to participate in dance with the general students during warm-ups or in the creative process. The rest of the time, the mainstreamed special need students had to watch the general students dance because they would not be attending the performance in the Spring Concert 2007. According to King-Cavin, the mainstream students in the other classes were involved in dancing with the general students.

Teaching mainstream students was different from teaching non-mainstream students. The non-mainstream students had their own classes that met separately from the general students. In general, these students have multiple disabilities; those involving speech, cognitive, behavioral, or social challenges. Some students have a variety of levels of autistic and attention deficit disorders. These students population always have adults who help them. King-Cavin teaches non-mainstream students every Wednesday for thirty minutes.
King-Cavin developed the curriculum content and approaches to provide the same opportunity to students and encourage all to get experience in dance and movement. The teacher for special needs students explained that dance is good for exercise because they do not have a lot of movement and activity at home. The other teacher said that dance is “a great way for the kids to be very creative with their bodies” (personal communication, May 9, 2007). Furthermore, King-Cavin pointed out that “academic work is only one part of their education. A major focus of their education is based on how they survive in the world” (personal communication, March 02, 2007). In summary, expectations for the special needs students are different from those of the general student body, though both have to meet certain kinds of skills and knowledge acquisition rather than simply experiencing dance as a creative way of using their body.

King-Cavin considered the fact that “some students do not read but all can grasp the concepts” (personal communication, April 4, 2007). She used a lot of visual images from books, drawings, and teacher’s examples. The content was related to the environment, like the ocean and the solar system. She also taught elements of various dances. For example, during two class meetings, King-Cavin taught students about the body parts. On April 25, she introduced the body parts by asking the students to show and to touch the body parts like head, arms, torso, and leg. Then, she led a warm-up encouraging the students one by one to move certain body parts. After the students had warmed up, King-Cavin asked a student to lie down on the paper on the floor so that the outline of his body could be traced. This drawing was attached onto the board to provide
visual images about the body parts. Then, she asked the students one by one to create their own movements and to perform the movements in front of their classmates.

On May 9, 2007, King-Cavin continued to use the body parts, and in particular, the heart. She drew two lines on the floor with red and black color representing oxygen and blood. Two teachers for special needs who actively participated in the dance class made the shape of the heart with their bodies. The students moved around following the lines as oxygen and blood. At the end of the dance class, King-Cavin asked the students to touch their arms to check their heart function. Some students laughed, and others simply smiled, affirming they understood what they were doing in the dance class.

Classroom Management

Classroom management is important if dance educators are to have more time to encourage students’ access to learning. This is related to all of the things that a teacher does to organize students, space, time, and materials, so that instruction in content and student learning can take place. To manage the classroom, King-Cavin has written guidelines that make her expectations of students explicit. It includes the program description, student responsibilities, grading criteria, infractions, consequences, and absence/illness policy (dance program 2005-2006 document). The written guideline is to be signed by students, parents, and a homeroom teacher. The program description outlines the student activities in the dance class, such as learning dances, making and sharing the dances, reading and doing research about the dances, asking questions about
dance and its contribution to culture, history, and society. Student expectations and responsibilities include:

- Practicing self-discipline and self-control
- Showing courteousness and respect for yourself, your peers and your teachers
- Working independently and cooperatively
- Completing all dance assignments
- Coming to class prepared, on time and with appropriate dress. i.e. Wear shorts that are knee length, sweat or cotton pants and shirts, as required by the Arts IMPACT Middle School dress code.
- Dancing barefoot, when asked to
- Wearing white, rubber-soled athletic shoes on the stage
- Practicing safely, (i.e. do not chew gum or eat candy).

(dance program 2005-2006 document)

These expectations and responsibilities focus on managing students to ensure their disciplined behavior in the dance class. King-Cavin considers student attitudes, daily dance learning processes, and dance projects when she determines student final grades.

King-Cavin was always ready to conduct classroom dance classes, working toward those ends, except for lunch-time, when she went to her office. For preparation, she had about five minutes before the students came to the class, and she used that time to select a video or CD music or to set up the equipment.

During the teaching process of conducting dance classes, King-Cavin was strictly concerned with students’ behaviors. For example, on May 9, 2007, the 6th-grade students kept talking, hitting, and bothering each other, while King-Cavin gave them instructions. This was wasted time because learning could have taken place. It resulted in King-Cavin’s quite dramatic remark: “It really helps if you are not talking or not doing something else. Please remember that your behavior will affect to your points.” The
students immediately behaved. In contrast, when a substitute teacher conducted the dance class on May 3, 2007 (because King-Cavin was not present in the classroom), the class was chaotic. The students did something else, talked with each other and did not following the teacher’s instructions.

In another example, 8th-grade students went on a field trip to watch hip hop style dances presented by a community of students at the Veterans’ Memorial building on February 23, 2007. King-Cavin talked about her expectations. She said, “This field trip is nothing related to grade or class, but I will test your behavior; no gossiping or acting inappropriately. I trust you. My expectation is good behavior.” In and outside of the classroom, it is imperative to maintain a healthy learning environment. Therefore, King-Cavin expects her students to have self-control and to behave properly.

_Collaboration_

Since the schedule was changed in the school year 2006-2007, King-Cavin has not had enough time to collaborate with other teachers. She continues to teach all of the dance classes by herself. This situation is different from when the school had two dance teachers and King-Cavin taught only three classes. During that time, Loren Bucek, the other teacher, taught the other three classes. The special needs students were placed into these two classes, one teacher in each. With two dance teachers there was sufficient time to collaborate with classroom teachers in making connections to academic disciplines. Without Bucek, King-Cavin was unable to collaborate with other classroom teachers.
During my observation in the Winter Quarter 2007, there was a student teacher from the Dance Department at the Ohio State University who was collaborating with King-Cavin in developing curriculum content and pedagogy. The student teacher taught dance classes at the Arts IMPACT Middle School for one quarter, and King-Cavin was responsible for mentoring her as a student teacher. During the Spring Quarter 2007, King-Cavin also worked with a substitute teacher in the dance classes and in organizing the Spring Concert. Even though King-Cavin spent more time mentoring the student teacher and substitute, she also enjoyed the advantages of their help in teaching six and seven classes each day.

King-Cavin also collaborated very closely with the classroom teachers for special needs students. In terms of the content, she always made a connection with the subject being taught in the classroom. In the interview on May 9, 2007, the classroom teachers explained to me that usually a week ahead of time King-Cavin asked a few questions about what they were doing in the classroom and how they could incorporate an idea with the dance. The classroom teachers also became co-teachers in dance classes, participating actively in working with the special needs students. Their purpose of participation in the dance classes was to draw students’ attention to the instructions being given. Each classroom teacher had two assistants who also helped students who could not follow the instructions, supporting them as they participated in moving. So in total, two main classroom teachers and four assistants collaborated with King-Cavin to manage twelve to sixteen special needs students. King-Cavin discussed the content and instruction with classroom teachers and their assistants a week ahead of time: the group then exchanged
ideas on how the best support King-Cavin in managing their students. Having observed both collaborative planning and implementation I considered this process highly effective.

In the Spring Concert, King-Cavin collaborated with the students, parents, staff, and other teachers. The 6th, 7th, 8th graders majoring in dance presented their works on the stage as groups, and as solo dancers. These dance productions reflected dance-making processes and choreography covered in students’ dance classes. Performances with a larger audience challenged the students to improve their skills, and required they spend more time working together. The students performed enthusiastically and confidently when dancing on the stage. Some school staff helped King-Cavin supervise the students backstage, take video and photos. The parents and family members came to watch their children. They also donated food and drinks for the reception following the performance. The collaboration between the students, the parents, the staff, and other teachers supported student learning that culminated in the spring concert 2007.

Section 3

An Analysis of the Case Studies of the Two Dance Teachers in the Columbus Public Schools

This second section of Chapter 4 presents an analysis of the two case studies of Robbins, the dance teacher at the Indianola Alternative Informal Elementary School, and King-Cavin, the dance teacher at the Arts IMPACT Middle School, mainly exploring five secondary questions. In this section, I do not evaluate the two case studies’ teaching;
rather, I will examine similarities and differences in their practice and approaches to multicultural education and dance.

_Their Teaching Philosophy_

Robbins and King-Cavin have a similar teaching philosophy. They both believe in creating trust and viewing dance as a body of knowledge. The difference between these two dance teachers is in the details of explanations they offered.

With regard to trust, bell hooks (2003) argues that “creating trust usually means finding out what it is we have in common, as well as what separates us and makes us different” (p. 109). She views trust as important to the work of creating a community that supports race, sex, and class hierarchies, in order for all students to learn and teachers to do their best work. The significance of trust is revealed in Robbins’s statement when she explains the idea of community and when she views dance as a sense of community. She mentions sharing ideas and encouraging her students to interact with each other, regardless of race, class, and ethnic background. King-Cavin explains that people similarly are more willing to change their opinions, perceptions, and actions if there is trust between them. Hooks (2003) asserts that trust is imperative “to education as a way to support genuine democratic process and social justice” (p. 110). Considering the students’ diversity at the Indianola Informal Alternative Elementary School and at the Arts IMPACT Middle School, both teachers in these schools support democratic processes and social justice. For instance, in both dance-making and performance, the dance teachers encouraged their students to express, explore, and decide on their own,
which ideas and findings would be shared between the students and the teachers, crossing boundaries of race, ethnicity, class, gender, and status.

Both teachers view dance as a body of knowledge that is “a field of study” (Williams, 1991, p. 223) or “a discipline of study” (Kassing and Jay, 2003, p. 5). Like other subjects, Kassing and Jay (2003) state that dance as a discipline of study contains the content knowledge of facts, concepts, principles, and theories. King-Cavin is concerned with different dance forms that represent history and people’s cultures, while Robbins attempts to raise levels of students’ understanding about dance concepts. In connection with the statement quoted above, body motion and gestures in dance are important sources of information about people’s lives personally, socially, and culturally. Dance as a core subject in both schools offer possibilities to explore many aspects of dance curriculum content. For instance, when Robbins’s students explored partnering or mirroring, she encouraged the students to demonstrate these concepts couple by couple.

Each teacher’s point of view about dance as a body of knowledge influences the curriculum and pedagogy she develops. They both acknowledge that trust is important when teaching dance and collaborating.

Their Approach to Diversity

The multicultural setting in most American schools requires teachers to take into consideration their diverse student population when they prepare their curricula (Banks, 1999; Bennett, 2003; Gollnick and Chinn, 2006; Sleeter and Grant, 2003). Gollnick and Chinn (2006) identify diversity in the classroom in regards to race, ethnicity, class,
gender, sexual orientation, language, religion, ability, and age. In their multicultural education proposal, Gollnick and Chinn suggest that in order to be effective in the teaching process, teachers should incorporate their students’ cultural backgrounds in classroom instruction.

Robbins and King-Cavin are aware of diverse students in their classrooms. With regard to students’ ethnic backgrounds and race, in particular, Robbins said that there is such a variety of students in the classroom that she tries to protect them from experiencing discrimination. Robbins allowed the students to choose their own partner when they had to work as a group. She also used the student’s own movements in the dance-making process. King-Cavin stated that a small number of students who are from ethnic minorities want to be the same as the majority of students, in her case, African-Americans. Those students who are different from the majority do not want to be highlighted. This case is not only true at the Arts IMPACT Middle School, but also in other places (Hanna, 1999; McGreevy-Nicholas, 2000). In response to differences among their students, both Robbins and King-Cavin encouraged their students to explore the movements from their experiences in families, communities, or dance classes.

Similarly, this response to diversity also addresses students with special needs. Robbins does not teach those particular students, but King-Cavin does. She considers the students with special needs, specific abilities to think, perceive, and explore the movements. She helps those students get experiences in dance as similar to those of the general student body. King-Cavin developed specific content to meet the students with special needs abilities. For example, she used a lot of visual images from books and
brought in classroom teachers’ who provided even more examples of strategies for helping to visually grasp the dance teacher’s instructions.

In terms of gender, Alexandra Carter (1996) states that the images in dance present constructs of gender based on movement choices or social and artistic conventions, rather than physical or biological facts. In connection with the teachers’ points of view, Robbins and King-Cavin do not force their students to learn much about gender roles in dance. Even though a dance concept like partnering, traditionally represents a female and a male character as in the European waltz and the Argentinean tango, the teachers did not encourage their students to take the role based on sexual identity. This encouragement provided a space for the students to determine their choice, regardless of sexual orientation. Referring to Carter’s statement (1996) above, the teachers empower the students to be free with their bodies because the movements and gestures in dance liberate them.

Although race, ethnicity, ability, and gender are significant issues, language and religion are not issues explored in either of the two schools. The two schools do not have students from linguistic minorities. They all speak English. In regard to religion, Willis’s research (2004) showed that there were parents in the community whose conservative religious attitudes toward dance and pop culture precluded the parents allowing their children to dance. The parents who enrolled their children at the Indianola Elementary School and at the Arts IMPACT Middle School knew that these schools have a dance program and that their children would learn dance. During the Spring Quarter 2007, a lot of parents visited a dance class at the Indianola Informal Alternative Elementary School
to learn about the school programs. If parents had strict religious beliefs that prohibited their children from dancing, they would not have brought their children to these schools.

Student age is a significant issue for both Robbins and King-Cavin, each viewing age levels differently based on the level of classes that they teach. In the following excerpt from her interview, Robbins discussed the developmental stages of her students in the elementary school:

K-1 it’s all about me, it’s all about them, it’s all about magic, and love. Second grade is my twinkle toes: what’s next, what’s next, …oh oh oh [Robbins expressed curiosity of the students]. Third grade is twinkle toes developing creative thinking so their body is able to do more and so you can give them more structured movement, step, jumping, leaping, more definite about what they do. They build language about this and create sophistication. They can do a lot. . . . [In fourth grade.] they still have magic. But, they are able to really define [their movements] in terms of choreographic knowledge. So, then we can take a sophisticated abstract level of thinking when we get to fourth grade. They begin cognitively to understand what they are doing. Fifth grade is mixed. It takes more challenging ideas, [they are] less open to take a risk. But, I start bringing in more avant-garde artistic ideas in fifth grade. (personal communication, May 26, 2007)

Robbins views her students based on their developmental abilities and individual levels of understanding. These influence how she instructs them to achieve the content knowledge of dance. The older the students are, the higher their level of understanding becomes.

King-Cavin views the students in the middle school level as preadolescents. This point of view is embedded in her teaching philosophy when she explained her students’ characteristics. Referring to Piaget’s stage theory, middle school students or preadolescents are in stage 4, formal operations (see Wiles & Bondi, 200, p. 39, and
Charbonneau & Reider, 1995, p. 35). This stage allows students to consider many variables at the same time, to conceive ideals and contrary-to-fact propositions, to think about other people’s thinking. This age group is extremely self-conscious; the students in this group believe themselves to be the center of everyone’s attention. Many resources describe that the central issue in middle school involves self-presentation and social interaction, stereotype and group membership, and the differences among people (Parsons, 2004, p. 783). To enable her students to have self-presentation, King-Cavin provides an opportunity for her students to choreograph their own dance to be presented at a performance.

In summary, both teachers in the two schools attempt to position the students equally and justly regardless of their race, ethnicity, class, gender, ability, and age. Based on my observations, the teachers’ gestures of intimacy during leading warm-up, reading the stories, teaching dance techniques, and talking outside the classroom showed respect and appreciation for all students. To empower all students, both teachers attempt to bring the students’ own cultural backgrounds and experiences in the curriculum and pedagogy that they develop.

Developing a Curriculum and Pedagogy for Diverse Students

Robbins and King-Cavin have similarities and differences in their approaches to developing curricula and pedagogy. They are similar, in that they both involve dance-making and choreography that engages compositional ideas and those elements of dance, involving body, space, time, and energy. These provide a space for their students to
explore their lived experiences in connection with personal, social, cultural, political, and historical issues. For this content, the teachers use an inquiry-based approach and cooperative learning pedagogy.

The differences between the two teachers can be seen in the emphasis of their curriculum based on their students’ age levels. King-Cavin, who teaches middle school students, considers more dance forms from diverse cultures in addition to dance-making or choreography. For this curriculum, she teaches dances through physical application or dance techniques and a theoretical approach. In contrast, Robbins, who teaches elementary school students, places more emphasis on dance-making processes than dance forms. She is demonstrating that her approach to pedagogy focuses more on inquiry and cooperative learning.

In terms of multicultural education theories, there are great similarities across these teachers’ concerns about students’ lived experiences and their curriculum’s connections to social reconstruction approaches developed by Sleeter and Grant (1988, 2003) and supported by Ballengee-Morris and Stuhr (2001). This approach requires that curriculum content be concerned with political issues that can challenge students to develop critical thinking and problem solving skills that can be employed in the interest of social change and justice. My question is, where are the political aspects mentioned in the practice of the case studies? Below I will do my best to answer that question.

In practice, political content is embedded in themes or stories, and restated when teachers make connections between dance and social studies. For example, in Robbins’s teaching, students explored the stories *The Journey for Peace* and *The Middle Passage*
each considering the political aspects as well as respectively examining histories about
Native Americans and African-Americans populations. *The Journey for Peace* tells the
story of injustices experienced by Native Americans in society, and the role of a
protagonist who wants to change the society. There is a similar tone in *The Middle
Passage* story, in which the African-American slaves seek freedom. Why do slaves want
freedom? It is because slavery is wrong. Slavery takes away human rights. In other
words, the political aspects of both stories may stimulate the students’ thinking about
social justice. Another example is the theme of Civil War in King-Cavin’s teaching.
Although King-Cavin’s questions addressed mainly dances in this era, her students’
learned about the political dimensions of the Civil War because this theme can raise so
many questions that engage students’ thinking about social change from war, conflict and
violence, to peace.

Engaging the themes and stories in the dance-making process not only deals with
the political aspects, but also connects to the history and culture of ethnic groups. This
connection relates to the multicultural education approach developed by Banks (1999).
According to Banks, when teachers teach the history and culture of ethnic groups, they
will help students understand complex characteristics of ethnic groups, and this
understanding will prevent students from developing new stereotypes. In both cases, the
students learned both, national and local U.S. history.

Moreover, in King-Cavin’s case, the students learned the history and culture of
ethnic groups through the dance forms from diverse cultures around the world. The dance
forms are not really connected with U.S. history; rather they are related to cultural origins
of the dances explored. King-Cavin argued that the students should learn more about people, thus when dance is viewed as a cultural human phenomenon (Vissicaro, 2004), dance forms can be learned to acquire the knowledge, attitudes, and skills “to function in an ethnically and racially diverse nation and world” (Banks, 2008).

With regard to pedagogy, Ballengee-Morris and Stuhr (2001) argue that to address all human interaction in the teaching process, the process needs to have a more democratic approach. The democratic approach in both cases can be seen in the dance-making or choreography. Both teachers allowed their students to have their own voice, choice, and decision. Through their instructional inquiry processes, the students were able to interpret the themes and stories and explore compositional ideas and elements of dance with their own movements. This process also used imagination and creative approaches. Ballengee-Morris and Stuhr see democratic approaches in a broader sense of underlying power. So, the democratic approach in the dance-making or choreography not only may reveal the artistic ability but also the power that is important for human capacities.

The teachers also encouraged their students to work in small groups that really engage them in cooperative learning. According to Gillies (2007), success in the cooperative learning process depends on how teachers dialogue with their students. In both cases, the teachers helped to motivate their students’ interest and to promote student-to-student interaction through the process of composing and editing the movements. For the elementary school students, Robbins formulated a structure to guide her students to dance. In the middle school, King-Cavin provided guidelines of certain expectations and her students explored the structure by themselves.
In King-Cavin’s case, approaches to teaching dance forms from diverse cultures connect with Visiccaro’s multicultural dance education (2004). Like Visiccaro’s approach, King-Cavin taught dances by doing the actual movement or the physical application and by discussing theoretical framework about the history and culture of the people supporting the dances. Scholars in dance education also support multicultural ideas and similarly value integration of historic and cultural studies with in the dance curriculum (Kissing & Gay, 2003; McCutchen, 2006).

In conclusion, the two teachers I have studied used both curriculum and pedagogy to address diverse students, including dance forms from diverse cultures and dance-making or choreography that address political and social subjects. Both teachers encouraged students to draw on their lived experiences in exploring compositional ideas and elements of dance. These instructions in dance forms employed physical activities and addressed theoretical dimensions, dance-making processes and choreography involved democratic approaches, engaged students’ inquiry processes, and facilitated cooperative learning.

**Communicating and Interacting with Diverse Students in and outside of the Dance Class**

In the context of fostering learning communities, Gollnick and Chinn (2006) state that “numerous studies show that interactions and understandings among people from different racial and ethnic groups increase as they work together on meaningful projects inside and outside the classroom” (p. 372). Furthermore, they believe that these meaningful projects can address equity and democratic and social justice issues in the
community. In the two case studies of dance teachers, meaningful projects were manifest in performance or concerts. The performance is an activity outside the classroom that results from the collaborative project inside the classroom. The performance reflects in a broader sense the instructors’ approaches to curriculum and pedagogy in dance-making and choreography. In Robbins’s case, there were two dance performance projects presented by third- and fourth grade student on Wednesday evenings during the Spring Quarter of 2007. In King-Cavin’s case, the dance project, “Stepping in Time,” was performed during the spring concert on May 17, 2007.

As discussed above, both dance educators’ curriculum and pedagogy, dance-making and choreography used democratic approaches that engaged students in an inquiry process and cooperative learning. This approach not only increases interactions and understandings among students of different races and ethnicities, but also increases interactions between teachers and their students. When I observed the dance-making or choreographic processes inside the classroom, the students created and discussed the movements being composed in small groups, while the teachers observed them and gave them feedback or suggestions for the artistic purposes or the safety of the movements. In Robbins’s case, she was also involved in the dance-making process with the students.

To prepare a successful performance or concert, the teachers collaborated with the students in several ways. The students were performers, while the teachers were the stage managers and masters of ceremony. In Robbins’s case, she was a dancer, as well. As stage managers, both teachers discussed the rules of the performance with the students, including how each would enter and exit from the stage. As masters of ceremony, they
communicated with the audience, explaining what was learned inside the classroom and which dances would be presented.

Although the teachers were strictly concerned with their students’ disciplines inside and outside the classroom, they also positioned themselves as democratic mentors who were open to dialogue with the students in crossing the boundaries of race, ethnicity, class, gender, and status. As a consequence of this, “dialogue becomes a horizontal relationship (Freire, 2003, p. 91). As Gollnick and Chinn (2006) stated above, such performances or the concert projects maintain issues of equity, democracy, and social justice in the communities.

**Forms of Support for Teaching Dance**

The document of Informal Education Expansion (2005-2006) on the Indianola Elementary School’s website outlines the expectations of a successful Columbus Public School graduate of a K-12 program: he or she will be academically competent, culturally aware, globally competitive, socially responsible, and technologically proficient. In order to achieve those expectations, the teachers need support from principals, colleagues, and staff, in addition to a healthy school environment. The dance teachers at the Indianola Informal Alternative Elementary School and the Arts IMPACT Middle School do have this support. In both schools, dance, as well as music and the visual arts are important. Both schools provide equipment and the facilities that create a good environment for collaboration involving principals, teachers, and parents. Dennis Cannon (2003) explains that “in collaboration, people work closely together in the journey toward the goals, and
there is shared responsibility and mutual reward” (p. 43). In the two dance teacher cases, collaboration with principals, other teachers, and parents occurred inside and outside the classroom.

The principals at the two schools supported their dance teachers’ activities and programs. The principal at the Arts IMPACT Middle School stated:

I can support any way I can, through money, through finding time in my schedule, or through programs coming into the school, or taking field trips for the students to go and visit different aspects of dance in Columbus or in the state and talking with classroom teachers to find connections with the dance program. (personal communication, May 3, 2007)

This statement implies that the principal is responsible to support all kinds of teacher’s needs. When I observed the dance class at the Arts IMPACT Middle School on May 3, 2007, at that time King-Cavin was not present, and the principal helped a substitute teacher to manage the dance class. This support demonstrated that there is shared responsibility between the principal and their teachers. Like the principal at the Arts IMPACT Middle School, the principal at the Indianola Elementary School supported the dance teacher’s needs. In addition, the principal involved Robbins in the curriculum development, the school event committee, and in developing school policies. Furthermore, the principal encouraged Robbins to collaborate with other teachers in other schools.

With regard to collaboration with other teachers, success is evident in the meaningful collaborative work of the two dance teachers in the two schools. In Robbins’s case, third- and fourth-grade classroom teachers and the art teacher worked together to produce the dance performance that was presented in front of the parents. In King-
Cavin’s case, she did not only engage in collaborative work during the performance, but also collaborated with other teachers who taught the special needs students. In other words, the school environment, the principals, and other teachers supported the dance teachers through collaboration, which, in turn, helped the students fulfill the Columbus Public Schools’ learning expectations.

Summary

The questions and answers outlined above explored the dance curriculum and pedagogy at the two Columbus Public Schools. This section again examines and summarizes the similarities and differences in the curriculum and pedagogy used by the two dance teachers and as they connected with the multicultural education approach developed by Banks (1999, 2003) and the social reconstruction approach offered by Sleeter and Grant (1987, 2003) and Ballengee-Morris and Stuhr (2001).

The two dance educators’ teaching philosophies advocate consideration of dance as a body of knowledge and value the development of trust between teachers and students. Considering diverse students, Robbins’s curriculum for elementary school students explored dance-making and choreography that engaged students’ lived experiences as sources of compositional concepts and subjects through which the elements of dance could be studied. The curriculum for middle school students in King-Cavin’s case focused on dance-making and choreography, integrating dance forms from different cultures. The pedagogy which both dance educators employed in teaching dance-making and choreography constitute a democratic approach that engaged students
in both an inquiry process and cooperative learning. These approaches to teaching dance forms employed a social theoretical framework and the basic movement application in constructing their dances. Dialogue and collaborations performed horizontal relationships, crossing boundaries of race, ethnicity, class, gender, and status, between the teachers and the students, the principals and the teachers, and the teachers and other teachers.
CHAPTER 5

CONTEXT OF EDUCATION IN INDONESIA

In Chapter 5, I examine the political, cultural, and educational development of Indonesia since the early 20th century. I discuss the problem of ethnicity, Indonesia’s history, diversity versus uniformity, the demand for educational changes, and multiculturalism in Indonesia. In my discussion of diversity versus uniformity, I position myself as an Indonesian who has been shaped by my lived experiences and educational process at local, national, and global levels. Inspired by Ballengee-Morris and Stuhr (2001), I describe how social, cultural, and political complexities on these three levels influence an individual’s development. This investigation involves a narrative of my personal experiences, reflective journals, and email communications.

Although Indonesia has claimed to be democratic since 1945, it leans more toward an authoritarian government. Under the régimes of Sukarno and Suharto, nationalism legitimated uniformity, avoiding diversity and affirming homogeneity. I investigated multiculturalism in America not because America is a first world and a super power country that would serve as a model for Indonesia, but because diversity and

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3 See Contemporary music in Indonesia: Between local traditions, national obligations, and international influences by German scholar Dieter Mack (2004), in which he uses these three levels to investigate contemporary Indonesian music.
difference are an issue for both America and Indonesia, which affirms the need to promote multicultural education in both countries. Since the 1960s, American scholars have debated these issues, because democracy, which was already formally in place in the United States, was nonetheless still biased by unjust practices.

Ethnic Groups and Ethnicity

In the United States, proponents of multicultural education use the term ‘ethnic group’ to refer to a revival of immigrant sentiment (Banks, 1999; Bennett, 2003; and Gollnick & Chinn, 2006). In Indonesia, the English term ‘ethnic group’ is similar to the word suku (ethnicity), which refers to a unit smaller than a nation. This term was already used in Indonesia long before nation building was started.

A suku is determined by local language and adat (traditional customs and behavior), based on common descent from the ancestors where a community of people is located. In Indonesia, suku, agama (religion), ras (race), and antargolongan (groups or classes) make up the acronym SARA. Due to the Indonesian government’s attempt to realize ‘visi keIndonesiaan’ or ‘Indonesianness’, characterized by nationalism, SARA became politically a sensitive issue in public discussion. Yampolsky (1995) explains that “since ethnicity is generally not acknowledged by the Indonesian government, ‘regional’ often serves as a euphemism for ‘ethnic’ ” (p. 701). He discusses the ‘regional’ arts, in contrast to the ideas of ‘national culture’ when Indonesian nationalists debated Indonesia’s future culture. In order to be consistent with the terminology in this dissertation, the term suku or ‘ethnic group’ will be used to refer to ethnicity.
Indonesia consists of a large number of *suku* or ethnic groups with diverse origins. Many ethnic groups from the islands of Java, Bali, and Sumatra were influenced by Chinese culture, Indian Hinduism/Buddhism, Islam and its Arabic culture, as well as Christianity that was introduced during the European colonial expansion. Other large ethnic groups and some smaller ones that still live in remote areas of Kalimantan, Sumatra, Sulawesi, and Irian Jaya islands continue to maintain their ancestral traditions and languages without major external influences.

Indonesia consists of more than 350 ethnic groups with different languages and traditions, such as Sundanese, Betawi, Javanese, Maduranese, Balinese, Minang, Acehnese, Batak, Mentawai, Toraja, Asmat, Baduy, and others. Geographically, these *suku* live in rural and/or urban areas. In addition, there are small numbers of Chinese communities mostly located in urban areas all over Indonesia.

Indonesia is officially a unified country, despite the diversity of numerous ethnic groups with very different languages and customs within its borders. At the same time, none of the local languages dominate the national language. The new Indonesian national language used since the 1920s is mainly based on Malay, which was already the *lingua franca* in the trade centers all over the coastal areas for a long time. Malay was further enriched by elements from local languages, mainly Javanese, Sundanese, and Balinese, as well as foreign languages, including Dutch, Arabic, and English. The influence of local and foreign languages kept changing significantly over time. After Indonesia’s independence in 1945, this enriched language became a symbol of unity and the national language of Indonesia, called *Bahasa Indonesia*. Nevertheless, every ethnic group still
maintains and continues to use its respective local language, while Bahasa Indonesia is used in schools, in public, and to communicate with other ethnic groups. Every Indonesian citizen speaks at least two languages, his/her mother tongue and Bahasa Indonesia, except for young generations in urban areas that use only Bahasa Indonesia with a certain slang typical to teens.

An Overview of Indonesia’s History

Until 1945, the area that became Indonesia consisted mainly of feudal kingdoms and colonized areas. The whole archipelago of Indonesia has a complex history with differently developing civilizations. To write a short history of the present Indonesia is an almost impossible task, due to the fact that every ethnic group has its own historical background. It is also important to note that most of Indonesian history is not based on written documents (at least up to the 16th century), but on interpretations of buildings, monuments, carvings, and a few inscriptions. For further information see: Rickles, M.C. (1991). Sejarah Indonesia Modern [A History of Modern Indonesia]. Yogyakarta: Gadjah Mada University Press.

Some researchers examined Indonesian history by studying the performing arts. For example, James R. Brandon was an American researcher who studied performing arts in Southeast Asia. To determine the cultural development of Southeast Asia, he outlined four time periods: (1) pre-history between 2500 B.C. and 100 A.D., (2) between 100 and 1000 when Indian influences came, (3) between 1300 and 1750 when Islam influences came, (4) from 1750 to the end of World War II (Brandon, 1967). According to Soedarsono (1977, 2002), an Indonesian researcher for performing arts, the cultural
development of Indonesia was strongly influenced by interacting with foreign cultures such as Indian, Arab, Chinese, and European. These foreign influences did not spread to all ethnic groups of Indonesia because smaller ethnic groups in remote areas are still living like in the stone-age and in complete concordance with nature. Referring to Brandon’s time periods, these smaller ethnic groups can represent the culture in pre-history or pre-foreign influences or pre-feudal kingdoms. In contrast, the capital city Jakarta, which has experienced a lot of foreign influences, represents a cosmopolitan and pulsating conglomerate of modernity and all its by-products.

The cultural and political development of the main ethnic groups in Indonesia was gradually signified by acculturation with foreign influences. Indian Hinduism and Buddhism had the strongest influence on various ethnic groups, mainly on the islands of Sumatra, Java, and Bali, creating some feudal kingdoms since about the 5th/6th centuries. These influences finally created impressive constructions in Central Java around the 9th and 11th centuries, such as the Buddhist temple Borobodur and the Hindu temple Prambanan. While Buddhist and Hindu influences were mostly felt on the mainland, coastal areas also came in contact with other cultures, especially the famous worldwide traders from the Chinese, Arab, and Persian worlds. The Straits of Malacca were the main route for all shippings. At the same time, especially on the East coast of Sumatra and the North coast of Java and Bali, harbours were situated and had been trade centers for centuries. Chinese influence can still be seen clearly, for example, in the ornamentations of Hindu temples in Northern Bali, the ornamentations of silk and cotton, and in the
design of porcelains that decorate the historical buildings of the Cirebon Kingdoms in West Java.

The 14th century is generally regarded as the ‘Golden Age,’ represented by the great Hindu Kingdom of Majapahit located in East Java. The Hindu Majapahit Kingdom succeeded in building a nation of islands, becoming the center of all smaller kingdoms around for some time. During the era of the Hindu Majapahit Kingdom, the dance theatre forms called raket and the masked dance drama were highly developed. Hayam Wuruk, one of the kings in the 14th century, and his father frequently participated in raket performances (Soedarsono, 1990). Later, parallel to the decline of the Hindu Majapahit Kingdom and its breaking-up into various smaller kingdoms, Islamic influence became increasingly evident. There had always been contact with the Islamic world via the traders; but then, Islamic preachers became active, spreading Islam. According to the hierarchical organization of the society, Muslim preachers always began by convincing the leader first during their missionizing activities. Naturally, when the leader would convert to the new religion, all people in his realm would automatically follow his faith. Therefore, Islamization in Java was no complicated task. However, according to Ramseyer (1977), a few Hindu nobles, craftsmen, and artists who did not want to convert to Islam emigrated to Bali. Thus, Bali gradually became a stronghold for the Hindu region in the whole archipelago, where a special Balinese form of Hinduism continues today.

In the 16th and 17th centuries Java experienced the famous Mataram Kingdom in Central Java and the North coast kingdoms of Pajang, Demak, Tuban, and Cirebon.
Particularly in the Mataram Kingdom, the performing arts, such as *gamelan* (metal orchestra), *wayang wong* (dance drama), *wayang* (shadow puppet play), and various dance forms were developed and became highly stylized forms. Even though Mataram was an Islamic Kingdom, until the early 20th century the kings still strongly held onto Hindu concepts. For example, the King of Mataram used the *wayang wong* performance to legitimate his authority that he represented Vishnu, one of the three main deities in the Hindu faith, to preserve the world (Soedarsono, 1990).

According to Brakel (1995), “when Islam became a world religion, Indonesia had long been a part of the international trade network. An ever-growing number of Muslim traders began to participate in this trade network and landed on the coasts of Indonesia” (p. 2). Muslim traders from India, such as Gujarat and Bengal and gradually from Persia and Arabia spread the faith of Islam actively throughout Indonesia.

When we examine the example of the beliefs of the King of Mataram, we can see that Islam in Indonesia blended with the ancient indigenous religions, namely Hinduism, Buddhism, and even other animistic traditions. These religions firmly integrated their belief systems into dance, music, and theatre. Great Muslim masters used the performing arts, such as *gamelan* (metal music orchestra), *wayang* (shadow puppet), or *wayang topeng* (masked dance drama) as a means to attract followers to their spiritual teachings (Soedarsono, 1990). Thus, Islam in Indonesia became a religion of the people from all classes.

During the seventeenth century, the early Dutch colonial settlements were motivated by economic interests and only later in the 19th century by more imperialistic...
motives (Mack, 2004; Nasution, 1995). Step by step, the Dutch colonizers tried to establish new trade centers, first in coastal areas and then further inland and into mountain areas of the various islands. One of the main strategies of the colonizers was to collaborate with the respective local kings and nobles. The nobles traditionally received a certain percentage of the harvest of their people, which had been the practice over many centuries. Thus, the Dutch did not interfere with the indigenous people. They appointed the nobles as their local representatives, thereby exploiting the peasants without officially being perceived as the “bad guys” or colonizers. While this strategy worked almost everywhere, Bali became the last center of resistance for the Dutch. Only in 1908, and in connection with the famous mass suicide (puputan Badung) of the local king with all his people in front of the Dutch army, did the Balinese courts also surrender (Vickers, 1989).

The term ‘Indonesia’ was first used in the name of an organization, namely, the Indonesian Alliance of Students in the Netherlands in the 1920s. This organization was founded by the Indonesian youth who raised a strong national, patriotic consciousness against the Dutch colonizers (Nasution, 1995). In October 1928, the Indonesian youth, including women’s clubs, labor unions, and groups from different ethnic, linguistic, religious, and cultural backgrounds, became the supporters of the growth of a national consciousness. This was represented by the statement, Sumpah Pemuda meaning Youth Oath: One Nation, Indonesia; One Country, Indonesia; One Language, Bahasa Indonesia.

The women’s movement in Indonesia, which confronted the traditional Javanese concept of a woman as only a domestic entity, coincided with the growth of the national youth movement. On December 22, 1928, Indonesian women held a congress in
Yogyakarta, which served as an occasion for the unification of the Indonesian Women’s Movement for the first time. Thereby, the 22\textsuperscript{nd} of December was proclaimed as ‘The Day of Women’s Awakening’ in Indonesia. According to the Indonesian newspaper \textit{Suara Rakyat} in Surabaya (16 May 1953), “before the historic day the various women’s organizations were inserted only in general advancement, but beginning December 22, 1928, the Women of Indonesia, fully conscious of their responsibilities, merged their movement with the national struggle” (tr. Geertz, 1971, p. 368). In other words, since 1928, the women of Indonesia had equal rights with men in confronting the colonizers.

After many battles and political turmoil by those patriotic Indonesians who confronted the Dutch and later the Japanese colonizers (1942-1945), Indonesia proclaimed its independence in 1945. The leading Indonesian nationalists then tried to restructure the state to build self-governance and unify the diverse ethnic groups throughout the archipelago. Indonesian leaders used the concept of \textit{Pancasila} (Five Principles) as state ideology to promote an Indonesian type of democracy, along with the national credo \textit{Binneka Tunggal Ika} (Unity in Diversity). \textit{Pancasila} contains five principles: (1) belief in the one supreme God, (2) just and civilized humanity, (3) the unity of Indonesia, (4) consultative democracy, and (5) social justice.

In the mid 1950s, after a decade of independence, the spirit of unity and the democratic phase of Indonesia ended or even failed. Internally, the state became weak as a result of regional instability and conflict between the elites and various armed resistance groups (Alatas, 1997). The first Indonesian President, Sukarno, who was elected as a life-long president, developed the concept of ‘Guided Democracy.’ This, in
reality, meant authoritarianism and no freedom for the people. ‘Guided Democracy’ occurred because Sukarno was impatient with party politics. He proclaimed a lifelong presidency and controlled the parties so that they had no freedom. As a matter of fact, the so-called ‘Guided Democracy’ was a mere disguise of an authoritarian attitude. Along with ‘Guided Democracy,’ Sukarno also incorporated communist, Hindu, and Islamic principles into secular nationalism.

In reaction to the oppressive authoritarian regime, anti-communist movements began in the late 1950s, with everything culminating in a disastrous coup in 1965. Following the coup, General Suharto took over the state and formally became President in 1967. From the beginning, he used strong military force to rule the country with an iron grip that he called ‘the New Order.’ Like Sukarno’s ‘Guided Democracy,’ Suharto soon turned into an autocratic leader, as well.

Diversity versus Uniformity: A Personal Context of Indonesian Education

My own elementary education was in the 1970s in West Java, when the Indonesian government reigned under the New Order ideology, and General Suharto was the president of the Republic of Indonesia. According to Bjork (2005), “in Javanese society, before and after independence, the state has been defined hierarchically, with power resting at the top” (p. 2). This hierarchical system was probably due to the legacy of feudal kingdoms that have already existed since the pre-colonial period. Suharto led the country with his long-term plans Rencana Pembangunan Lima Tahun (Five-Year Strategy Plans) that focused on nation-building, favoring a techno-economic development.
of Western style. He used the military as a vehicle to manage extremely diverse ethnic
groups. Furthermore, Suharto legitimated ‘nationalism’ as a power of ‘unity in diversity’
to establish the Indonesian national identity, and the term ‘national’ became powerful in
forming uniformity and sameness.

Beginning with Suharto’s presidency, all Indonesian children have been mandated
to go to school. The schools attempted to build a spirit of nationalism affirming
uniformity. I attended elementary and secondary schools in Majalengka in West Java,
which is culturally Cirebonese. Cirebon, a North Java coastal area, is located at the
border between West Java and Central Java. Here, people speak a mixed dialect of
Javanese and Sundanese languages. Every day I went to school wearing a uniform. Every
Monday morning I attended the school’s ‘ritual’ ceremonies, where all students, teachers,
and staff had to sing the national anthem, Indonesia Raya, and other national patriotic
songs while we raised the Indonesian flag. We also had to recite the five state principles,
Pancasila, and the youth oath, Sumpah Pemuda. All public schools in Indonesia were
mandated to follow a military act similar to the one during the three-year Japanese
colonial era before independence in 1945. Yet, the school system and its rituals were only
manifestations of the political system that attempted to “cultivate the spirit of patriotism”
(Bjork, 2005, p. 47).

My classmates were ethnically homogeneous and heterogeneous. In elementary
school in the village of Parakan, my classmates were more homogeneous in terms of
language and religion. As in most rural schools in Indonesia, we spoke the local language
in daily life as our mother tongue. Islam was our main religion, even though in the daily
practice of my community it was still a syncretistic belief, with a blend of Islam, animism, Hinduism, and Buddhism. When I was enrolled in middle school in the sub-district of Leuwimunding, my classmates were more heterogenous in terms of language. Some spoke Cirebonese and others spoke Sundanese. However, we had no problems communicating, because we were required to speak the national language, *Bahasa Indonesia* in school.

When I attended high school, I lived in the central bureaucracy district of Majalengka, one hour away from my home for three years. This was the only high school available in the area, requiring me to commute to school every week. The district of Majalengka is like a mixture of rural and urban settings. Geertz (1965) explains that the urban setting maintains the basics of social structural elements of bureaucracy, village, and market, while the rural setting maintains the plantation structure. In high school, I had my first experience of religious diversity. For example, I had Chinese friends, who were Christian or Buddhist. Religion was taught in segregated classes. I did not question this practice, but accepted it as normal. In terms of friendships, I had no problems with students of different beliefs.

Most of my classmates in elementary school and middle school did not go on to high school because high school was too costly for them. Students had to pay tuition, books, and other supplies. Since the high school was out of town, they had to pay for transportation and living expenses, which most families could not afford. Students who did not continue on to high school did not stay in the plantations to work with their
parents, but often went to work in the capital city Jakarta, hoping to find a better life. I was fortunate to have an opportunity to continue studying in a public high school.

My early experience in dance was in an extracurricular program and in the community. In elementary and middle school, as part of the arts, I learned drawing and national patriotic songs rooted in tonal Western music. In elementary school, these were taught by a classroom teacher, while in middle school the arts were taught by specialists. Dance was offered only as an extracurricular activity with a small number of students who were really interested in learning dance. Nevertheless, I learned a lot about dance from watching many performances in the community because the traditional performing arts still existed in Indonesia in the 1970s when I was in elementary school.

For example, groups of mask dances and shadow puppet plays were always invited to perform by the communities in rural areas for any kind of ritual and social events, such as harvest ceremonies, weddings, and circumcision celebrations. These communities believed (and still do so) that those performing arts have the power and spirit of the good and the evil in connection with the village ancestors and Dewi Sri, the rice goddess. Most agricultural societies from Indonesia believe in Dewi Sri as a goddess whose spirit protects the rice fields and the harvesting process as a whole. The more ceremonies the communities had, the more I was able to experience a vast variety of performances. In fact, it was those early experiences in dance that inspired me to enter the Indonesian Academy of Dance (Akademi Seni Tari Indonesia [ASTI]) in Bandung, the capital city of West Java.
In the 1980s I emigrated to Bandung to study dance in ASTI that was part of the dance academy in Yogyakarta, Central Java. The ASTI in Bandung aimed to preserve and develop the cultural heritage of Sundanese dance, music, and theater. After I graduated from a three-year diploma program in Bandung, I took an undergraduate degree at the Indonesian Academy of Music in Surakarta/Solo, Central Java. The program was a collaborative effort between the two schools, as some courses took place in Solo and some in Bandung. The ASTI in Bandung also collaborated with centers of foreign cultures, such as the French Cultural Center (CCF) and the German Goethe Institute. At this school I had the opportunity to interact with people from different ethnic backgrounds and nationalities. There, in addition to learning choreography, I studied the rich heritage of Indonesian dances, mainly Sundanese, Javanese, and Balinese forms.

While I studied in Bandung and Solo, I was involved in many cultural activities, such as seminars, workshops, and performances in Taman Ismail Marzuki (TIM) in Jakarta. TIM was mainly conceived to promote the ‘preservation and revitalization’ efforts of traditional Indonesian art forms and to develop the new concepts and values of Indonesia’s avant garde in the arts. TIM became a center of interactive partnership of various cultures or ethnic groups in Indonesia. During the 1990s and 2000s, TIM also became a center of collaborative exchange between Indonesian artists and their counterparts from Germany, the United States, Australia, India, and others. Two main international activities were the triennial Art Summit Indonesia starting in 1995, and the biennial Indonesian Dance Festival (IDF) starting in 1992. One of the leading topics discussed by Indonesian dance scholars was about national dances.
The term ‘national dance’ was based on the ideas of some nationalists who were concerned with the proper character of Indonesian’s future culture. The educator Ki Hadjar Dewantara (1950) argued that “Indonesian [national] culture already exists, if we accept as the culture of the Indonesian nation all the cultures that now are found in the regions of all the islands of Indonesia” (cf. Yampolsky, 1995: 703). In this case, dances from an ethnic group are part of Indonesia’s national culture. However, Sukarno, who was the first President of the Republic of Indonesia from 1945 to 1965 and a thorough nationalist, interpreted national dances simply as movement techniques of folk dances presented in a short performance. He also supported the ideas of national dance to combine some movement elements from various ethnic dances. Sukarno’s ideas affected some Javanese choreographers who created national dances through combining a mixture of elements from many ethnic dances or adopting folk dances from certain ethnic groups. Fortunately, many prominent dancers who had firmly classical dance backgrounds refused to create so-called national dances. Instead, they established and developed these dance forms of various ethnic groups in the educational system, mainly at art academies, thereby preserving them.

In contrast to the communities in the 1970s, communities in the 1980s in rural areas undertook various modernization processes which caused significant social and cultural changes, including a lot of serious tensions and problems. Many people in the villages had television, so they enjoyed watching a movie rather than going to the traditional theater. The communities rarely invited the traditional performing arts, but they used films or just a tape recorder at their ceremonies. The traditional theater in my
village which used to be sold out every weekend in the 1970s, was finally replaced by the movies. In schools, students learned music and fine arts, which adopted Western theories, in order to match national targets.

People who migrated to the cities often returned to their villages for holidays and the *Idul Fitri* (Eid) celebration, bringing back to the village new lifestyles and symbols of urban culture like pop music and popular dance, similar to America’s hip-hop. The cultural exchange between rural and urban cultures was represented by a mixture of traditional performing arts, mask dance, and pop music. Under these circumstances, students did not have opportunities to learn local performing or visual arts, and the richness of Indonesian cultures represented in dance, music, and theater gradually diminished.

In the 1990s, I became a dance teacher and researcher at the Institute of Teacher Training and Educational Sciences or Indonesia University of Education (UPI) in Bandung, which launched the Department of Dance and Music in 1987 to train dance and music teachers. At UPI, I worked collaboratively with Sundanese, Javanese, Minang, and a German colleague, Dieter Mack. We were concerned with the change in schools from traditional dance to popular ones, and the dominance of Western music theory instead of indigenous Indonesian forms. When I worked on my master’s degree in Gadjah Mada University in Yogyakarta between 1994 and 1996, I researched the biography of the mask dancer Sawitri in Losari, Cirebon. Since 1996, some faculty members at UPI, Dieter Mack, and myself have been conducting research to document the traditional performing
arts in Indonesia and to develop teaching materials for music and dance teachers. This project was funded by the Ford Foundation.

While teaching at UPI, I became one of the national curriculum planners for arts education in 2000 and an assessor for accreditation of the arts programs between 1999 and 2001. Even though dance is still an isolated subject in Indonesian schools, some elementary and middle schools have a dance class for 80 or 90 minutes per week, either as a core subject or as a local content curriculum (LCC). LCC was impacted by the changes in the educational policy of Wardiman Djojonegoro, the new Minister for National Education (1993-1998).

Djojonegoro belonged to a group of German-educated scientists and engineers in the tradition of Bacharuddin Jusuf Habibie, the minister for Science and Technology at that time. He began his work by promoting the slogan ‘link and match’ in 1994. Mack (2001), a German guest music professor at UPI since 1991, explained that the ‘link and match’ policy was the attempt to adapt the German system of linking education with the industry. Mack argued that in the German non-academic educational system, a student will have a combined curriculum between school education and practical apprenticeship in a certain industry. Furthermore, according to Mack, Djojonegoro was convinced that this combination, that ‘link’ which has been successful in Germany, would also ‘match’ in Indonesia, in order to support the industrial growth and prosperity of the country. As a matter of fact, Djojonegoro’s idea failed almost completely, not because of his policy and attempts at implementation, but because of a complete disregard by the industrial leaders who saw only their economic success, including exploiting their workers. The idea that
they also have a responsibility in education that finally would benefit their institutions was not accepted at all.

On an academic level, Djojonegoro’s policy led to a considerable change in higher education. The natural sciences received a significant increase in the curriculum, while especially arts education was cut back. In order to support this change on a national level, Djojonegoro proposed the so-called local content curriculum (LCC, kurikulum muatan lokal). It was mainly thought to give the provinces a kind of autonomy in deciding what materials to use in the classroom, as there was no defined content by the central government.

In official statements, Djojonegoro explained that the LCC could especially be used for local arts education. However, in reality, most provinces used the LCC for other interests like the English language in Bali because of tourism. In West Java province, LCC was developed for Sundanese (local) language, dance, and music. Unfortunately, the transformation of local music into school practice failed because music teachers were (and continue to be) educated in Western music and not in their local music forms. The problem was less evident in dance, as local dances have always been part of the curriculum. For the first time, the national curriculum of 1994 had some flexible elements based on Indonesian art forms, which had never worked in music and fine arts, because of misunderstandings and a lack of teachers’ knowledge (Mack, 2004).

As an assessor for accreditation programs, I examined the curriculum of the music programs at the universities in Indonesia. Most music programs only have 2 credit hours for traditional music; the majority is Western music, and the change to Indonesian
indigenous music forms is happening very slowly. The curriculum of the music study program at the Indonesian University of Education in Bandung is an exception, since it contains more hours for traditional Indonesian music forms. In contrast, the dance curriculum focused on local culture, while just only a few credit hours involve other cultures.

Besides being a dance teacher, a national curriculum planner, and an assessor for accreditation for study programs, I am an Indonesian civil servant who has the right to participate in the political process. Nevertheless, under Suharto’s regime, I could only vote for the Golkar Party (*Golongan Karya*), the government workers’ party, even though there were three parties to choose from. In other words, I did not really have a voice. The opposition parties were the Development Unity Party (PPP) formed by a coalition of Muslim parties, and the Indonesian Democratic Party (PDI) formed by secular and Christian parties. The symbol of Golkar was a blue uniform with a pattern of elm trees and leaves, rice, and cotton that all civil servants had to wear on the 17th of every month when performing the ritual political ceremony for government workers. The 17th, actually only August 17th, has a symbolic meaning for Indonesians because on that day in 1945 Indonesians declared their independence from the Dutch colonizers. The message implies that civil servants in Indonesia should develop a patriotic consciousness in their work force. The ritual political ceremonies took place like every Monday morning when I was in elementary, middle, and high schools.

At this ceremony, all government workers sang the national anthem while we raised the Indonesian flag, recited the five principles of *Pancasila*, and recited the civil
servants document, *Korpri* (civil servant of the Republic of Indonesia). We had to demonstrate that we are good civil servants and just silently followed the rules. However, some people who were critical of the Suharto régime quickly felt alienated, and for most of them, jail was the only place to go. As many did, I wanted to protest and sometimes did not attend the ceremonies. The civil servant ceremonies were finally discontinued with the end of General Suharto’s presidency in 1998.

Suharto’s efforts to maintain stability in a uniform system ended in 1998 with a multidimensional crisis of personal, social, political, cultural, and economic problems. Indonesia was hit the hardest by the economic crisis of 1997 in Southeast Asia. There were spectacular and massive riots of students and civil servants all over Indonesia to force Suharto, who served as president for thirty-two years, to step down. There were even increasing separatist conflicts in West Sumatra, South Sulawesi, Aceh, West Java, Irian Jaya, East Timor, Riau, and other areas, demanding independent political and economic power. Internal conflicts took place mainly because the economic development was centralized in Java (Pratikno, 2005). There were ongoing racial tensions between native Indonesians and the Chinese. Internally, the state became weak as a result of regional instability and conflicts between the elites and various armed resistance groups (Alatas, 1997) and due to a widespread corruption and nepotism.

After Suharto stepped down, Bacharuddin Jusuf Habibie who served as Minister of Science and Technology under Suharto, replaced him in 1998. Habibie initialized the major changes of the national policy towards democracy. He conducted the first democratic elections in 1999, and allowed 48 parties to promote themselves to be elected.
Habibie decreed two laws related to decentralization, numbers 22/1999 and 25/1999, to mandate political, economic, and social responsibility in regional autonomy. He also initiated the plebiscite that led to East Timor’s independence in 1999. However, political life in Indonesia was too chaotic in the central, regional, and local governments. This situation became worse because the people had not yet been prepared for change. This period continued without any significant changes under the next two elected presidents, Abdurachman Wahid (Gus Dur) and Megawati Sukarno Putri, (1999-2004).

When my daughter and I left Indonesia in 2003, the country was still debilitated. The leaders who came after Suharto were similarly corrupt. There was an ongoing economic crisis that resulted in an increase in poverty, a rise in crime, violence, and hunger. Furthermore, the power and uniqueness of individuals and cultural differences almost disappeared as a result of the efforts for uniformity during the authoritarian Suharto regime.

The Demand for Educational Changes

Indonesia has attempted to reform its educational system after more than thirty-two years of centralized government and national education. According to the 2005 World Bank report, Indonesian competitors have always been left behind qualitatively, compared with neighboring countries such as Malaysia, Thailand, and the Philippines. Therefore, the current demand for educational changes grows out of various considerations, mainly the needs of competitive citizens, various decentralization efforts, identity issues, and human relations.
Freire (2003), a Brazilian educator and philosopher, argued that education is always a political act. It can be used to maintain the status quo, or to bring about social change. In the Indonesian case, during Suharto’s regime, education was used as a tool to maintain the status quo. Images of uniformity and sameness were nurtured, and nationalism was used to legitimate political power. Education during Suharto’s era may be in concordance with Freire’s ‘banking concept,’ where the teacher is the subject of the learning process, while students are objects or containers that are to be filled by ‘deposits’ of information or knowledge (Freire, 2003, p. 72). The fuller the containers get, the better the teacher is considered to have taught. In contrast to the banking concept, Freire also discussed “problem-posing education” (p. 79), which is designed to help students discuss their thoughts and views of the world explicitly or implicitly and feel like they are masters of their own thinking.

Brodjonegoro (2003), the Director General of Higher Education of the Ministry of National Education, places the nation’s competitiveness along with autonomy and organizational health as basic policies of development in higher education between the years 2003 and 2010. He explains that in order to contribute to the nation’s competitiveness, higher education must be organizationally healthy. Competitiveness of citizens and the nation itself becomes the main educational goal for Indonesia in long-term planning for the years 2005 through 2025. It deals with the needs of power and knowledge in the era of world markets and globalization. Freire’s (2003) problem-posing education should be considered in order to produce competitive citizens, because
competitiveness requires thinking critically, independently, and open-mindedly, and there must be freedom of thought.

Even if an increasing number of educators and politicians become aware of the pre-requisites of competitiveness in almost any field, one has to keep in mind that the process may last even longer than 2025. In a society which is strongly routed in a hierarchical system, thinking critically, independently, and open-mindedly is a challenge and extremely difficult to realize. Former feudal and autocratic systems are still seen as an ideal in the process of teaching and learning. Corruption is an ongoing attitude of the leaders and administrators in educational institutions. It occurs not only because of low salaries, but also because of decades-long corrupt habits during the Suharto’s regime. In fact, Indonesian society is still struggling to achieve its educational goals. Nevertheless, competitiveness is an urgent matter for Indonesians to attain, no matter how long it may take them.

Since the year 2001, the Indonesian government attempted to decentralize the education system. According to Rasyid (2005), a former minister of regional autonomy in Indonesia (1999-2004), decentralization is a mainstay of democracy. One of the decentralization efforts has been to redistribute “power from the central government to local actors and organizations” (Bjork, 2005, p. 1), giving states and districts the responsibility to develop their own systems. In the efforts for decentralization, the teachers have to do something differently than what they did in the past top-down system.

According to Bjork (2005), “teachers who had previously functioned as loyal agents of policy directives were suddenly asked to act as agents of change, constructing
original curricula, shaping instruction to fit the unique needs of their students, and becoming involved in the decision making process in their schools” (p. 3). It is not easy for teachers to change their habits in a short period of time without having the education or training that supports new demands. For example, as Bjork reported in his research in six junior high schools in Malang, East Java, the teachers failed to implement the LCC effectively. When he interviewed them about the training they had received on the LCC, the teachers said that trainers from the central government did not work collaboratively with the participants regarding the materials or modules; rather, they required the teachers to complete an array of forms, such as “an outline of a year long educational program, a weekly time allocation sheet, and an outline of a year academic term” (Bjork, 2005, p. 79).

The LCC that was launched in Indonesia’s national curriculum in 1994 has been required in the decentralization efforts in 2001. The curriculum content was related to local languages or arts and culture (Ministry of National Education, 1994). On the one hand, the LCC for arts and culture is good for students to learn in order to better understand the arts and culture of where they live. On the other hand, this practice can be biased by ethnocentrism or localism.

Decentralization brings with it other new problems. When I conducted a workshop with a team of faculty members from the Indonesia University of Education in one district of West Java province in 2002, we developed modules that were not only useful to fulfill the local content requirement, but also to nurture cross-cultural understanding among the various ethnic groups in Indonesia. We felt that these modules
should indeed serve both purposes. However, a criticism we received from one of the
participants was that in their (regional district) decentralization efforts, they were only
requiring the teachers to implement the local dance and music. In other words, the
participants interpreted the decentralization effort in the workshop as having an
ethnocentric bias.

As I stated in the section on ethnicity, Indonesia consists of a huge number of
suku. It is rich with cultural productions, including dance, music, poetry, craft, visual arts,
and theater from many ethnic groups. However, music and the visual arts taught in the
classroom are still too Western-oriented. Educators concerned with the richness of
Indonesian music and visual arts have been struggling hard since 1992 to incorporate
Indonesian culture into the curriculum content because Indonesia’s national identity has
been biased by Westernized forms of music and visual arts. Mack (2001) asked the music
teachers, “Why is your curriculum content in Indonesia based on Western music?” (p.
11). The teachers’ answer was ironically related to national identity concerns. Indonesia
has many different forms and styles of music; therefore choosing one particular style as
representing national identity would be an offense to the others. Importing one from
outside, however, would not offend any particular ethnic group. Besides, some of the
above-mentioned Dutch-educated intellectuals of the independence movement had
created patriotic songs in the style of Western tonal music (Mack, 2001, pp. 1-27). These
patriotic songs are still part of the curriculum content of music education in Indonesian
schools.
The demand for educational change addresses the improvement of people’s attitudes of human relations. Yayah Kisbiyah (2000), one of the board members of Muhammadiyah, the largest Muslim organization in Indonesia, promotes an educational system that appreciates pluralism. She believes that good human relationships and tolerance are important and explains, “we already live in a pluralistic society, but we don’t fully understand how to live together with cultural differences, including religion, ethnicity, and social class” (p. 153). She argues that prejudice between religious groups, ethnicities, and races (in particular, the indigenous and Chinese-Indonesians) has led to many conflicts. To improve these conflicts and avoid prejudice, she collaborated with arts educators in the Islamic Muhammadiyah schools to teach arts from diverse ethnicities.

Syamsul Ma’arif (2005), a faculty member in the State Institute of Islam in Semarang, has a similar desire to integrate people of different religions and have them live together harmoniously in Indonesia. In his book, *Pendidikan Pluralisme di Indonesia* [Pluralist Education in Indonesia], Ma’arif proposes that religious education should not only involve studying one’s own religion, but also learning about other religions. In this way, we can have an understanding of other people’s beliefs: “We have a desire for mutual respect, tolerance, and living together in peace” (Ma’arif, 2005, p. vii). Focusing only on one’s own religion increases prejudice toward others. Therefore, Ma’arif urges changing the curriculum content in religious education in Indonesian schools.

In summary, education in Indonesia is facing various demands, such as becoming competitive citizens, reforming decentralization and national identity bias, and building
human relations. In order for Indonesians to be able to actively participate in democracy and globalization, it is imperative to develop multicultural education in Indonesia.

Multiculturalism in Indonesia

In their book, *Multiculturalism in Asia*, Kymlicka and He (2005) note some difficulties in applying Western models of multiculturalism to the Asian context. Besides the fact that the legacy of colonialism in Indonesia is different than that in the West, they argue that the Western notion of multiculturalism deals with minority rights, including the rights of indigenous peoples, national minorities, and immigrants. Bowen (2005) supports Kymlicka and He’s (2005) notion about minority rights. In the case of Indonesia, he examines a national minority in Aceh, North Sumatra. He explains that the expansion of the Javanese people to Aceh resulted in the Acehnese becoming the minority, even though the Acehnese were the indigenous people. However, I believe that Bowen has misinterpreted the case of the Acehnese becoming a minority. If he were right, this phenomenon would apply to almost every ethnic group in Indonesia.

It is important to be reminded that by its very nature, Indonesia has been a multi-ethnic country with ethnic groups of very different sizes since its beginnings. For example, there are ethnic groups in mountain areas of Kalimantan of only a few hundred people, and there are the Sundanese in West Java with approximately 20 million people. The Indonesians acknowledged this reality from the very beginning, and therefore they never talk about minorities or majorities in terms of equal rights as it has been the case in North America. A problem that arose along with Indonesian nation building under
Sukarno was that the Javanese people became prominent during the national development, because the center of the nation’s development has been and still is Java. However, this meant that members from other ethnic groups did not have much opportunity to participate in nation building.

When Suharto came to power, as we know, he started to promote stability and unity. One of his main programs was transmigration, which involved moving citizens from the overpopulated island of Java to less-populated areas outside of Java. In this process, those who moved into the new settlements cultivated and developed the new regions. Conflicting interests between local indigenous people and the Javanese who moved in led to political tension. Conflicts did not only arise because of differing religious beliefs, but also questions of political power. The Aceh case also had to do with economics, because the rich oil fields of Aceh were exploited by the central government and the Acehnese did not receive any reasonable compensation. In other words, there was never a problem of ethnic groups becoming minorities; the problem had to do with political, economic, and sometimes religious considerations.

**Pluralism**

Like America’s credo, *E Pluribus Unum* -- ‘Out of Many, One,’-- the Indonesian national credo since the 1920s has been *Bhineka Tunggal Ika*, ‘Unity in Diversity.’ This credo addresses diversity issues that include *SARA*, *Suku* (ethnicity), *Agama* (religion), *Ras* (race), and *Antar Golongan* (intergroup or classes). However, *SARA* became politically a sensitive issue, which Suharto’s New Order regime disregarded (Bowen,
Instead, Suharto attempted to establish nationalism by nurturing a patriotic consciousness. In this fashion, he instituted his political power of uniformity, while denying diversity. Consequently, in the late 1990s the country experienced heightening economic crisis, as well as ethnic and religious conflicts. Bertrand (2004) argues that the institutionalization of Indonesia’s national model under Suharto’s New Order had a direct impact on these conflicts.

Based on one type of political movement of state and nation, Bernard (2004) explains:

State elites undertake ‘nation building’ efforts to create common bonds, foster common values, or craft a common culture that defines a new nation coincident with existing state boundaries. This form of state nationalism attempts to eliminate bonds to a prior national or ethnic group and to form new loyalties to the state based on membership of a new nation….These bonds can be traced to cultural characteristics, adherence to a particular religion, native languages, common histories, or political principles…. (p. 16)

On the one hand Suharto worked to eliminate Indonesians’ bonds to a prior national or ethnic group. On the other hand, in his political practice, he put forth the Javanese elite and Islamic belief as a common bond for Indonesia. As a consequence, ethnic groups that were dissatisfied with Suharto’s regime sought to reduce the centralization of power held by those dominant Javanese elites. There were also conflicts that involved religious groups due to increasing prejudice (Kisbiyah, 2000; Ma’arif, 2005), in particular, between Christians and Muslims, or even among Muslims themselves. Farhadian (2005) notes that “Muslims suspected Christians of Christianization, while the Christians accused Muslims of attempting to create an Islamic State” (p. xii).
As I already mentioned in another context earlier in this section, one of the policies of Indonesia’s national model that led to ethnic and religious conflicts was transmigration, the expansion of people from overpopulated areas such as Java, Bali, and Madura to less populated islands such as Kalimantan, Sumatra, Sulawesi, Maluku, and Irian Jaya. Intersections between indigenous peoples in the new land, less-populated areas, and new expansions especially of Muslims caused cultural and religious tensions. The indigenous people preferred to preserve their ancestors’ traditional lifestyles or their Christian upbringing and tried to resist any kind of change. These tensions are evident even today.

Ahmad Najib Burhani (2004)\(^5\) writes critically in his article, “Exclusivism and Multiculturalism in Islamic Society,” about why the majority of Indonesia’s population, both Muslim and non Muslim, reject the *Shari’ah* (Islamic law). He examined electoral political parties in 2004, among them the Crescent Star Party (PBB), which promoted *Shari’ah* as the law of the land. Finally, this party that had promoted *Shari’ah* gained less than three percent of the votes and failed to pass the electoral threshold. Burhani (2004) argues that the majority of Muslims in Indonesia are nominal Muslims, who are not eager to accept ‘total’ Islam in their daily lives. In contrast, the proponents of *Shari’ah* view Islam as only one Islam – a monolithic entity. Burhani states, “it is imperative to disseminate Islamic multiculturalism …, the perception of Islam as a blessing for all creatures.” In other words, Burhani seems to advocate pluralism to accept multiple ways

\(^5\) He is lecturer at the School of Theological Sources and Philosophy at the Syarif Hidayatullah State Islamic University Jakarta.
of life in Indonesia’s Islam. But whether this includes really different positions and beliefs is not clear.

Burhani (2004) promotes multiculturalism by arguing against a single set of thoughts and values, and for multiple ways and differences. Islam in Indonesia is mixed with the various local cultures and traditions and various religions which came before Islam, such as Hinduism and Buddhism. This mixed religious consciousness can still be seen in various ritual and social events that involve dance, music, and theater all over the country. In *Islamic Syncretism in Indonesia*, Brakel (1995) examines how Indonesian Islam is actually a blending, combining, or reconciling of different religions. Brakel also states, “Today, since branches of every main religion have intersected with others, each faith in fact represents a kind of syncretism” (p. 1). This means not only Islamic syncretism, but also Christian syncretism. For example, when I conducted research in Banten and Cirebon, West Java in 1999, Muslims in both places still conducted the annual ritual harvest ceremony or a community festival, presenting music and dance to celebrate the rice goddess, Dewi Sri. At the same time, they marked the death of Muslim teachers as well as village ancestors.

With regard to gender, Suharto’s regime created a homogeneous and hegemonic image of womanhood as a representation of motherhood (Dzuhayatin, 2001). Dzuhayatin examined the values of upper-middle class aristocratic Javanese society (*ningrat* and *priyayi*) mixed with Dutch and Islamic rules that recognize women only as housewives. According to conservative Islamic beliefs, gender inequality between men and women is viewed as ‘natural’ and inevitable. As Dzuhayatin states, under Suharto’s New Order,
which perpetuated Islamic beliefs, “women faced a dilemma as to how to balance their
desire to engage in public life with restrictive, natural roles assigned them by the state”
(p. 265). In this new Indonesian context, this dilemma challenges women to have rights
of self-representation and to choose heterogeneous expressions of themselves.

Indonesia’s national model or nationalism should not be viewed as homogeneous
and uniform; rather, nationalism in the new Indonesian context should value pluralism
and heterogeneity. According to Childs and Williams (1997), “the nation is not a
homogeneous but a heterogeneous, changeable grouping, … and hybridized at its every
contact with the Other (over)lapping its borders” (p. 140). In this sense, the term ‘national
culture’ in the new Indonesia should refer to heterogeneous, changeable, hybridized, and
multicultural concepts.

Democracy and Globalization

After Suharto stepped down in 1998, Indonesia attempted to become more
democratic to participate in globalization. According to Antlov (2005), “late capitalism is
characterized by free-floating financial exchanges and sophisticated technologies. The
autonomy of the nation state is being eroded through forces of the market and the
demands of emerging global cultures” (p. 233). International organizations such as the
United Nations and the World Bank have supported Indonesia to implement democracy
and create equality and social justice through decentralization. The Indonesian
government is trying to distribute equal power between national, regional, and local
actors. International organizations are concerned with providing equal opportunities to women, the poor, and the disadvantaged so that they can have access to education.

To further implement decentralization, Bambang Sudibyo, Minister of National Education in President Susilo Bambang Yudoyo’s cabinet (2005-2009), provided guidelines for all education management levels in carrying out the national education development activities. In the Strategic Plan of the Ministry of National Education (Renstra MoNE) for 2005-2009, the guidelines outline three major policies of national education development in Indonesia: (a) equity and expansion of educational access; (b) improvement of quality, relevance, and competitiveness; and (c) strengthening of governance, accountability, and public image by all educational leaders as well as personnel at both central and regional levels. These policies are embedded in a whole level of education from early childhood, basic education, secondary education, and up to higher education, as well as non-formal education programs and quality improvement programs for teachers and other educational personnel. This strategic plan envisions a long-term goal: “the establishment of a modern Indonesian nation-state which is safe, peaceful, just, democratic, and prosperous, upholding the values of humanity, independence, and unity based on Pancasila, the state ideology and the 1945 constitution” (Renstra MoNE, 2005, p. 11). In the future, education in Indonesia is expected to prepare intellectual and competitive citizens who can participate actively and effectively in democracy and globalization. This goal should be supported by a democratic system as well.
Unfortunately, in a democratic society, we often find problems of stereotyping, prejudice, and discrimination. According to American journalist Lippmann (1922), a stereotype is “pictures in our heads of the people” (cited in Stangor, 2000 & Hinton, 2000). These pictures may be constructed by the person or may come from their culture. Emphasizing culture, Lippmann claimed that “the stereotypes we construct are essentially false, criticizing both the process of producing them and their contents” (in Hinton, 2000, p. 9). Yet, Stangor (2000) pointed out that stereotype deals with “beliefs about the characteristics of groups of individuals” (p. 5) … “[that] color our perception and judgments of others” (p. 11). Stereotypes dominate our perceptions so that we view other cultures in stereotypical ways. Even though democracy in the U.S. is already in place, multicultural education proponents struggle against stereotypes and myths, prejudice, and discrimination, because these affect inequality and injustice in schools and society. For example, Pang, Kiang, and Pak (2004) reported in their research that Asian Pacific American (APA) students often experienced a biased educational and social system because they were labeled ‘model minorities’ who seemed to look and act alike.

In an email communication, King-Cavin revealed to me her opinion about stereotypes in connection with multicultural education. She wrote, … Some people have [made] negative comments about multicultural education. I was wondering if you will reveal those opinions. As an educator, I want to teach about other cultures, but I do not want to teach stereotypes. Because of the lack of information that we have about people, in this country many times we rely on what has readily been presented to us through the media or through limited contact with another group. Sometimes we do not even know what we do not know. That is the real danger. When we accept myths or untruths as fact, we pass them on as truths. This is comforting for some people because if reinforces negative feelings they have about others and does not challenge their standing in
society. Some people who have disagreed with the multicultural approach have disliked it because, without a deep understanding of the worldview of a group of people, old stereotypes become truths…. (September 28, 2006)

When researching multicultural education, one always encounters stereotypes and myths. According to King-Cavin, stereotypes and myths are inaccurate, and they result in negative feelings. King-Cavin also gave an example of how an art teacher in the United States teaches the art of other cultures, but views the content based on his/her own perspective in stereotypical ways.

The democratic process in Indonesia demands that individuals have their own rights and freedoms to employ equal power, have access to education, and eliminate stereotypes and myths, prejudice, and discrimination. Stengel (2004), Director of the Foundation for Excellence in Education (Yayasan Pendidikan Luhur), offers the ideas of ‘world-mindedness’ or ‘global thinking,’ the ability to think critically and independently. In opposition to ‘global thinking’ is ‘provincial thinking.’ Stengel explains:

Provincial thinking focuses on the needs and interests of ourselves and our community. From this point of view, we distrust people from other communities and our efforts are aimed at protecting ourselves and our possessions. We close our minds to what we don’t know because it threatens our way of life, and we think, our very existence. There are plenty of examples of this kind of thinking throughout history where people act with kindness and respect members of their own group, but treat others as less than human. (Stengel, 2004, p. 1)

Provincial thinking can lead people to draw stereotypes. People may judge others, isolating certain characteristics or images of certain groups. People will also close their minds and may not share their interests or communicate with people from different ethnicities or religions than their own, because they fear that those groups will influence
their beliefs with their negative thinking or inappropriate attitudes and behaviors. Even though stereotypes and myths are false, they sometimes become part of a belief system. To avoid prejudice and discrimination caused by stereotyping and to build human relations, individuals need to engage in global thinking and world-mindedness, which are imperative in a democratic society.

Indonesia is still signified by many obstacles, including the impact of media, and dichotomy of the East and the West. The media plays an important role to influence people in creating stereotypes. One may say that the almost magical nature of television is one of the main producers of stereotypes and fantasies. If something has been presented on TV, people take it for granted and accept it as fact, without any critical thinking. In this fashion, television could help enormously in extinguishing stereotypes and prejudices instead of creating them. However, this can only happen if the responsible persons regard television as a medium of education and less as a commercial tool.

Dichotomy between the East and the West is an ongoing problem in Indonesia, especially with regard to social interactions. The most popular and incorrect dichotomy is the individualistic and egoistic Westerner on the one side and the collective, always socially harmonious thinking Indonesian (or Asian) on the other. However, based on my experiences when I lived in the village of Parakan, a traditional community, and when I was involved in a non-governmental organization or a group in Bandung, a capital city of West Java, the situation was different. One needs only a short period of life experience in both cultural realms to see that real collective thinking in Indonesia takes place only within the family and the traditional community. In modern Indonesian society, when
people gather to create a union as an organization or a club for a special purpose, it is usually a matter of time before they split up because of animosity and hidden attempts to seek personal advantage from the union.

With regard to pluralism and the demands of democracy and globalization, I believe that the model of multicultural education developed in the United States can serve to address multicultural issues in Indonesia. Multiculturalism can also address competitiveness among Indonesians as they pursue the necessary knowledge and skills to function in ethnic cultures within Indonesia as well as in cultures within other nations.

Summary

Indonesia consists of a large number of ethnic groups with different customs and traditions, languages, religions, and cultures. However, until 1998, the country had an authoritarian government. The autocratic president, Suharto, legitimated ‘nationalism’ and national education to maintain the status quo. The concept of nationalism has been biased by uniformity, avoiding diversity and affirming homogeneity. This has led to heightening ethnic and religious conflicts. Education in the new Indonesian context is facing various demands, such as becoming competitive citizens, reforming decentralization and national identity bias, and building human relations.

Kymlica and He (2005) challenged multiculturalism in Asia based on the Western notion to examine minorities. Yet, the legacy of colonialism in Indonesia, where the European colonizers eventually departed, is different from that of the United States, where the European colonizers stayed and formed a new nation. Therefore, in this study I
explored multiculturalism in Indonesia in connection with the values of pluralism, democracy, and globalization. I strongly hope that individuals in the new Indonesian context have self-identification, knowledge, skills, attitudes, and behaviors to be able to live in a multiethnic society and participate in social change.
CHAPTER 6
FINDINGS, IMPLICATIONS, AND RECOMMENDATIONS

In Chapter 6, I will summarize my research findings, discuss implications for multicultural dance education in Indonesia, make recommendations for dance teacher education programs in Indonesia, and suggest future research that might further expand the knowledge-base on these issues. This study was conducted to answer the following research question: Which aspects of American experiences with multicultural education are helpful in promoting multicultural dance education in Indonesia? To evaluate how multicultural education in the United States can be applied to the context of Indonesia, I first reviewed the literature of multicultural and dance education in the U. S. and examined various theoretical frameworks, definitions, goals, group orientations, curricula, and pedagogy. Next, I studied cases of two dance teachers in public schools in Columbus, Ohio and evaluated their curricula and pedagogy related to multicultural education. Finally, I examined the context of education in Indonesia. In this chapter, I synthesize these multiple facets of my research and offer recommendations for applying my findings that might strengthen Indonesian dance education.
Findings

Theoretical Frameworks

Two theories of multicultural education in the United States that are especially relevant to the context of Indonesia are cultural pluralism and ethnic identity. Cultural pluralism promotes the freedom for “each ethnic group [to have] democratic rights to retain its own cultural heritage” (Bennett, 1999). It requires persons and groups having constituents of varied identities within multiple and dynamic cultural populations to live harmoniously in a heterogeneous and multicultural pluralistic society and global context. The concept of cultural pluralism in the U.S. has shifted from a concept of assimilation, that requires one giving up racial, ethnic, and cultural identity in order to be absorbed into the dominant populations of core cultural values, to a national embrace of diverse identities in the host society. In Indonesia, cultural pluralism confronts forms of nationalism that mandate uniformity and homogeneity, and calls for an embrace of heterogeneous and multicultural pluralism as strengthening the Nation State.

The ethnic identity theories developed by Banks (1994) and supported by Bennett (1999) could be productive adapted to the context of Indonesian multicultural dance education in ways that might increase global competency and cross-cultural understanding. This theory is appropriate to the context of Indonesia, given Indonesia consists of large numbers of ethnic groups. Multiethnicity, as a construct, calls for a spirit of unity among individuals and groups living in a multiethnic society. According to multiethnic theory, in order to live a fulfilling life in a multicultural society, an individual should be able to understand, appreciate, and share the values and symbolic performances
of those multiple ethnic cultures in a nation. Globalism and global competency refer to individuals’ skills in living and interacting with other people beyond national boundaries and ethnic or cultural group identities. The merging of these theories requires a delicate balancing of ethnic, cultural and national interests, in order to create a global identification, ecological and social commitments, literacy, and behaviors.

The concept of cultural pluralism incorporated with the concepts of multiethnicity, globalism and global competency supports democratic ideals that multicultural education proponents in the U.S. promote. Likewise, multicultural education in Indonesia must strive to strengthen a democratic nation and transnational understanding.

Kymlicka and He (2005) argue that the Western notion of multicultural education deals with minority rights. It is difficult to apply this notion to the case of Indonesia because Indonesians have not taken into consideration a person’s minority/majority position, as has been done in the United States. The essence of multiculturalism is democracy, a political concept which I will seek to apply within the Indonesian context. Given that democracy, as a form of government, is quite new in Indonesia, multicultural education could be instrumental in supporting social change and orienting Indonesian society toward becoming a democratic nation.

According to Hare and Portelli (1996), democracy in education is a way of life. They state:

[Democracy] involves the development of certain attitudes and dispositions which will ideally become part of one’s character or being and hence are reflected in one’s actions. It also involves the intelligent
participation of all those who are mature enough to participate in the development of the values that will guide the practices of society. (p. 249)

Hare and Portelli identify some basic dispositions, beliefs, and practices that are associated with democracy as a way of life. These include “free discussion and inquiry, reasonableness and rational inquiry, taking differences seriously and ensuring the positive development of such differences, respect for persons as free, autonomous, and responsible beings” (p. 250). Democracy in education is not only meant to provide equal access to education, rights, and justice for all students, but also involves developing proper attitudes and dispositions toward democracy that are reflected in one’s actions. In order to “transcend all differences” (Greene, 1996), individual attitudes that maintain uniformity, sameness, and stable cultural homogeneity nurtured by an authoritarian and hierarchical system need to be replaced by a plural, varied, and dynamic heterogeneity.

**Definition of Multicultural Education in Indonesia**

Multicultural education in Indonesia is a concept of an educational reform movement and an approach to teaching and learning based on democratic values and beliefs; one that affirms cultural pluralism and builds awareness of the need for social change. This definition is a formulation of several definitions by U.S. scholars who are concerned with the values of pluralism, democracy, social justice, and globalization (Ballengee-Morris & Stuhr, 2001; Banks, 1999; Banks & McGee Banks, 2004; Bennett, 1999; Gollnick & Chinn, 2006; Sleeter & Grant, 2003).
As a concept of an educational reform movement, I use Banks’s (2004) definition of multicultural education. In this definition, the words ‘a concept’ and ‘an educational reform movement’ refer to all students having equal access to education, and to developing a school environment that involves “parents, families, and community groups” (McGee Banks, 2004). My definition too includes multicultural education as a concept of an educational reform movement, accepting all students equally and involving parents, families, and community groups to support the schools’ improvement.

As an approach to teaching and learning based on democratic values and beliefs, multicultural education affirms cultural pluralism and builds awareness for social change. This definition incorporates the work of Ballengee-Morris and Stuhr (2001), Bennett (1999), Gollnick and Chinn (2006), and Sleeter and Grant (2003). The multicultural approach to teaching and learning based on democratic values and beliefs nurtures democratic values, processes, and methods that address human interactions in the teaching and learning context. Believing that all people have human rights and perspectives, a democratic multicultural reform expands participant engagement in inquiry, critical thinking, and problem solving. Teachers who employ multicultural approaches can engage students in cooperative learning exploring, sharing, and discussions of their learning experiences in groups and social communities.

Cultural pluralism is a concept that serves individuals of varied and dynamic cultural identities. In order to accommodate cultural pluralism in the classroom, I suggest that teachers in Indonesia use curriculum content concerning culture as a product of human activities that contain a symbolic system that are embedded in traditions, beliefs
systems, and cultural productions. Furthermore, teachers need to engage in multiple cultures as a process of everyday life that can be shared, modified, and changed. It is imperative for Indonesians who were only recently freed from an authoritarian regime to build individual awareness and ability to participate actively in a dynamic society in ways that may combat forms of oppression and in order to strengthen commitments to democracy. Therefore, I call teachers to reform their teaching and learning processes so that they can become agents of change in the new social context of Indonesian education and nation building.

**Goals of Multicultural Education in Indonesia**

The primary goal of multicultural education in the United States is to seek an equitable and effective educational system for culturally diverse learners and to have a more democratic society characterized by equality and social justice (Ballengee-Morris & Stuhr, 2001; Banks, 1999; Banks & McGee Banks, 2004; Bennett, 1999; Gay, 2004, Gollnick & Chinn, 2006; Sleeter, 1996; Sleeter & Grant, 2003). Based on this goal of multicultural education, I have identified six goals in particular that may apply to the Indonesian context. These include (1) improving human/race relations, (2) understanding oneself and others, (3) strengthening democratic values and beliefs, (4) developing critical thinking, (5) achieving academic success, and (6) reconstructing society. These goals address all students in both heterogeneous and homogeneous settings in Indonesia.

The goal that addresses improving human/race relations fits the Indonesian context well. Like America’s national credo, *E Pluribus Unum*, ‘Out of Many, One,’
Indonesia’s credo is *Bhineka Tunggal Ika*, Unity in Diversity. In other words, both countries have pluralistic societies although with different histories. At the same time, both have problems with human/race relations. As discussed in Chapter 5, ethnic and religious conflicts in Indonesia result from degenerating human/race relations. Both Kisbiyah (2000) and Ma’arif (2005) claim that one factor of religious conflict in Indonesia is prejudice. Furthermore, Burhani (2004) warn that there is an effort by a group of Muslims to use *Shari’ah* (Islamic law) as the only state ideology, neglecting religious diversity. Therefore, it is imperative to provide a secular education that can help improve human/race relations and educate individuals to be tolerant, get along with each other, and thereby reducing cultural and religious prejudice and stereotypes.

Another important goal of multicultural education is to develop an understanding of oneself and others. This goal is appropriate for Indonesians because learning about oneself from the perspective of other cultures is useful not only for improving human/race relations but also for developing individual power to position oneself in a pluralistic society. With Indonesia’s history of nationalism, initially built on maintaining a homogeneous and uniform system, Indonesians have been encouraged to have the same ideals and to embrace a common national label, one which denies the complexity of having many ethnic cultures. In addition, Indonesians have gotten to know the world only from an internal perspective, so that they are culturally and ethnically encapsulated, where they believe in their own superiority. Therefore, it is essential for Indonesians to get to know other cultures in addition to their own, and to develop multiethnic attitudes that might help them achieve global cultural competency and economic competitiveness.
An important goal of multicultural education is to strengthen democratic values and beliefs. When Indonesia gained its independence from Dutch and Japanese colonizers, the country tried to become a democratic state for a short period of time. However, it was taken over by an autocratic regime, and education was used as a tool to maintain that regime as the status quo. In this system, teachers were regarded as “loyal agents of policy directives” (Bjork, 2005, p. 3), and the model used in the teaching process was ‘a banking concept’ (Friere, 2003), in which students received the information that teachers deposited. Today, teachers are asked to be committed to democratic values and beliefs in their teaching and to encourage students to act on their freedom of expression, finding their distinct voices, and an ongoing pursuit for truth, and justice.

Developing critical thinking skills must be an imperative of multicultural education in Indonesia. As Gollnick and Chinn (2006) state, students can thus evaluate and assess what they are learning and experiencing in the classroom and make a connection with their own lives. To develop critical thinking skills, teachers should engage in problem-posing education, one in which dialogue is an important component.

Achieving academic success for everyone is another important goal of multicultural education. The background of this goal in the U.S. is a gap in academic achievement between white middle-class students and students of color from low income families. I am applying this goal to the context of Indonesia, the reasons for this goal are not exactly the same as in the United States. Not all students in Indonesia who have low abilities and difficulty gaining academic success come from low income families;
sometimes they come from middle and even upper classes. To help all students achieve academic success, teachers need to develop different approaches that help students from a variety of backgrounds improve their academic performance. An understanding of students’ cultural backgrounds is one aspect that should be considered in this teaching and learning process.

Reconstructing society is the most important goal of multicultural education for the Indonesian context because Indonesia is in a process of transition from an authoritarian regime to a democratic one. Originally proposed by Sleeter and Grant (1987, 2003) and supported by Ballengee-Morris and Stuhr (2001), working toward reconstructing society must consider race, gender, class, and other oppressed groups. In contrast, in the case of Indonesia, reconstructing society is not only based on three or more oppressed groups, but also includes geographic and isolation areas. During Suharto’s authoritarian regime, the majority of people in Indonesia, particularly outside Java, felt marginalized and oppressed, because the country was politically centralized in Jakarta, Java. Today, as Indonesia transitions into a democratic and more equitable political system, the country needs a geographically broad base of individuals who actively participate in the political process and who are responsible citizens.

**Diversity of Group Orientations**

Issues of diversity and group orientations, including ethnicity, race, gender, sexual orientation, social class, religion, language, age, and exceptionality, are important concepts that are relevant and can be studied by teachers in Indonesia so that they can
foster understanding of the cultural identities of multiple individuals and groups.

Learning about the diversity of group orientations as a part of multicultural education for preservice educators can help teachers better prepare for teaching.

My research findings from studying Marlene Robbins, a dance teacher at the Indianola Informal Alternative Elementary School, and Karen King-Cavin, a dance teacher at the Arts IMPACT Middle School, indicate that diversity of group orientations in the classroom is mainly related to race and ethnicity, socioeconomic class, gender and sexual orientation, age, and exceptionality. Students in American schools are racially and ethnically heterogeneous whether in rural, urban, or suburban areas. The two Columbus public school cases represent urban districts with racial, ethnic, and socioeconomic diversity of student populations that are similar to Indonesian rural/urban and urban areas.

In the United States, racial prejudices have largely ensured that ethnicity reproduces socioeconomic class and social standing. In Indonesia, ethnicity or suku, is connected to race, language, religion, tradition, and culture. The cultural richness of different suku can be very useful to teachers in Indonesia in both homogeneous and heterogeneous school settings. Teachers can learn how components of suku are reflected by students’ characteristics and behaviors in the classroom and be conscious of how teachers understand them and responsively develop approaches to curricula and pedagogy. Every suku has its own dances as part of its tradition and culture. Dance teachers must be encouraged to incorporate these special dances when they develop their curricula.
Gender and sexual orientation are relevant issues in a dance class because some dance forms represent gender either dancing solo, in a group, or a heterosexual couple. My findings show that the two dance teachers in the Columbus public schools did not pay much attention to their students’ gender or self identified sexual orientation. When the students were choosing partners in a dance class, both teachers allowed their students to choose whoever her/his partner would be, so that they either paired boy and boy, boy and girl, or girl and girl. Neither teacher imposed a particular gender upon her students because the movement choices and gestures they were teaching could help students perform both the male and female roles. As Butler (1990) states, gender in performance is constructed rather than a natural reality. This is supported by Carter (1996), who states that the images of gender in dance are constructed by movement choices or social and artistic conventions, rather than physical or biological realities. Therefore, a student can learn dance forms that are meant for both a male and a female figure, regardless of his/her gender, and through that experience they can begin to consider gender as a performance of social norms or resistance to these norms.

Student age is a significant factor in the cases of both Robbins and King-Cavin, because age is connected to students’ developmental abilities and individual levels of understanding. To provide equal opportunities for each grade level, both teachers approached their students differently based on students’ characteristics and age levels. For example, Robbins developed content knowledge of dance for fourth- and fifth graders based on the history and culture of Ohio, which can become an integral component of the State’s Standard course of study for fourth grade. King-Cavin
developed content knowledge of dance for eighth graders based on the complexity of the Civil War, part of U.S. History, which across states is mandated in the 8th grade curriculum, and cognitively appropriate.

Exceptionality is a relevant issue in the Arts IMPACT Middle School, because King-Cavin teaches dance to students with special needs. King-Cavin’s teaching has inspired me to develop approaches for those students for future Indonesian schools. Until 2006, public schools in Indonesia did not offer special programs for these students. There were some schools for students with special needs, but these were only located in the capital cities of the provinces. In fact, in many cases, students in rural and rural/urban areas did not have access to education. This changed in 2006, when the Directorate for Special Needs Education (2006) required public schools in Indonesia to create special programs for students with special needs.

In summary, from studying Robbins and King-Cavin’s dance classes, I learned that diversity of group orientations, including race, ethnicity, socioeconomic class, gender, sexual orientation, ability, and age, is a relevant issue in dance classes in the Columbus public schools. These group orientations are also important in Indonesia. In addition, in the two dance classes that I observed in Columbus, religion is not necessarily a relevant issue when discussing dance forms from various ethnic cultures. In contrast, the subject of religion is a sensitive topic in Indonesia, because the history and culture of dance forms from various ethnicities are often related to local belief systems such as animism, Hinduism, Buddhism, Islam, and Christianity. Consequently, dance teachers in Indonesia are encouraged to study dance forms from various cultures as in-depth as
possible so that they can provide a bridge between their students’ religion and the people who preserve traditional dance forms from other religious, cultural, and ethnic groups.

Curriculum and Pedagogy of Dance Education for K-9 Students

A closer look at the curricula and pedagogy used in the dance classes by Robbins and King-Cavin shows that the teachers employed Banks’s (1999) curriculum transformation in different ways from one another. The curriculum transformation is designed to teach concepts, themes, and issues by viewing experiences and content from the perspectives of different racial, ethnic, and cultural groups. Students can take personal, social, and civic action based on what they learn in classes designed around this curriculum. King-Cavin developed a curriculum containing dance forms from diverse cultures, while Robbins encouraged her students to create dances based on themes that connected to the history and culture of ethnic groups, such as Native American and African American cultures. Learning the history and culture of dance forms from various cultures and the history and culture of ethnic groups can prevent students from developing stereotypes of other cultures. The two teachers implemented their curricula through dancing, dance making, and dance appreciation, which enabled their students to understand the concepts, events, and people from diverse ethnic and cultural perspectives.

Robbins and King-Cavin also employed Shapiro’s (1998) ideas about lived experience. Shapiro’s (1998) liberatory pedagogy, self-exploration, or remembering one’s personal and social experiences is an important component for both teachers and students. Shapiro’s approach employs the concept of multicultural education in being
social reconstructionist offered by Sleeter (1996), Sleeter and Grant (1987, 2003), and Ballengee-Morris and Stuhr (2001). Both teachers incorporated compositional principles like partnering, mirroring, and grouping, and elements of dance, such as time, space, energy, and body into the curriculum content. By engaging in compositional principles and elements of dance, Robbins and King-Cavin’s students were able to explore their own movements in the dance-making process and choreography.

To achieve the goals of multicultural education, I call for incorporating Vissicaro’s (2004) and Shapiro’s (1998) approaches, both of which were embedded in Robbins’ and King-Cavin’s teaching. Adapting these approaches into the curriculum and pedagogy of dance education in the Indonesian context could well serve diversity of group orientations. Vissicaro’s approach affirms cultural pluralism by recognizing culture as a product and manifestation of a symbolic system in dance forms from various cultures. Shapiro’s approach connects these symbol systems within cultures to everyday life and through process, students can explore their own lived experiences. Using students’ own movement in teaching dance may serve the diverse needs of students’ group orientations, including race, ethnicity, gender, sexual orientation, age, and exceptionality.

Robbins’s approach of making a connection between dance and other academic disciplines would also be well suited for Kindergarten and elementary school students in Indonesia. Kindergarten is a separate program and elementary schools run from first- to sixth grades in Indonesia. In Kindergarten, the focus is on the students’ own movements that include engaging elements of dance. Creating the movements can be stimulated by
stories, songs, and games. In elementary school, the focus is on making a connection between dance and academic subjects such as visual arts, math, science, language arts, and social studies. This is useful because dance in the majority of elementary schools in Indonesia is taught by classroom teachers or generalists.

To successfully adapt the model that I observed in these two Columbus school educators approaches of teaching dance through multicultural perspectives, some modifications are needed for an Indonesian context. These include the themes, stories, history, and dance forms within the specific curriculum content. For example, Robbins used the history and cultures of Native Americans and African-Americans. Similarly, teachers in Indonesia can relate their classes to the history and cultures of ethnic Indonesian groups such as the Sundanese of West Java or the Minang of West Sumatra. Another example is when Robbins explored partnering concepts using the Waltz or Virginia reel. Mirroring this, dance teachers in Indonesia can introduce partnering concepts in dances from local and other Indonesian cultures. For example, teachers can use a type of partnering Sundanese dances, ketuk tilu, from West Java.

In middle schools in Indonesia, it would be useful to adopt King-Cavin’s approach to dance education. King-Cavin’s curriculum content consists of the dance making process, dance forms from various cultures, and field trips. By the time students reach middle school, we assume that they already have basic knowledge, skills, and experiences in dance and therefore are well equipped to undertake choreography. Like in elementary school, King-Cavin’s middle school curriculum engage students’ lived experiences through which compositional principles and elements of dance in the dance
making process. For example, as King-Cavin’s choreographic assessment guidelines, students were required to demonstrate a clear beginning, middle, and end, mirroring, shadowing, making cannon, and connection to the themes that students chose. In the Indonesian context, students’ lived experiences can likewise be appropriated into various contemporary choreographic projects.

A teacher and students should discuss dance forms from the perspective of the social and cultural context from which a dance form originated. When teaching Indonesian dance forms across diverse cultures, students can learn not only movement techniques, but also those particular historical, social, and cultural contexts. Furthermore, as successfully illustrated in King-Cavin’s teaching, students need to learn the principles of dance movements before they learn actual dance techniques. These experiences can be explored through creating dances based on some movement elements that students have learned earlier or observation in life.

Another important activity with regard to dance appreciation is field trips and student attendance at dance performances. Field trips into the community outside the classroom are useful for all levels of students. Dance performances are usually a presentation of classroom production in front of larger audiences, in particular, parents. Special dances in some ethnic groups in rural areas in Indonesia that are accompanied by music and theater are performed at special times such as for harvest ritual ceremonies, weddings, or circumcision celebrations. These occasions can be used to call attention for the specific practices. In urban areas, art exhibitions and dance festivals are often held by the Council of Culture in a city or a province. In addition, high schools and colleges that
have strong arts and dance programs often perform traditional dances or choreographies. It is important for students to participate in the community, both through field trips and performances, in order to give them opportunities to strengthen their appreciation of dance and skills in dance criticism and social studies.

Using lived experiences, dance forms from various cultures, and field trips, dance classes can help students achieve knowledge, skills, attitudes, and behaviors that prepare them to function in a pluralistic and democratic society. As Robbins reminds us in an interview, students will remember what they had experienced in elementary and middle school. They may not dance anymore, but they will remember its principles, social, and cultural meanings and roles in a multicultural society. This is true in my own early experience with dance. I still remember watching dance performances in my community and learning dances even when they were only part of an extracurricular activity. It was these early experiences that inspired me to study dance at a higher level and to become a dance teacher.

Some components of curricula and pedagogy in multicultural dance education are those contextual influences of teaching, including teachers’ profiles and philosophies, the schools’ programs, and the school environment. From Robbins’ and King-Cavin’s profiles, I learned that both grew up in a community of artists, which influenced how they viewed dance classes bound within a sense of community. This view resonates in the ideas of Greene (1996) who built on Dewey’s (1956) concept of ‘the Great Community’ (p.250). Working through pluralism to recognize and express a variety of voices requires openness, inclusion, dialogue and all part of the democratic process. In Robbins’ and
King-Cavin’s teaching, dialogue and collaboration are important components both in and outside of the classroom.

From my observations and from the interviews that I conducted with Robbins and King-Cavin, I learned about their philosophies of teaching. Robbins believes in experiential education, a process of learning through action based on “one’s own life experience” (Elkins, 1979, p. 71). Therefore, she places more emphasis on students’ engagement in the dance making process than she does on their performance of dance forms. In contrast, King-Cavin believes in dance as a human phenomenon and views teaching dance as learning about people. So, King-Cavin emphasizes more attention to specific performances of dance forms from diverse cultures through which students learn about people, rather than emphasizing dance making or choreography.

From the beginning of this research, I observed that the arts are treated as a core subject in both the Indianola Alternative Elementary School and the Arts IMPACT Middle School. In Indonesia, too, dance along with music and visual arts is treated as a core subject. In both Columbus schools, dance is also taught in connection with other subjects. However, in Indonesia, even though the national curriculum requires that the arts should be integrated with other subjects, there is a lack of knowledge about approaches to integrate dance pedagogy. Arts are still treated separately. Unlike the two Columbus public schools studied, Indonesian schools only offer one or two particular arts. In Indonesian schools, some elementary and middle schools have a dance class for 80 or 90 minutes per week, either as a core subject, or as a local content curriculum. However, unlike the environment of the two Columbus Public Schools, where special
facilities are available for dance classes, schools in Indonesia have limited facilities. In Indonesia, the dance classes in public schools are usually taught in a regular classroom, in the gymnasium, or outdoors. As dance classes are taken more seriously in Indonesian schools, it is important to provide funding to build special facilities in which dance can be taught.

Robbins and King-Cavin serve as agents of change in their dance classes. Their curricula and pedagogy show that they have the freedom to develop creative and innovative ways to meet their students’ needs. Both teachers use democratic approaches that engage students in critical thinking and problem solving skills, as well as cooperative learning. The two teachers’ profiles and philosophies are important examples of how teachers in Indonesia can also become agents of change.

Teachers in Indonesia are still restrained by a top-down educational system that leaves it the authority to the dance teachers. Yet, in the recent decentralization efforts, Indonesian teachers have to do something differently than what they were doing in the past. According to Bjork (2005), in the new Indonesian context, teachers are encouraged to “[construct] original curricula, [shape] instruction to fit the unique needs of their students, and [become] involved in the decision making process in their schools” (p. 3). In response to this change, teachers in Indonesia need additional training that encourages them to assert their power, to be creative and innovative persons, and to help all of their students become competitive citizens of the world that understand diverse perspectives.
Implications

The essence of multicultural education is to support democracy as a way of life. Attitudes and dispositions toward democracy become part of one’s character or being and are reflected in one’s actions. These attitudes and dispositions include freedom of inquiry, open-mindedness, reasonableness, respectfulness, personal responsibility, and an embrace of heterogeneity that transcend all differences. These will guide a person to participate actively and effectively in a pluralistic democratic society.

Implementing multicultural education in teaching dance is not only meant to provide equal access to learning, rights and justice for all students, but is also meant to improve individuals’ attitudes and dispositions. Robbins and King-Cavin are very good examples of how their own dispositions, beliefs, and practices have influenced meaningful curricula, pedagogy, and skills in teaching dance to a diverse student body. They both value dance not only as an art form, but also as a tool for building a community of learners where students experience learning about people, sharing ideas with one another, and skills in expressing their understanding and individual voices across cultural boundaries. Ultimately the students are encouraged to reach beyond their separate attitudes and transcend as part of global community. Robbins and King-Cavin’s curricula and pedagogy have potential benefits for developing students’ psychological, intellectual, and social wellbeing toward becoming multicultural persons.

My research findings have implications for dance teachers and their practice, as well as dance teacher education programs both in the United States and in Indonesia. Following the lead of Robbins and King-Cavin, dance teachers in the U.S. can examine
their own teaching to determine whether they have adequately implemented a multicultural education approach to dance. Preservice dance teachers in the United States may benefit by a requirement to take several courses on multicultural education curriculum development and pedagogy in teacher education programs. American scholars have long debated the purposes and strategies for advancing democracy in education and expanding its promotion over the last century through efforts to address ways of providing conducive environment for implementing multicultural education.

For teachers in Indonesia, the challenges of implementing multicultural education in any discipline, including dance, may take a comparable length of time. How can Indonesian educators improve their students’ attitudes and dispositions toward democracy and toward becoming multicultural persons when they continue to be trapped within a hierarchical and authoritarian national political and educational system? Clearly, it is imperative that the culture in Indonesia that maintains uniformity, sameness, and stable homogeneity be replaced by plural, varied, and dynamic heterogeneity.

Training dance teachers who, like Robbins and King-Cavin, have the knowledge, skills, and disposition to create multicultural teaching is different from teaching dance to K-12 students. Before teachers can guide their students to become social justice advocates, they must assume sensitivity to multicultural concerns and social objectives. Teachers’ knowledge and skills on specific techniques such as dance making or choreography, and dance forms from various cultures have been developed through several courses in dance teacher education programs in Indonesia. In addition, the Indonesia University of Education in Bandung has published and disseminated teaching
materials about traditional performing arts for arts educators in Indonesia since 1998. However, it is difficult to train teachers if they have not developed those positive dispositions, values, and beliefs toward diversity as a valuable performance of democracy and comfort with cultural pluralism as a way of life.

Based on this study, I propose a multicultural dance education course as a key component of the course of study of dance teacher education programs in Indonesia. When considering cultural expression of dance as engaging all people, it becomes a process in everyday life, and multicultural dance education can be seen to include both learning about oneself and others. The course I propose promotes teachers’ self-consciousness and self-critique through engaging in autobiographical methods that disclose their own life stories as multicultural educators. The autobiographical method of using storytelling and personal narratives will be new for Indonesians, for whom talking about and critiquing oneself is unusual, whereas it is commonplace for Americans. This reflective process is both an integral part of teaching assessment and cultural critique that can strengthen society’s development.

In her book, *Becoming Multicultural Educators: Personal Journey toward Professional Agency*, Gay (2003) states that she believes “in the viability of autobiography as a research methodology and a rich source of substantive data for multicultural teacher preparation and classroom practice” (p. 7). The autobiographical method encourages teachers to develop their skills as effective multicultural educators and professionals who are critically conscious and analytically reflective about their personal knowledge, beliefs, values, and actions.
Erickson (2007) proposes using critical autobiography as part of the curriculum content and as action research. He recommends that students can investigate their own lives, families, and local community, while teachers observe and ask questions to identify the particular cultures of their individual students. In this process, the teacher tries to understand the uniqueness of each student’s culture without judging and stereotyping him or her.

While Erickson (2007) would like to avoid teachers’ stereotyping of students, Gay (2003) focuses on personal preparation for becoming multicultural educators. As Gay (2003) states, the autobiographical method focuses on self-study through which teachers can examine and criticize their thinking, feelings, beliefs, and practices. Self-study includes aspects of teachers’ past and present educational processes and lived experiences at local, national, and global levels. Knowledge derived from self-study can be used as a means of self-growth and change in practical ways. The challenge for teaching professionals is how to use one’s personal and professional journey to develop one’s own vision and improve one’s disposition, beliefs, and practices.

The curriculum of the proposed Indonesian multicultural dance education course for preservice dance teachers contains the prospective teacher’s own culture in reference to other cultures. As a dance teacher, I will position myself as a participant observer, where I can share and discuss my experiences with my students. I will introduce concepts of multicultural education to prospective dance teachers and motivate them to examine their own past and present experiences. In the classroom, students will learn about cultures other than their own through their exchanges of personal experiences,
interactions, and communications with others in their environment. Woodward (2002) states that the question, “who am I? … cannot be answered without some reference to you, us, and them; to other people with whom I have contact…. Ideas about who I am and possible answer to the opening question demand acknowledgement of the social as well as the personal” (p. vii). This affirms that the personal in such inquiry will be political.

The most important aspect of multicultural education and multicultural dance education in Indonesia is how educators tell and search for the truth and are critically conscious of their own thought processes and behaviors. The essential questions that will guide the curriculum and pedagogical approach include:

- Who are we?
- How do we interact and communicate with other people?
- What ideas do we exchange?
- Why and why not?
- What are our thoughts about and behavior toward diversity and difference?
- What kinds of myths, stereotypes, and prejudices do we have in our minds about other people’s culture, religion, gender, sexual orientation, race, ethnicity, language, age, and exceptionality?
- How can we avoid improper myths, stereotypes, and prejudices that hurt human relations?
• How can we improve our thinking and behavior toward world-mindedness, openness, free discussion, and inquiry, in order to cross boundaries of race, ethnicity, religion, gender, sexual orientation, ability, and status?

• Do we still have uniformity, sameness, and stable expectations? And can we replace these to appreciate diversity and difference?

As Shapiro (1998) states, the body in dance can be used as a site to understand and/or reflect the personal and the social. With regard to pedagogy, I will teach through reflective written journals and exploration of students’ lived experiences, using compositional principles and elements of dance. Culture as a product of human activities that is represented in dance forms from diverse cultures is an integral part of class discussion and practice. Everyone needs to share how he/she views dance and what it means for her/his life. Furthermore, everyone in the classroom will be engaged in examining, discussing, and sharing his/her own ethnic dances. I will treat my class as a community of learners, where individuals can share and discuss their ideas and experiences. I will use ongoing inquiry, critical thinking, problem solving, dialogue, and cooperative learning as key strategies to support pedagogy in my multicultural dance education course and classes.

To assess and evaluate learning, prospective dance teachers will be expected to present portfolios that contain their written weekly journals. The portfolios are also to include documentation of research paper related to aspects of multicultural education, and an explanation about what the students learned from the documents. In addition, prospective dance teachers will be asked to conduct a written descriptive, reflective, and
interpretative self-study and self-evaluation. Finally, they should create lesson plans for teaching dance in K-12 settings. From students’ portfolios, in addition to understanding prospective teachers’ disposition and beliefs about democracy in their personal and professional journeys, I will be able to better evaluate and assess whether my curricula and pedagogical approach has stimulated my students’ intellectual growth, understanding of multicultural concepts and principles, and have developed the patterns of mind and personal commitment to work toward changes in their culture.

I understand that people do not change their culture as a result of a single class that they take. Rather, cultural change is an ongoing process throughout time and space. Essentially, a multicultural dance education course can launch students into the journey toward becoming multicultural educators and agent of changes.

Recommendations

Given Indonesia has no courses about multicultural education in dance, I developed a curriculum and pedagogical approach for introducing multicultural dance education to dance teacher education programs in Indonesia. I strongly recommend that multicultural education, and specifically multicultural dance education, will be taught to not only prospective specialist dance teachers and generalist teachers, but also multicultural education should be a requirement of teacher certification programs. The purpose would be to work towards reforming the educational system in Indonesia and critically address diversity in the nation building. I would recommend using the curriculum and pedagogy that I developed also in the United States, in addition to the
courses related to multicultural education that are already offered in U.S. teacher education programs.

For future research in the United States, I would explore the range of approaches for implementing multicultural education in the K-12 dance classroom. Given that the current study only focused on two specialist dance teachers in the K-8 setting, research on the practice of many more specialists and dance teachers across grade levels might also be executed.

Future research in Indonesia is needed to determine if and to what extent dance teachers in elementary, middle, and high schools contain aspects of multicultural education, as have Robbins and King-Cavin. In the current study, I discussed Robbins’ and King-Cavin’s personal narratives in relation to their teaching and my own personal narrative in connection with the context of education in Indonesia. Future research might continue to examine both the personal and social journeys of teachers working toward becoming multicultural educators. Finally, research should be conducted in Indonesia to examine progress toward national implementation of multicultural dance education in dance teacher education programs, and multicultural education in teacher certification programs.

I am aware that national implementation of multicultural education, specifically multicultural dance education in Indonesia will face resistance at individual/local, regional, and national levels. Therefore, in the process of implementation, cultural negotiations at various levels and diverse agencies will be imperative.
BIBLIOGRAPHY


191


Appendix A: Consent Letter (1)

Dear Mrs. Karen King Kavin:  

My name is Juju Masunah, a Ph.D student in the Department of Art Education, Ohio State University. I met you when I observed your class with Dr. Melanye White Dixon in 2004. At that time I was very impressed with your teaching. I also attended a workshop in the Arts IMPACT Middle school conducted by Mrs. Loren Bucek in April 2005.

Professor Michael J. Parsons and I will conduct a dissertation research for my Ph.D. My research title is “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education” I would like to ask you to participate in this research. I will do observations, interviews, and study documents from January 2007 to May 2007, two days a week. You are expected to allow me to observe your teaching dance, and to audio-taped during interview. You are also expected to explain your teaching philosophy, curriculum content, instructional strategies, and classroom management. Furthermore, you are expected to provide me your documents for study, such as lesson plans, articles, book resources, and students’ work.

I would really like to learn your ideas and approaches to teaching dance at the Arts IMPACT Middle School. If you are so willing, I would like to ask you to sign the consent form. I will obtain the consent form after IRB exemption. I also want to meet your principal to ask him/her to participate in my research and to allow me to observe your class and school.

I would be happy if you could suggest a date for me to meet with you and the principal. I appreciate your consideration of this request and I am looking forward to receiving your reply.

Thank you,

Juju Masunah  
Doctor student in Art Education  
The Ohio State University
Dear Mrs. Marlene Robbins:

My name is Juju Masunah, a Ph.D student in the Department of Art Education, Ohio State University. I met you when I observed your class with Dr. Melanye White Dixon in 2004. At that time I was very impressed with your teaching. Also, I attended your class, Diverse Settings in the Dance Department at OSU in 2004.

Professor Michael J. Parsons and I will conduct a dissertation research for my Ph.D. My research title is “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education.” I would like to ask you to participate in this research. I will start observations, interviews, and study documents from January to May 2007, two days a week. You are expected to allow me to observe your teaching dance, and to audio-taped during interview. You are also expected to explain your teaching philosophy, curriculum content, instructional strategies, and classroom management. Furthermore, you are expected to provide me your documents for study, such as lesson plans, articles, book resources, and students’ work.

I would really like to learn your ideas and approaches to teaching dance at the Arts IMPACT Middle School. If you are so willing, I would like to ask you to sign the consent form. I will obtain the consent form after IRB exemption. I also want to meet your principal to ask him/her to participate in my research and to allow me to observe your class and school.

I would be happy if you could suggest a date for me to meet with you and the principal. I appreciate your consideration of this request and I am looking forward to receiving your reply.

Thank you,

Juju Masunah
Doctor student in Art Education
The Ohio State University
Appendix B: Participant Consent Forms

CONSENT FOR PARTICIPATION IN RESEARCH

I consent to participate in the research entitled: “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education.”

Professor Michael J. Parsons, Principal Investigator, or his/her authorized representative Juju Masunah, has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. My consent includes being audio-taped in the interview and being interviewed about teaching dance, and allowing investigators to observe my teaching and to study my documents, such as lesson plans, articles, book resources, and students’ work. Possible benefits of the study have been described, as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me.

Finally, I acknowledge that I have read and fully understand the consent form. I sign it freely and voluntarily. A copy has been given to me.

Date: ___________________________  Signed: ___________________________

_______________________________  (Participant/Dance Teacher)

Signed: ___________________________

_______________________________  (Principal Investigator or his/her authorized representative)

Witness: ___________________________

203
CONSENT FOR PARTICIPATION IN RESEARCH

I consent to participate in the research entitled: “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education.”

Professor Michael J. Parsons, Principal Investigator, or his/her authorized representative Juju Masunah, has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. My consent includes being audio-taped in the interviews. Possible benefits of the study have been described, as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I am free to withdraw consent at any time and to discontinue participation in the study without prejudice to me.

Finally, I acknowledge that I have read and fully understand the consent form. I sign it freely and voluntarily. A copy has been given to me.

Date: _________________________________  Signed: _________________________________

(Participant/Principal, Classroom Teacher)

Signed:

(Principal Investigator or his/her authorized representative)

Witness:

__________________________________
Appendix C: Acknowledgment of Authorization to Conduct Research in the Columbus Public School Setting

October 17^{th}, 2006

Ms. Jennifer Reinheimer
6655 Sharon Woods Blvd
Columbus, OH 43229-7019

Dear Ms. Jennifer Reinheimer:

I am writing as the Principal Investigator (PI) and the advisor of Juju Masunah. I would like to ask you for willingness to give your permission for Juju Masunah to conduct the research project “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education.” She will observe dance lessons and interview teachers and selected students in Indianola Informal Alternative Elementary School and Arts IMPACT Middle School, asking their thoughts about teaching and learning in dance, with special reference to multicultural concerns.

For consideration I enclose the research proposal and the consent from the teachers and the principals. Please feel free to ask Juju Masunah, masunah.1@osu.edu or 614-316 3119, if you have questions. Thank you

Sincerely,

Michael J. Parsons
Professor
Appendix D: Columbus Public Schools Authorization to Conduct Research

December 5, 2006

Don Cramer
The Ohio State University
College of Education
110 Arps Hall
1945 North High Street
Columbus, OH 43210-1172

Dear Mr. Cramer:

The Research Proposal Review Committee of Columbus Public Schools has reviewed and approved the research proposal, “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education” by Juju Masunah.

I am enclosing a letter of introduction. The letter of introduction should be given to the researcher so that she may offer it to administrators when soliciting participation/subjects for the study. The researcher must get the permission of the building principal or designee, get their signed consent (see letter of introduction), and fax it to the Department of Evaluation Services, Columbus Public Schools at 365-5160, before contacting any potential subjects in that building. If the researcher plans to conduct research in more than one building, the letter may be reproduced in order to get signed consent from all building administrators involved.

If you have any questions or concerns, please contact my office.

Sincerely,

Saundra G. Brennan, Ed.D.
Director, Evaluation Services
Appendix E: Letter of Introduction

May 25, 2008

Dear Administrator:

This letter serves as an introduction to Ms. Juju Masunah, doctoral candidate from Ohio State University. Ms. Masunah’s proposed research: “A Case Study of the Multicultural Practices of Two United States Dance Educators: Implications for Indonesian K-9 Dance Education,” has been reviewed and approved by the Research Proposal Review Committee.

This letter does not obligate you to participate in the study. Rather, it is an introduction and official notification that Ms. Masunah has followed established procedures and has been granted permission to solicit subjects to participate in the study.

If you agree to allow the researcher to conduct research in your building, please sign below. The researcher must then fax this letter to the Department of Evaluation Services at 365-5160. This must be completed before the researcher contacts any potential subjects in your building. If you have any questions or concerns, please call my office.

Sincerely,

Saundra G. Brennan

Saundra G. Brennan, Ed.D.
Director, Evaluation Services

Principal’s Name Date

Principal’s Signature