THE IMPLEMENTATION OF CULTURALLY RELEVANT PEDAGOGY THROUGH MUSIC EDUCATION COURSE: A SELF-STUDY IN PRE-SERVICE EARLY CHILDHOOD TEACHER EDUCATION PROGRAM IN INDONESIA

DISSERTATION

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By

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Abstract

The study examined my design and implementation of culturally relevant pedagogy through a music education course that is part of a pre-service early childhood teacher education program in Indonesia. The course was designed to prepare pre-service teachers to teach music for young children using culturally relevant pedagogy. It emphasized the use of the socio-cultural perspective and musical concept/knowledge in teaching music. Twenty-nine participants of a music education course were selected for this study that was conducted from September 2012 to December 2012. The methodology used was a practitioner research methodology in the form of a self-study. Data sources included participant observations, field notes, reflective journals, interview, participants’ reflective journal and assignments of a cultural artifact project, song composition and open-ended questionnaire. Collected data was analyzed using descriptive analysis. By using self-study, I was able to explore the implications of designing and implementing syllabus on music education from both perspectives (concept-based and socio-cultural-based). Findings of my self study of what I conducted with my participants in this music education course indicated that my own teaching practice combined aspects of both socio-cultural perspective and musical concept. I have provided opportunities for my students to learn both approaches alongside opportunities
to engage them in learning in a culturally responsive way. Through a self-study, I changed my attitude toward my own teaching practice. It taught me to remain open to new possibilities, using professional judgment to make sense of the education issues situated within my own practice.
To my parents and my students
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CHAPTER 1: INTRODUCTION

I have been teaching music education in pre-service teacher education programs for more than 25 years. I teach pre-service teachers at the state university which is located in Jakarta, Indonesia. My students come from different provinces within Indonesia, mostly rural areas and, often, from low socio-economic circumstances. Most of my students appear to face a significant cultural challenge when they come to study in Jakarta.

Looking back at my past teaching, it can be said that my teaching approach was closer to a “colorblind approach.” I thought that this approach would best address students as equals, thus avoiding any stereotyping of students.

Nieto & Bode (1992) describes “colorblind” as the teacher’s belief about students. In my understanding, if the teachers have “colorblindness,” they will close their eyes to the differences that exist within the classroom. The teacher ignores the students’ color of their skin such as whether they are black, white, or brown. The teacher sees them all as simply students. At first glance, it seems “fair, and impartial, when it comes to judging people based on their race” (p. 75).

I have to acknowledge that I ignored my students’ (i.e., pre-service teachers’) differences, including their differences in cultural backgrounds. I expected that they would develop a new outlook as “big city” students. Since they have studied in one
university in Jakarta, I expected them to adjust themselves to be modern or cosmopolitan people. I used my own lens when teaching them and thought the idea of ignoring their cultural backgrounds promoted harmony within the classroom. Such a posture in teaching contrasts significantly with the concept of culturally relevant pedagogy that attempts to prepare culturally competent teachers who are directly “responding to the needs of many culturally and ethnically diverse learners in classrooms” (Brown, 2004, p. 268).

Background of the Study

I realized that the background of the students is important in trying to implement a concept of culturally relevant pedagogy, which is different within the United States than would be the case within Indonesia. I believe that if the teachers have sensitivity to the needs, interests, learning preferences, and abilities of their students, they can perform more effective teaching in their classroom. Because of the diversity within Indonesia (five different religions, 483 ethnic groups with 706 languages and dialects, different characteristic of music), I think it is all the more important to implement a culturally relevant pedagogy for classroom teachers within the Indonesia classroom.

In my prior music teaching experience, I often found that the pre-service teachers in the program had never heard any classical or Western European music. For example, the pre-service teachers were not familiar with musical pieces from Mozart, Beethoven, or Bach. They were not accustomed to learning the importance of the diatonic scale (do re mi fa sol la ti do’). On the other hand, the curriculum in every level of music course
programs is typically designed through a western approach to music. The instructors (including me) have western musical backgrounds, specifically in western classical music. The classroom orientation is for western classical music to be taught within the classroom. This condition may be influenced by the distant history of how Indonesia was colonized by the Dutch for quite a long period of time (almost 350 years). The Dutch left a very significant educational precedent and influence after colonization of Indonesia in the development of Indonesian educational settings over the years (Bjork, 2005; Jalal & Musthafa, 2001; Mack, 2007). This Dutch history greatly influenced music education in Indonesia which leaned towards western music even to this very day.

In the past, I have never incorporated ethnic songs (i.e., folk songs) that students bring from their previous knowledge into the official music curriculum, or into the formal educational curriculum. It is not surprising that today’s children in Jakarta are not familiar with, nor able to sing folk songs developed within Indonesia. It is not because of their musical preference, but it is because of their lack of experiencing provincial, ethnic music within the educational setting (Mack, 2007).

I realize that to become a culturally competent teacher, I have to change my attitude, and beliefs, about the teaching of my students. It is important for me to shift the focus onto folk music that will give an opportunity for the students to encounter the music of their own cultural backgrounds, as well as the cultural backgrounds of others. Perhaps, this ethnic music will infuse students with a sense of new sense of cultural understanding, belonging and identity (Watts & Campbell, 2008). This kind of approach will provide students with an opportunity to practice and perform their own ethnic music, as well as the ethnic music of others, with pridefulness.
In addition, my understanding of the multicultural music curriculum is to teach my students various songs from different provinces and/or countries. I must cultivate their understanding of musical concepts not only based on musical knowledge (rhythm, melody, etc), but also based on a student’s unique socio-cultural perspectives as well. I believe now that to promote a students’ critical thinking, I must use multicultural music education as a vehicle to investigate my students’ personal and musical identities. I believe that the study of music from the students’ socio-cultural perspectives will promote tolerance and acceptance of these human differences (Abril, 2006).

As a teacher educator, I aim to prepare my students to be competent teachers who will impact their students’ learning. As part of this preparation, I want them to be responsive teachers in relation to the various cultures, learning styles, and communication styles of their students. I believe that implementing culturally relevant pedagogy and multicultural music education in teacher education programs in my university is important for them as teachers and they will in turn be responsive to their own students’ backgrounds as well.

Finally, it is important for me to be a good model for my students. There is a general belief that the pre-service teachers will mirror or implement aspects of their instructors content and pedagogical practices when they graduate and teach in their own classroom settings. According to Campbell and Scott-Kassner (2010), “We teach as we have been taught” is an adage relevant to the philosophy which should guide instruction and the techniques selected and blended into each teacher’s personal pedagogy” (p. 63).

A veteran early childhood educator, Paley (2000) has stated, “Those of us who became teachers adopted the conventional wisdom that teachers know best and
fashioned our classrooms in the manner of those who went before us.” (p. xv). Paley confirms that in-service teachers teach what they know; and, further, they exhibit the general tendency to teach in the same manner in which they have been taught themselves.

Statement of the problem

The acknowledgement of the importance of early childhood education is starting to develop within Indonesia. Until now, there has appeared to be no curriculum standard in Indonesia that could be used as guidelines for early childhood educators, especially standards for music education. Several early childhood classrooms are holding competitions in implementing educational models for young children. As a new discipline in Indonesia, early childhood education programs conducted in the universities are also elements of a search for the best approaches to implement in these courses.

As an early childhood teacher educator, I have the responsibility to provide teaching models which the students can implement when they have to teach in their own classroom settings. The classroom culture within Indonesia, which places the teacher in a singular authority position as the only person with power within the classroom, gives less possibility for students to express themselves. Rote learning, memorization style, also limits the creativity of the students in the hierarchical classroom setting as well.
Based on my experience working with early childhood teachers, the teachers’ primary focus has been teaching the child in the cognitive developmental area almost exclusively. They have given less attention to the social emotional development and the backgrounds of the diverse students. Teachers treat the students as homogenous. In fact, with diverse learners in the classroom, teachers are motivated to appreciate and accept the diversity; the cultural and learning style differences of each individual student are largely ignored. The demand from the elementary schools that focus on the “readiness” of the children to enter school has emphasized the cognitive dimensions of learning principally. Goals are set for kindergarten students to be able to read and write when entering first grade. This demand creates early childhood teachers who teach young children to be successful cognitively alone as a result.

The teachers appear to have not taken into account the children’s unique background knowledge coming from the home, in spite of the teachers’ focus on the child’s cognitive development. Pre-service teachers in the past have not paid sufficient attention to important needs of the children. According to parents’ reports (Indonesian News Paper, 2012), many children have failed to enter elementary level because they have not had a sufficiently high enough score to be accepted into the elementary level (Kompas, April 30, 2012). It seems that the teachers’ understanding of getting kids ready for school must also focus on other development areas which accompany cognitive skill development.

According to the National Association for the Education of Young Children, effectively teaching young children involve all aspects of their development, including physical, social, emotional, and cognitive (Copple & Bredekamp, 2009). It is important
for teachers to develop the child’s social skills and healthy emotional states because it affects children’s success and happiness in almost every aspect of school life (Copple & Bredekamp, 2009). Academic learning can be hindered by the lack of social skills; therefore, making the early years “an important time not only to support children’s intellectual development, but also to help them develop the ability to work collaboratively with peers, express respect and appreciation for diversity, empathy, and caring for other people, function responsibly; and gain positive approaches to learning such as curiosity, initiative, risk taking, and persistence” (Copple & Bredekamp, 2009, p. 264).

In addition, music educators also believe that children need opportunities to learn social skills. According to Gooding (2009), the music classroom is an ideal place to help students develop or improve vital social skills because music is an inherently social activity. Addressing social skills in the music classroom benefits both students and the music program. She added that children are often motivated to become involved in music because of the social aspects of music making. Promoting a positive social environment in the music classroom can actually encourage initial involvement in responsible music programs. In addition, individuals are motivated to stay involved in music because of positive peer interactions within the musical setting (Gooding, 2009).

As acknowledged in Indonesia, preschool teachers demonstrate an attitudinal disposition to treat children homogenously in the classroom (Semiawan, 2008). With the teacher-directed approach that is established in almost all school systems within Indonesia, teachers are not encouraged to take into account the children’s unique cultural backgrounds and to ignore the children’s personal interests. This is why the teachers
need models, or courses, that can develop their awareness of “culturally competent teachers.” It is important for teachers within Indonesia to understand the cultural diversity of their students. In fact, according to Ford & Grantham (2003), “there is no such thing as a homogeneous classroom, for students in the classroom differ by gender, race, SES, achievement, interest, and so forth” (p. 221).

By using folk songs of the students’ cultural backgrounds, I encourage them not only to learn music that focuses on content, but also to learn music from socio-cultural contexts which make them aware of their own cultural identity and heritage. I introduce a model of culturally responsive teaching through multicultural music education which takes into account the prior experiences and cultural backgrounds of these students.

I believe that pre-service early childhood teachers must be prepared to live in the global era with a variety of choices of music; they also need to know their ethnic music tradition which has developed in Indonesia. I realized that it is important that we learn about culture, history, customs and values systems of other nations. Nevertheless, before learning about other cultures, it is crucial to learn about our own culture as a part of our identity. As Jorgensen (2003) has stated, “Introducing traditional music to young children can help children deal with central questions of life, such as, “Who am I?” “Where have I come from?” and “Why am I here?” (p. 31). It is for this reason that it is important to provide pre-service early childhood teachers with more opportunities to experience their own culture.

However, there is no best approach to prepare culturally competent teachers (Miller&Fuller, 2006; Guitierrez-Gomez, 2002; Lenski et al., 2005). As Nieto (2002)
stated, “No simple recipe for teacher preparation for diversity” (p.181); therefore, “teachers need guidelines for working with students of diverse backgrounds (p.181). It is for this reason that, as a teacher educator, I have a responsibility to prepare pre-service early childhood teachers to become culturally responsive teachers.

My dissertation study provides an opportunity to inquire further into this serious national issue for all Indonesian educators. Through conducting a self-study, I will develop and teach a music education course using the concept of culturally relevant pedagogy. Zeichner (1999) stated that self-study has been described as a significant development in research methods, with major implications for teacher education program (Zeichner, 1999).

Purpose of the study

The purpose of the self-study is to design and implement a course that will be part of an early childhood teacher preparation program that prepares future classroom teachers to be culturally responsive teachers when teaching music. Through studying my own teaching of this course, I will be able to identify strengths and challenges in preparing future classroom teachers who are able to change their classroom practice to reflect culturally responsive practices into the future.
Research Questions

The overarching research questions which drive this study are: “How do I, as a teacher educator, learn about preparing pre-service teachers to teach music education from culturally relevant pedagogy? This question led to three sub-questions that I addressed, as follows:

1. How do the activities promote, or constrain, teachers’ learning to integrate culturally relevant pedagogy within the content of music?
2. What changes am I making as I instruct this course in teaching cultural relevance and the content of music for young children?
3. How do pre-service teachers respond to the pedagogy?

Definition of Terms

*A concept-based approach*. Music teaching uses the formal elements of Western music as a framework to acquiring knowledge, understanding, and skills.

*A socio-cultural approach*. Music teaching that considered the selection and the use of culturally diverse music and the ways they can be contextualized in the curriculum, but goes farther by creating inquiry-based spaces where learners are invited to discuss, question and interrogate the music experience from different social and cultural positions (Abril, 2006).

*Instructional approach*. Refers to the means by which a teacher meets her, or his, classroom objectives.

*Culture*. Defined as “the ideations, symbols, behaviors, values, and beliefs that are shared by a human group” (Bank & Bank, 1993, p. 357)
Culturally relevant pedagogy. Defined as using the cultural knowledge, prior experiences, frames or reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them (Gay, 2000).

Cultural Artifact Project. This is a kind of self-reflection project that offers pre-service teachers opportunities to develop their retrospective thinking and their own reflections. It is an approach to reflect on how cultural differences may affect the students’ learning and be open to changing the curriculum and pedagogy to match students needs (Johnson, et al., 2012).

Developmentally appropriate practice (DAP): Is a framework of principles and guidelines of the best practice in the care and education of young children, birth through to age 8. This guide is developed and published by the National Association for the Education of Young Children (NAEYC).

Early childhood education (ECE): Is the formal teaching and care of young children by people other than their family in settings outside of the home.

Early childhood: Is usually defined as before the age of (normal setting) five years in the U.S., though the National Association for the Education of Young Children (NAEYC) defined early childhood as before the age of eight. However, in Indonesia, early childhood is defined as the age of three though to six years.

Early childhood preservice teacher: A student who is in a teacher education program in preparation for becoming an early childhood teacher.

Funds of knowledge: Defined as “The historically accumulated and culturally developed bodies of knowledge essential for household or individual functioning and well being (Gonzales, Moll, &Amanti, 2005).

Multicultural music education: Defined as teaching a broad spectrum of music cultures in the music curriculum (Patricia Campbell).

Practitioner research: An umbrella term for variations of research in which the researcher and teacher are one and the same.

Self-study: A genre of qualitative research methodology in which the researcher conducts inquiry on his or her own pedagogy for the purpose of improving practice.
CHAPTER 2: LITERATURE REVIEW

Introduction

The concept of teaching children that is consistent with the cultural orientations of ethnically diverse students evolved in the United States of America due to the changing demographics in the population, especially in the children population. As research shows that the population of children in early childhood settings is becoming increasingly culturally and linguistically diverse, and these changes in demographics have warranted teachers becoming more culturally responsive and better prepared to work with diverse young children and families. (Banks, 2008; Brown, 2004; Cicchelli & Cho, 2007; Horm, 2003; Lim & Bouné, 2005; Lim et al., 2009; Scott et al., 2009). As Hollins & Guzman (2005) stated “Demographers predict that children of color will constitute the statistical majority of the student population by 2035 and account for 57% by 2050” (Katz et al, 2009, in Scott, et al., 2009, p. 99).

Consequently, today, teacher educators within the US are challenged in preparing culturally responsive pre-service teachers who are able to understand their own cultural backgrounds, to question their own cultural background and strive to achieve a better understanding of values and practices of families and cultures quite
different from their own (Howrey & Wheln-Kim, 2009; Kidd & Sanchez, 2004; Miller & Fuller, 2006; Nieto, 2003).

In Indonesia, the problem that relates to the changing demographic is rather different from within the USA. Immigrant movement does not, or has not, become a focus of widespread attention within Indonesia because up to the present time there have not been many cases of massive migrations into Indonesia, as has been the situation within America. The two major immigrant groups entering Indonesia are the Chinese and Arabs, while Indians are a third minority group, they are significantly fewer than the Chinese or Arabs in relative numbers. Migration of these people has taken place over hundreds of years, so all of these people are now merely considered indigenous Indonesians. Distinctions between natives are more often made on the basis of religion, but not on the basis of race. There is not a large number of foreigners seeking entry into Indonesia which would make immigration an issue of significant concern to the natives, as this is in fact a prominent issue of concern within contemporary America.

However, due to some conditions in Indonesia, such as cultural diversity in Indonesia, the teachers’ attitude often does neglect children’s cultural background, the classroom culture that places the teacher as the center figure in the classroom, and a rote learning approach does lead children to become passive learners, I argue here that the culturally relevant concept is important to be introduced in the educational classroom system within Indonesia today. I believe this model can help teachers become more culturally competent as if they understand how their own cultural backgrounds, and ethnic identities, can influence their attitudes about other cultural groups, and the more
open they may become in recognizing the significance of culture and ethnicity as factors critical to teaching and learning within Indonesia.

The culturally relevant concept has been called many names, including culturally relevant, the culturally responsive, the culturally congruent, and the culturally sensitive (Gay, 2000). No matter what it is called, the objective is the same; to empower students intellectually, socially, emotionally, and politically by using cultural references to impart knowledge, skills, and attitudes (Banks, 2008; Brown 2004; Gay, 2002; Ladson-Billings, 1996; Nieto & Bode, 1992; Steele, 1992; Villegas, 2008). However, for consistency, I will use the term culturally relevant pedagogy or culturally responsive teaching unless quoting directly from a scholar that uses different terminology.

Culturally Relevant Pedagogy

Ladson-Billings (1995) proposes a theoretical model of teaching that is called Culturally Relevant Pedagogy” to be introduced or implemented in the teacher preparation program. According to Ladson-Billings, culturally relevant teaching is the pedagogy that is used in the process of teaching and learning in classrooms that “not only addresses student achievement, but also helps students to accept and affirm their own cultural identity, while developing critical perspectives that challenge inequities that schools and other institution perpetuate” (p.469).
Another leading scholar in culturally relevant teaching, Geneva Gay (2000), defines culturally responsive teaching as “using the cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches to and through the strengths of these students” (p.29). Culturally responsive teachers realize not only the importance of academic achievement, but also the maintaining of cultural identity and heritage (Gay, 2000). She adds that “This is especially true in multicultural education, given the diversity of learning styles, histories, cultures, and experiences that ethnically different students bring to the classroom” (Gay, 2003, p. 2).

In addition, another scholar, Ana Maria Villegas (2008), states that culturally relevant pedagogy is important “in order to build pedagogy that is culturally and contextually relevant to students from backgrounds different from their own” (p.563). Furthermore, Klug & Whitfield (2003) states that “culturally responsive pedagogy describes teaching in a way that “makes sense” to students who are not assimilated into the dominant culture” (p. 151). Meanwhile, Brown (2004) describes culturally responsive teaching as “purposefully responding to the needs of many culturally and ethnically diverse learners in classrooms” (p. 268).

It can be concluded that culturally relevant pedagogy “is based on the assumption that when academic knowledge and skills are situated within the lived experiences and frames of reference of students, they are more personally meaningful, have higher interest appeal and are learned more easily and thoroughly” (Gay 2002, p. 106).
However, due to the idea of culturally relevant pedagogy that is multidimensional, it is too broad to discuss it sufficiently here. For the purpose of my dissertation, I will focus on the notion of the characteristics of the culturally competent teacher and the culturally responsive curriculum in implementing this model as I teach a music education course. The characteristics of a “culturally competent teacher” embraced the idea of building a caring classroom environment, connecting students’ culture in learning, and the expectation that all students can learn and can achieve academic success. In preparing the curriculum, I use three models of curriculum (Formal, Symbolic, and Societal) proposed by Gay (2002), which is delivered with social-constructivist techniques and strategies in teaching.

Characteristic “culturally competent” teacher

*Building classroom environment.* It is crucial to create a classroom environment that is conducive to effective culturally responsive teaching and learning (Gay, 2002; Irvine, 2003; Ladson-Billings, 2001, Shade et al., 1997). In order to provide a learning environment where students feel welcomed, the teachers and the students should build the relationship based on trust and respect (Ladson-Billings, 1995). Natter and Gallimore (2006) claim that “teacher-student relationships are the foundation of effective teaching” (p.1). It is why culturally responsive teachers are encouraged to provide a safe, supportive, caring environment for the students (Gay, 2000; Shade et al, 1997).
Connecting students’ culture in learning. Culturally competent teachers should be able to use children’s culture as a vehicle for learning because it “builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived socio-cultural realities” (Gay, 2000, p.12). In addition, Xu (2002) stated that cultural competence shows the capability of teachers to accept children’s (home) culture, which means that teachers should be familiar with children’s culture (Xu, 2002). Involving community/parents into the classroom is also another way that teachers can support cultural competence (Ladson-Billings, 1995; Kirby & Burant, 2002). Culturally competent teachers help their students make connections between home culture and school culture.

High expectations. Culturally relevant pedagogy is also based on the principle that the teacher must have a high expectation that children can learn (Banks & Banks, 2013; Campbell & Scott-Kassner, 2010; Gay, 2003; Ladson-Billings, 1995; Marlow & Page, 2005; Nieto, 2005; Shade, 1997). This is the premise that every culturally competent teacher should believe that they can help students become successful learners. They believe that no student comes to school wishing to be a failure. It is why culturally competent teachers should have high expectations for all students and expect students to achieve success. It is important because the “teachers’ beliefs are central to determining their actual behavior toward students” (Wigfield et al., 1999).

In addition, to help teachers’ educators and teachers in becoming culturally competent teachers, some scholars have acknowledged the characteristics of culturally responsive teachers that can be helpful guideposts and indicators for the teacher preparation programs.
According to Villegas & Lucas (2002), there are six characteristics that culturally responsive teachers exhibit. First, the teachers are socio-culturally conscious; that is, they recognize that there are multiple ways of perceiving reality and that these ways are influenced by one’s location in the social order. Second, the teachers have affirming views of students from diverse backgrounds, rather than viewing difference as problems to overcome. Third, the teachers see themselves as responsible for, and capable of, bringing about educational change. Fourth, the teachers understand that learners construct knowledge in numerous ways. Fifth, the teachers know about the background of their students’ lives. Finally, the teachers use this background knowledge to design instruction that builds on what students already know (Villegas & Lucas, 2002).

Furthermore, Nieto & Bode (2008) believe that teachers’ attitudes about diversity also play an important role in supporting cultural competency within the teacher and competency within the school.

Characteristic culturally responsive curriculum

Gay (2002) eloquently states that culturally competent teachers must learn how to convert a curriculum content “into culturally responsive curriculum designs and instructional strategies” (p. 108). Gay divides content into formal, symbolic, and societal curriculum (Gay, 2002) each of which offers opportunities to engage students in cultural diversity. Gay (2002) explains that formal education curricula are authorized by the school district, and other educational bodies, and are supported by approved textbooks.
and other print, audio, and video materials. In relation to the formal curricula, it is important for culturally relevant teachers to recognize the strengths and weaknesses of materials and adapt them to improve their quality (Gay, 2002). Furthermore, presenting the symbolic curriculum, which includes bulletin boards, images, icons, awards, decorations, mottoes, and artifacts, can be a powerful force in culturally relevant teaching (Gay, 2002). The societal curriculum is concerned with the “knowledge, ideas and impressions of ethnic groups which are portrayed on television and/or in newspapers, movies, and magazines,” (Gay, 2002, p. 109).

There are important components of culturally responsive teaching that teachers should remember when planning to implement the culturally relevant concept. One of these important components is to use social-constructivist theory in teaching. Constructivism is a theory of how people learn (Gagnon and Collay, 2006). This theory believes that learning is a social act where students interpret new understandings of their worlds in relation to previous knowledge and experience. It is in line with the characteristic of culturally relevant pedagogy that highlight the importance of taking into account students’ prior knowledge and experience to be included in the curriculum and be used as a vehicle to build new knowledge and understanding (Gay, 2000; Irvin, 2003).

In addition, social constructivism believed that knowledge making occurs both cognitively and socially and that these components cannot be viewed separately (Vygotsky, 1978). Vygotsky believed that students extend their personal knowledge structures through engagement with others. It is why teachers must understand that learning is socially constructed, and plan constructivist lessons accordingly (Gay, 2002).
It is important for teachers to engage students in meaningful learning experiences in a constructivist classroom that promote cooperative learning strategies that are essential in culturally relevant pedagogy.

Multicultural education

In relation to the culturally relevant pedagogy, Banks (2008) highlights the importance of multicultural education in developing curriculum and classroom instruction that is more responsive to each child’s culture and diverse experiences (Banks, 2008).

When discussing culturally relevant pedagogy or multicultural education, the issues of social/economic justice and equity always emerge as underlying the assumption of both concepts (cultural relevant pedagogy and multicultural education). Nieto & Bode (2008) highlight the issue of the sociopolitical context which pervades even within the classroom, which includes race, ethnicity, social class, language use, gender, sexual orientation, religion, ability, and other social and human differences. Nieto and Bode appear to believe that education plays an important role in the achievement of justice or equity within the broader society. It is for this reason that school reform is needed to achieve the goal of fairness in society (Nieto & Bode, 2008). In addition, they proposed a model, a concept, a philosophy or a good pedagogy known as “multicultural education.” They also believe that culturally responsive teaching is an outgrowth of the multicultural education movement, which addresses racial and ethnic inequalities and inequities within the U.S. educational system. (Nieto & Bode, 2008).
Nieto and Bode define multicultural education as “a process of comprehensive school reform and basic education for all students” (Nieto & Bode, 2008, p.44). This language resonates with, and reinforces, the term culturally relevant pedagogy.

The Importance of Music Education

Music in the early childhood classroom

Music is part of most young children’s early experiences in the home and in the various early childhood programs. In Indonesia, mostly the parents sing to their infants and toddlers. Some parents play music for their children. Musical activities, such as singing, moving, dancing, and performing are parts of their everyday life experiences. Most music educators believe that children find music as a meaningful part of their daily lives. As MENC, The National Association for Music Education (2009) in their formal position statement claimed that “Music is a natural and important part of young children’s growth and development: (p.1). It is clear that music is a part of virtually every youngster’s cultural background.

It is generally believed that the development of strong musical understanding is dependent on how children are involved with musical activities in their early childhood. The musical experiences that children have during the early years play important roles in developing their musicality (Campbell & Scott-Kassner, 2010).
NAfME, The National Association for Music Education (2009) has stated that “Music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments, as well as introductory experiences with verbalization and visualization of musical ideas. The music literature included in the curriculum should be of high quality and lasting value, including traditional children’s songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods” (p.1).

Methods of teaching music to young children

There are many methods to teach music for young children. Of the numerous instructional approaches used in the music classroom, the most popular methods are from the works of Zoltan Kodaly, Emile Jaques-Dalcroze, and Carl Orff (Ho and Law, 2002). Each of these persons is a European scholar who is considered a leading music educator, especially in teaching music for young children (Campbell & Scott-Kassner, 2010). However, teachers may choose their personal methods which fit with their personal goals and definitions of music education (Campbell & Scott-Kassner, 2010). Thus, teachers have to acknowledge their musical strengths and personal preferences in music instruction.

To help teachers improve their teaching, there are two assumptions that teachers can consider in planning their teaching/learning activity. First, the teaching methods should be based on children’s interest and ability (i.e, child-directed approach). Second,
teaching music in the early childhood classroom is not to create a musician, but to develop children’s musical understanding and creativity (Campbell & Scott-Kassner, 2010; Niland, 2009).

Archilles (1996) found another interesting approach to be implemented in the early childhood classroom. She argues that children’s musical awareness can be developed through creative movement. She proposed that a child-directed approach be implemented in the music teaching-learning process in the early childhood classroom (Archilles, 1996).

Campbell & Scott-Kassner (2010) claimed that “movement can demonstrate the extent to which children are focused on rhythmic durations and patterns, the rising and falling contours of melodies, or the different phrases in a musical composition. While children may need to be taught gestures, steps, and sequences, nothing can replace their careful listening so that the movement—or the dance—will be musically rendered” (p. 9). Thus, it is clear that teachers should encourage children’s creative movement when teaching music.

Developmentally Appropriate Practice and its role in teaching music

The National Association for the Education of Young Children (NAEYC) published a guideline book, Developmentally Appropriate Practice in Early Childhood Program (DAP), based on child development psychological knowledge. DAP not only
influences U.S early childhood practitioners, but also has global influences for research and teacher education.

Child development knowledge and guidelines seems to provide justification, certainty and clarity on what is appropriate and what is inappropriate to offer for all age groups of children in making decisions, and has been considered as universally applicable knowledge for all school children education.

In implementing a culturally relevant pedagogy, it is important for teachers to build meaningful relations with the children. As Bredekamp and Copple (2009) have stated, the child-teacher relationship is important for all early childhood classrooms. In NAEYC’s position statement on DAP, this conclusion is reached as, “A teacher’s moment-by-moment actions and interactions with children are the most powerful determinant of learning outcomes and development.” (NAEYC, third edition).

In addition, it is important for teachers to connect to children’s prior experiences. As music teachers, we must realize that each student enters the classroom with a unique experience that he/she brings from home. Thus, for students to learn and grow during all musical experiences, they should be able to connect new ideas to their own prior experience. (Blair & Condo, 2008). For example, each student participating for the first time in singing will approach the song in a way that is personally meaningful for him or her. The teacher is encouraged to use song materials which are familiar to the children.

Furthermore, as Copple and Bredekamp (2009) have pointed out, it is important to assess children in developmentally appropriate ways that require attention to what is culturally appropriate by “considering what will make sense to a child given his or her linguistic and cultural background (e.g. avoiding materials that will not be understood),
…” (p. 44). In relation to music education, it is hoped that starting with songs that children are familiar with, the teacher can find ways to create experiences that encourage children to think musically, and be able to value new songs and new musical experiences. Therefore, teachers must value what children bring into the classroom as musicians (Blair & Kondo, 2009).

Funds of knowledge and its role in teaching music

Cultural competence demonstrates the capability of a teacher to accept the student’s (home) culture, which means that the teacher must be familiar with children’s culture (Xu, 2002). Bronfenbrenner (1976), in his article “The Experimental Ecology of Education” claimed that there are two levels of forces or systems that influence whether and how people learn. He stated, “The first comprises the relations between the characteristics of learners and the surroundings in which they live out their lives (e.g., home, school, peer group, work place, neighborhood, community), and the second encompasses the relations and interconnections that exist between these environments” (p. 5). Thus, he developed theoretical perspectives on teaching and learning as a change process that constitute the ecological structure of educational environment.

Moll, et al., (1992) proposed a model of teaching to connect homes and classrooms. It is called funds of knowledge where the teachers are encouraged to “develop innovations in teaching that draw upon the knowledge and skills found in local households” (p.132). Moll, and others, proposes that teachers invite parents to
demonstrate their ability to cook “special” food that represents children’s home culture. Using the skill provided by the parents, or community members volunteering in the classroom, teachers can create research opportunities for students to learn more about the topics that are familiar and important to their native culture (Moll, 1992). In relation to music teaching, teachers may involve and invite parents or family members to be a valuable resource in presenting authentic traditional music in their classroom.

In addition, Galindo & Sheldon (2012) argue that “children’s home and school are the most influential contexts in which learning and development occur; especially during early childhood” (p.90). Another scholar, Ana Maria Vilegas, (2008) highlights the importance of connecting home and school by saying that, “Good teaching, therefore, involves helping students build bridges between their prior knowledge and experiences-both personal and cultural-and the material to be learned” (p. 554).

Some scholars have argued that culture itself is the most powerful variable in influencing the teaching and learning processes (Irvine, 2003). Geneva (2000) claimed that “culture at the heart of all that we do in the name of education, whether that is curriculum, instruction, administration, or performance assessment” ( p.8). It would appear that an individual’s culture influences not only their values, beliefs and social interactions, but also how they view the world, what they consider important, what they attend to, and how they learn and interpret information (Hubber & Warring, 2007).

In relation to music teaching, teachers should appreciate that if the children like Rap music, and other (pop) cultures that children bring from their home, then teachers should consider those (popular) cultures to be included into their lesson plan (Blair, 2009). The teacher should be able to use children’s culture as a vehicle for learning
because it “builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived socio-cultural realities.” (Gay, 2000, p.12).

Multicultural music education

Many suggest that the goal of music education is to help children develop the ability to listen to music with interest, attention, and understanding. Music educators in many countries today have recognized the importance of culturally diverse music education (Campbell, 2004).

In relation to the issue of music education, Campbell and Anderson stated that multicultural education develops the understanding that there are many different, but equally valid, forms of musical and artistic expression and encourages students to develop a broad perspective based on understanding, tolerance, and respect for a variety of opinions and approaches. (Campbell & Anderson, 1989). In addition, multicultural music offers a wealth of rich musical works for students to explore. Through active engagement with new musical ideas, students learn about the music and about other people (Blair & Kondo, 2008).

According to Wang and Humphreys (2009), in the US, the increasing interest in multicultural music education “has manifested itself in various ways, such inclusion in the nine national music standards, a set of curriculum guides, devised and approved by professional organizations, and the US Department of Education” (p.20).
In addition, changes in the music curricula of countries such as the United States, Australia, Nigeria, and the Philippines indicated that music educators within many countries today have recognized the importance of a culturally diverse music education (Campbell, 1992).

Accordingly, Campbell, et al., (2005) points out the importance of the idea of including in music education programs more than the music of the dominant culture (Western music). In 2005, it is quite common to find schools providing education only in western classical music (Campbell et al. 2005). In fact, to promote cultural plurality in music education, since 1994, the US National Standards for music argue that “to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond” (Campbell et al. 2005, p. 3).

Moreover, Campbell and Anderson (2004) have stated that “multicultural education develops the understanding that there are many different, but equally valid, forms of musical and artistic expression and encourages students to develop a broad perspective based on understanding, tolerance, and respect for a variety of opinions and approaches.” (p.14 ). Other scholars in music education, Blair and Kondo (2008), have stated that multicultural music offers a wealth of rich musical works for students to explore. Through active engagement with new musical ideas, students learn about the music and about other people (Blair & Kondo, 2008).

In terms of organizational support, multiculturalism in music education and music teacher education has taken a significant step forward within the United States since 1967 (Wang & Humphreys, 2009). The increasing interest in multicultural music
education in the U.S. has manifested itself in the National Standards for Music Education, a set of curriculum guides approved by professional organizations and the U.S. Department of Education (Wang & Humphreys, 2009). According to Wang & Humphreys (2009), four out of nine standards at least imply multicultural content: “singing, alone and with others, a varied repertoire of music (Standard 1); performing on instruments, alone and with others, a varied repertoire of music (Standard 2); understanding relationships between music, the other arts, and disciplines outside of the arts (Standard 8); and understanding music in relation to history and culture (Standard 9),” (Consortium of National Arts Education Association, 1994, in Wang & Humphreys, 2009, p. 20). It is clear that in keeping with these standards, pre-service teachers should prepare and relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

Furthermore, research in music and music education has demonstrated conclusively that a wide variety of cultural and ethnic groups have contributed to the American musical culture (Abril, 2006; Butler et al., 2007; Hay, 2005). In addition, the national standards for music suggest that the music curriculum should include not only works from the Western classical and American popular traditions, but also music from many diverse parts of the world, including Asia, Africa, the Caribbean, Eastern Europe, and the Middle East. In music education practice, the growth of multicultural awareness among teachers results in attempts to diversify the repertoire for students of all levels and venues (Kindall-Smith, 2011).

Nonetheless, over the last century, music of the classical western art tradition remains dominant in college and music teacher education within the U.S. (Butler et al.,
It means that music education and music teacher preparation in the U.S. continues to reflect a predominantly Western European cultural perspective (Campbell et al., 2005). Consequently, the variety of musical cultural voices fail to be fully represented in the choices music educators make regarding curriculum content (Butler et al., 2007; Jorgensen, 2007; Hay, 2005).

Solutions to the problem of western music hegemony in music education may be found in an instructional approach rooted in concepts related to social justice and equity. According to Nieto and Bode (2008), social justice is ‘a philosophy, an approach, and actions that embody treating all people with fairness, respect, dignity, and generosity.” (p.11). In addition, they posit that social justice in education functions to challenge cultural misunderstanding, stereotypes, and other social and human differences, provide all students with equitable access to education resources, and foster a learning environment that promotes critical thinking (Nieto & Bode, 2008).

Thus, it is important to focus on the role of music teacher education in preparing future teachers who are motivated and equipped to teach in a manner appropriate to the ideals implicit in the construct of social justice and equity, regardless of their backgrounds or the backgrounds of the students (Jorgensen, 2007; Jorgensen, 2002; Frierson-Campbell, 2007). This is why social justice and equity in music education should benefit all students. Teaching that is rooted in principles of social justice and equity must emphasize that “quality” is not the exclusive possession of the European classical tradition that is the curricular core of most American schools, colleges, and
university music programs (Campbell et al., 2005; Frierson-Campbell, 2007; Jorgensen, 2007)

Abril (2006) suggested two approaches that can be used in teaching multicultural music that promote tolerance, acceptance, and/or value in students. The first is engaging students in explicit discussions surrounding socio-cultural issues, and the second is engaging them to discuss musical concept/knowledge. (Arbil, 2006). These two categorizations can be closely related to music and has the potential to deepen musical understanding. Abril (2006) explains that “Educators need not teach exclusively through one approach or the other. They should determine the ideal balance between these two approaches to meet planned learning targets for the students.” (p. 40).

Finally, the study of music from the students’ socio-cultural perspective is critical because of the insights that lead to deeper knowledge about culture or people. As Sands (2007) states, “Students also draw from this experience the understanding that music comes from, and in response to, the cultural, social, and political contexts in which they are situated.”(p.48).

Establishing early childhood teacher education program in Indonesia

Prior to 2003, the early childhood program was considered as an unimportant field to be studied in Indonesia. As a result, the Indonesian government did not have the responsibility to prepare early childhood teachers at the university level. However, it appears that the Indonesian government realized the importance of early childhood to be
developed in Indonesia. There is 32 million children of 0-6 years old that need to be educated, while at this time there is only capacity to serve 11 million by the government. To respond to this situation, the Indonesian government launched a new law to address early childhood care and education. Under this law, number 20, year 2003, states that “early childhood care and education is an effort aimed at the children from the time they are born till the age of 6 years, conducted through the offering of educational stimulus to help them grow and develop physically and mentally, that will make them ready to face their future” (Regulation of Minister of National Education Republic Indonesia, 2011, p. 8). In addition, it is also stated that early childhood care and education can be within the formal education sector, such as general kindergarten/Islamic kindergarten; at non-formal education sectors, such as child care centers, playgroups; with family and informal community. However, it seems that the biggest problem faced by government now is the lack of early childhood teachers in the field. As stated by Erman (2012), “We don’t have enough trained or professional teachers out there. Most of them are not qualified, but we need them to teach our young children” (interview with the Director of national early childhood education, November 9, 2012).

In the past, early childhood teachers were not required to have a certain degree to teach in early childhood classrooms. They could teach young children, as long as they loved the teaching of young people. children. However, the situations are changing now. The government starts claiming the importance of early childhood education and starts preparing teachers at the university level in order to improve the quality of its teachers.
At the university level, it can be said that the early childhood education programs are a new discipline. However, with the support from the government, there are 50 universities that have opened early childhood teacher education programs within Indonesia. Early childhood teacher education programs at Jakarta State University were established in 1998, and considered as a pioneer in this new area. In developing the course for this program, this university referred to a curriculum established in America and Australia. As a consequence of being a pioneer in this area, each new early childhood education program in Indonesia adapted its curriculum from Jakarta State University.

In addition, as a pioneer in the early childhood educator program, it seems that the program set high expectation for its alumni. As Sofie (2012) has stated,

We would like to produce early childhood teachers who have the strengths in English and Music. It will be the characteristic of our program that we can produce alumni who are excellent in English language and expert in music, not only theory but also practice. It is urgent for students to master the English language because some leading journals on early childhood education are mostly in English. In addition to that, it is also expected that they can participate internationally where the language medium of communication will be English. I hope that the graduates from the early childhood education program of UNJ have good English proficiency and good music mastery, as it has been part of early childhood education in Indonesia. I hope at least teachers are able to sing well and have a good mastery of simple musical instrument. The graduates should also be able to compose simple songs (Interview with the Dean of faculty education, November 22, 2012).

In general, in State University of Jakarta, the early childhood program prepares students to be preschool and kindergarten teachers. It is an undergraduate program that requires 144 credit hours to be finished within four years. They have to complete between 36-42 credit hours every year. Among the courses, three credit hours of music education is a requirement for all University students.
Prior to conducting this research, I made a reflection on how I teach music to prepare both a music teacher and a general classroom teacher. I realized that I have, most of the time, placed myself in a singular authoritative position within the classroom. With this teacher-directed learning approach that I used, I was not taking into account my students’ unique cultural backgrounds. In fact, I had ignored their personal backgrounds and interests. As a music teacher educator, I rarely invited my students to actively engage in meaningful learning experiences. One of the consequences of my approach was that I was not fully preparing them to be independent learners. My teaching goal was predominantly the transmission of knowledge, whereas as an early childhood teacher educator, I have the responsibility to provide teaching models which the students can implement when they have to teach in their own classroom settings as well.

Furthermore, I realized I had used only a concept-based approach in teaching music. I never included a sociological perspective into my teaching. The learning materials I used to teach music education was oriented to a western music approach, focused on mastering the concept of music. I rarely included other diverse cultures which exist in, say, Indonesia as an asset to be part of my teaching learning experiences. My music teaching was more a matter of concept-based approach and less a matter of socio-cultural approach. I realize that my pedagogical practices lacked in giving students the experience of learning music through experiences which open spaces for them to engage in meaningful classroom dialogues which have the potential to provide a heightened understanding of music and its meaning (Abril 2009).
However, my doctoral journey has given me valuable new experiences and knowledge, which has also opened my eyes to the idea that teaching is not merely a matter of transferring knowledge, but is also about preparing teachers to have sensitivity to the needs, interests, learning preferences and abilities of my students. After taking courses related to culturally relevant concepts, teaching music for young children, reading new theories and literature from scholars, I now have a different orientation concerning my future pedagogical practice. I want to implement culturally relevant pedagogy when teaching music, as a foundation to teach music using both a concept-based and a socio-cultural-based approach. My response is to design a syllabus and to teach a music education course in a culturally responsive way, in order to prepare my students to become a culturally responsive music teacher. Thus, this study focuses on broadly examining my perspective of the music education journey, with its concomitant challenges and outcomes.

The literature demonstrates that culturally relevant pedagogy proposes the importance of incorporating the contribution of culture in all aspects of teaching and learning, so that students will have a more meaningful and relevant learning experiences that will also be able to help students to be better human beings and more successful learners. Based on constructivist theories of learning, culturally relevant pedagogy placed students at the centers of learning. The relationship between teachers and students is crucial in building the learning community where the learners will feel accepted, respected, and most importantly, learners have self-confidence because teachers have high expectation on every individual. The culturally relevant pedagogy can be applied in the Indonesian education system to answer problems related to
classroom cultures that are still based on the teacher-centered orientation. The cultural diversities in Indonesia (e.g. different religions, 483 ethnic groups with 706 local languages and dialects, different styles of musical art) art has required teachers to master knowledge related to multicultural education, particularly multicultural music education. By applying the culturally relevant pedagogy it is hoped that teachers will be more sensitive toward diversities in students’ background, and they will be able to use them as vehicles of learning.

However, to date, there is a scarcity of research on musical teaching that particularly discussing the integration of culturally relevant pedagogy. One of the studies conducted by Carlos Abril (2003) discussed the effect of two instructional approaches of fifth-grade children’s attitude toward and preference for music sung in various languages (English, Chinese, Spanish). The findings showed that students who attended lessons that integrated the socio-cultural-based multicultural instruction expressed significantly more positive attitudes toward the foreign language songs compared to those who attended concept-based lessons. Furthermore, Robinson (2006) also conducted a research focused on culturally responsive instructions. By observing three teachers that teach culturally responsive music, the results of his study showed that culturally responsive music educators embrace the linguistic and cultural diversity of their classrooms through the development of community and the inclusion of the content that reflect and expands the knowledge base of their students. Another study by Carlos Abril (2009) that focused on culturally responsive instructions has found that teachers need to learn to use culture as a resource, and they need to contextualize the music and help students understand how it connects to their lives and the music experiences. For
my research in particular, I am interested in Carlos Abril’s study that teach music using two approaches and applying students’ cultural backgrounds as a resource. With that view in mind, my study sought to build on the work done by Carlos Abril (2003 & 2009) by examining my own practice in teaching music education from the culturally relevant concept.

Moreover, research that focused on self-study research methodology has found that teacher education has important role in recognizing that “learning about teaching is just as important for teacher educator as it is for student teachers” (Berry & Loughran, 2002, p. 4). By doing self-study, they have better understanding of a pedagogy of teacher education. They suggested that teacher educator must demonstrate their weaknesses and difficulties in teaching in order to show the student teachers that teaching is problematic. It is important to be open-minded both for teacher educator and student teachers so that they can capture problems in teaching and illustrate how reframing enhances understanding (Berry & Loughran, 2002, p. 28).

Another self-study conducted by Mary Jo (2003) focused on examining her efficacy of her pedagogy in preparing teachers and teachers candidates to use multicultural literature as part of their approach to culturally responsive teaching. Her findings indicated that by doing self-study she was able to help teachers and teacher candidates to identify and select multicultural literature. She also succeeded in modeling effective teaching and in promoting the importance of becoming reflective practitioners. She suggested that “teacher education programs need to make culturally responsive teaching more of a focus by designing specialized courses around issues of
multiculturalism and diversity, and culturally responsive teaching should be required of all teachers and teacher candidates.” (SanGregory, 2003, p. 296).

Furthermore, in conducting my study, I sought to build on the work done by Berry & Loughran (2002) and SanGregory (2003) by examining my own practice in preparing pre-service teachers to teach music (content) in a culturally responsive way (pedagogy). Finally, it is my hope that this dissertation will aid in extending the teacher education curriculum to include a focus on culturally responsive teaching.
CHAPTER 3 : METHODOLOGY

This chapter discusses the methodological framework used in this study. It encompasses the background of the study, the research design, the research questions that guided the inquiry, and describes the research settings, participants and research procedures employed for data collection and analysis.

Research Design

In general, the research design is informed by practitioner research paradigms, a self-study methodology. According to Zeichner & Noffke (2001), practitioner research is “a taxonomy of the variety of ways that teachers and others study their own practice” (in Feldman et al., 2004, p. 944). There are five major traditions in the domain of practitioner research and a self-study research is one of those major research approaches (Zeichner & Noffke, 2001).

I used self-study to examine my own teaching. As Feldman, et al., (2004) stated, “When self is the object of the study, then it is clear that the focus of inquiry is on one’s self” (p. 953). I realize that I need to explore my own teaching practices to determine how to help the participants, and myself, to better understand the importance
of culturally relevant music teaching. As Loughran and Russell (2002) have stated, “Educators, individually and collectively, would be studying their own teaching, going beyond the standard image of telling others how teaching should be done without necessarily following their advice” (p.3). It was through self-study that I examine more critically my own teaching practices. By reflectively investigating my own practices, I am able to gain a better understanding of how my teaching can become more meaningful and beneficial for my students. As Loughran (2005) has suggested, self-study is a challenge for teacher educators to examine their practices with “new eyes so that their understanding of teaching and learning about teaching becomes more meaningful and applicable in their own practice” (p.13).

Feldman, et al., (2004) suggested three methodological features which would be present in self-studies: “1) a self-study would bring to the forefront the importance of the self; 2) it would make the experience of teacher educators a resource for research; and 3) it would urge those who engage in self-study to be critical of themselves and their roles as researchers and teacher educators” (Feldman et al., 2004, p. 943). Thus, through a self-study, I changed my attitude toward my own teaching practice. It has taught me to remain open to new possibilities, using professional judgment to make sense of the educational issues situated within my own practice. It changed the way I see myself as a teacher educator and the way I will approach the courses which I will teach in the future.
Research Questions

This self-study framed around the research questions: How do I, as a teacher educator, learn about preparing pre-service teachers to teach music education from culturally relevant pedagogy? This question led to three sub-questions, which I will later address, as follows:

1. How do the activities promote, or constrain, teachers’ learning to integrate culturally relevant pedagogy within the content of music?
2. What changes am I making as I instruct this course in teaching cultural relevance and the content of music for young children?
3. How do pre-service teachers respond to the pedagogy?

Research Settings

The particular setting for this research was the music education course I taught during the Fall semester 2012. It was three credit hours of music education with the class meeting for 150 minutes. It was conducted on Friday and Wednesday at 10.00 AM – 12.30 PM. The study was conducted in a state university in Jakarta which prepares pre-service early childhood teachers. This state university is funded by the government of Indonesia and is located in East Jakarta. It was an undergraduate program which required 144 credit hours to be completed within four years. Students had to complete
between 36-42 credit hours every year. Among the courses, there are three credit hours of music education which is a requirement for all students.

In addition, the university is a teacher education college in Jakarta which was established in 1963. Its function was to produce teachers to fulfill the needs of the educational system within Indonesia. The role of the university is to not only produce teachers, but also specialists within other disciplinary areas. The University has seven departments, which includes the teaching and learning department. The early childhood education program is one subject area within the teaching and learning department.

The early childhood education program is a new discipline in the teaching learning department that was established in 2006. The early childhood program prepares students to be pre-school and kindergarten teachers. The majority of participants in the pre-service teacher education program are predominantly female, of the Muslim religion, come from the middle class, and typically a lower socio-economical background.

Participants

The participants in my study were the twenty-nine pre-service teachers in the early childhood education program who are enrolled in the music education course for the Fall of 2012. The students were in the second year of their program, all were females and all were of the Muslim faith. In addition, these participants are being prepared to be general classroom teachers when they graduate from the University.
Data Collections

During my visit to Indonesia in 2011, I contacted the dean of the teaching learning department and the head of the early childhood teacher education program to involve these pre-service teachers in formulating and implementing my research study. Both of them agreed and the dean has given me a support letter (Appendix A) and permission to conduct the study in the early childhood teacher education program at the State University of Jakarta.

I verbalized presentation of my research at the beginning of the first meeting. I introduced myself and informed the participants that I was conducting research for my dissertation. I described that I wanted to teach music education using a culturally relevant pedagogy which is a new approach in my practice. Then, I explained that culturally relevant pedagogy is an approach to teaching that considers the role of culture in every aspect of teaching and learning so that student learning is made more relevant, meaningful, and effective (Gay 2002; Ladson-Billings, 1996). I elaborated that culturally relevant in music education purposefully incorporates the cultural background and experience that participants bring into the classroom.

I explained that the selection of the participants and site due to the music education course I decided to use for my self-study. I explained that I will report my findings in my dissertation, and that I will use the results to write an article in the future. I promised the participants that all materials, documents, artifacts will be kept under lock and key at the researcher’s computer. All identifying information will be stripped
and pseudonyms will be used for participants. No one will have access to the data other than the principal researcher.

In relation to the grading, I clarified that due to the administration policy, I have to grade each of the participant who was enrolled in music education course. I highlighted the grading range defined by early childhood teacher education program that I included in the syllabus (appendix D). My grade will be based on how the participants were actively involved in the activities and the assignments during the teaching/learning process.

I described the process of evaluation as a formative assessment conducted during the music education course, especially in composing song and musical performance. I elaborated that the participants will not have quiz or other pencil-paper test during the teaching learning process. I emphasized that the importance of the research is to improve the quality of my teaching; therefore, I asked them to write journals as a way to respond to my practice. I also required participants to respond to my teaching practice genuinely and honestly in order to help me to be a better teacher/educator into the future.

I explained that participation in the study was strictly voluntary and would in no way affect the grades of the participants. Then, I handed out the consent form, read it out loud to the participants, offered them an opportunity for questions, answered any questions the participants had, and then invited them to participate in my research. I also explained that if the participants decided to participate they were also free to change their mind and withdraw consent at any time without penalty. All 29 participants agreed to participate and signed the consent form.
The music education course was designed to introduce the culturally relevant concept of teaching music. The class was structured as a combination of lectures, whole class and small group discussions and participants’ performances. In order to give the participants an opportunity to experience “hands-on” activity, I brought sufficient musical instruments, a compact disc player and recorded music materials to be used within the classroom.

My role in the study was as a participant/observer. As a practitioner researcher, I taught the music education course for sixteen weeks (one semester). Each class meeting was for 150 minutes. The course was conveyed in the Indonesian language. The data collection took place over a 16-week period from September 2012 to December 2012. I used multiple sources of data suggested by qualitative methodology which included participant observation, document collection and interviewing (Hubbard & Power, 2003; Glesne, 2006). However, my predominant data was gathered from participant observation and document collection. I conducted the interviews by questioning experts and policy makers in the area of early childhood education to enrich my data. Thus, my data collection included a survey, field notes, memos, reflective journals, an open-ended questionnaire and a video/audio of the classroom dynamics during a class session (Bullough & Pinegar, 2001; Feldman et al., 2004; Glesne, 2006; Hubbard & Power, 2003; Johnson et al., 2012). Following is a brief description of each data source and a rationale for using this data source.

**Participant Observation.** Participant observation was the primary source of data collection. It served two primary purposes, “(1) to engage in activities appropriate to the situation and (2) to observe the activities, people, and physical aspects of the situation”
(Spradley, 1980, p. 54). Thus, it was essential for me to deliberately determine what role to play to ensure that I addressed my research questions. I chose to conduct my study of the process of my own teaching by actively participating in the classroom. As a participant/observer, I taught a music education course in the early childhood pre-service teaching classroom using the culturally relevant pedagogy concept. It was through participant observation that I could put myself where the action was and could continually question my own assumptions and perceptions (Bernard & Ryan, 2010; Glesne, 2006).

During each class period, I made some broad participant observations and recorded them in the form of rough field notes (jottings) as I observed small group discussions and participants’ performance. I wrote field notes to record things I saw and heard in these natural settings (Bernard & Ryan, 2010); in this case, in my classroom settings. In addition, the jottings helped me observe and reflect upon what I sensed were important events which had occurred earlier.

After class, I reviewed and expanded my field notes, adding detailed descriptions and analytic memos as I worked. I wrote longer field notes in weeks 4, 8 and 12 to provide detailed descriptions of interactions among the students. It was important for me to evaluate my strategy for teaching culturally responsive music. All “observations” were written in the left-hand column, while descriptive details, clarifications, explanations and analytic memos were written in the right column. All field notes were dated, printed and kept in a notebook. It was important to record my observations and interpretations in order to allow me to triangulate the data with other documents I had collected over time.
Surveys. Document collection was my other primary data source in gathering information about my teaching practices. It included a survey (Appendix C), participants’ reflective journals, an open-ended questionnaire (Appendix E) and my own reflective journal. I also collected artifacts from the classroom, such as photographs and participants’ song composition (Appendix F). Through the survey, I obtained the data about the demographics of the participants, including their cultural backgrounds. In order to get detailed information of participants’ responses to my practice, I asked participants to write reflective journals after each meeting and a summation of the experience at the end of the semester. In addition, to get a description about their understanding of culturally responsive music teaching concepts, I asked them to complete the open-ended questions at the end of the semester as well. I collected participants’ song composition assessments to evaluate their ability to use their childhood background in composing songs.

Furthermore, I kept my own reflective journal to help me in developing a deeper understanding of my research findings and in examining closely my beliefs and practices as a teacher educator. With that in mind, aside from asking the participants to write their reflective journals, as a lecturer, I also prepared my own reflective journal. My objective in writing a reflective journal is to evaluate what I have done and what should be changed or improved in the next teaching period. It is common in a self-study that unexpected things may occur in the classroom; therefore, I tried to provide space for these changes within my syllabus and planning. Thus, I wrote a short reflective journal after each meeting, a longer reflective journal in weeks 5, 10, 13, and a summative
reflective journal in week 16. To avoid personal, unchallenged bias, I shared my journals with one of the early childhood instructors who was assigned to be my research collaborator by the head of the early childhood teacher education program.

Pedagogical Practices

My foundations leading to the design of the course syllabus were built upon some educational theories such as culturally relevant pedagogy, developmentally appropriate practice (DAP), music education, multicultural music education and constructivist theory. Following is a brief description of these theories.

*Culturally relevant pedagogy.* It is a theory that “not only addresses student achievement, but also helps students to accept and affirm their cultural identity, while developing critical perspectives that challenge inequities that schools and other institutions perpetuate” (Ladson-Billings, 1995, p.469). Another scholar in culturally relevant teaching, Geneva Gay (2000), defines culturally responsive teaching as “using the cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for them; it teaches *to and through* the strengths of these students” (p.29). Culturally responsive teachers realize not only the importance of academic achievement, but also the maintaining of cultural identity and heritage (Gay, 2000). She adds that “This is especially true in multicultural education, given the diversity of learning styles, histories, cultures, and experiences which ethnically different students bring to the classroom” (Gay, 2003, p. 2). In addition, to implement culturally relevant pedagogy, it is important for teachers to build meaningful
relations with the students. As Bredekamp and Copple (2009) have stated, the child-teacher relationship is important for all early childhood classrooms. In NAEYC’s position statement on DAP, this conclusion is reached: “A teacher’s moment-by-moment actions and interactions with children are the most powerful determinant of learning outcomes and development” (NAEYC, third edition).

Music education. NAfME, The National Association for Music Education (2009) stated that, “Music curriculum for young children should include many opportunities to explore sound through singing, moving, listening and playing instruments, as well as introductory experiences with verbalization and visualization of musical ideas. The music literature included in the curriculum should be of high quality and lasting value, including traditional children’s songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods” (p.1). It is generally believed that the development of strong musical understanding is dependent on how children get involved with musical activities in their early childhood. The musical experiences which children get during their early years plays an important role in developing their musicality (Campbell & Scott-Kassner, 2010).

In addition, it is important for teachers to connect to children’s prior experiences. As music teachers, we must realize that each student enters the classroom with a unique experience that he/she brings from home. Thus, for students to learn and grow during all musical experiences, they should be able to connect new ideas to their own prior experience (Blair & Condo, 2008).

Furthermore, as Copple and Bredekamp (2009) have pointed out, it is important to assess children in developmentally appropriate ways that require attention to what is
culturally appropriate by “considering what will make sense to a child given his or her linguistic and cultural background (e.g. avoiding materials that will not be understood),…” (p. 44). In relation to music education, it is hoped that starting with songs that children are familiar with, the teacher can find ways to create experiences that encourage children to think musically, and be able to value new songs and new musical experiences. Therefore, teachers must value what children bring into the classroom as musicians” (Blair & Kondo, 2009).

**Multicultural music education.** Multicultural music education develops the understanding that there are many different, but equally valid, forms of musical and artistic expression and encourages students to develop a broad perspective based on understanding, tolerance, and respect for a variety of opinions and approaches (Campbell & Anderson, 1989). It is also the idea of including various types of music from different parts of the world into general music classrooms. To promote cultural plurality in music education, since 1994, the US National Standards for music education argue that “to participate fully in a diverse global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond” (Campbell et al. 2005, p. 3).

Thus, it is important to focus on the role of the music teacher educator in preparing future teachers who are motivated and equipped to teach in a manner appropriate to the ideals implicit in the construct of social justice and equity, regardless of their backgrounds or the backgrounds of the students (Jorgensen, 2007; Jorgensen, 2002; Frierson-Campbell, 2007).
Abril (2006) suggested two approaches that can be used in teaching multicultural music: a concept-based and a socio-cultural base, which promotes tolerance, acceptance, and/or high values in students. The first is engaging them in the discussion of musical concepts/knowledge, and the second is engaging students in explicit discussions surrounding socio-cultural issues (Arbil, 2006). These two categorizations can be closely related to music and have the potential to deepen musical understanding. Abril (2006) explains that “Educators need not teach exclusively through one approach or the other. They should determine the ideal balance between these two approaches to meet planned learning targets for the students” (p. 40).

Constructivism. It is a theory to describe how people learn (Piaget 1969; Vygotsky, 1978; Gagnon & Collay, 2006). The premise in this theory is that children learning by doing, therefore, all learning needs to be active. In relation to music education, active hands-on music experiences enable children to demonstrate through behavior their conceptual understandings. Learning seems to be most effective when a concept is experienced through singing, listening, playing instruments, moving to music, reading and notating music, and creating music (Lindeman, 2011). In addition, Dewey (1966), & Vygostsky (1978) believed that students extend their personal knowledge structures through active engagement with others. This is in accordance with the social constructivism theory, that states that knowledge making occurs both cognitively and socially and that these components cannot be viewed separately (Vygotsky, 1978). In addition, Vygotsky was interested in how children learn with assistance from others. He believed that students extend their personal knowledge structures through engagement with others.
After presenting the premise about my theories for conducting this study, I designed my course syllabus around the three areas of study, (1) Integrating culturally relevant concepts when teaching music (2) Changing my approach by implementing culturally relevant music teaching, and (3) Reflection to inform my decision. I wanted to model a constructivist classroom by organizing the activities and assignments which are essential in culturally relevant pedagogy.

The objective as stated in the syllabus was to cultivate the concept of culturally relevant pedagogy through music education to the pre-service early childhood elementary teachers. By using culturally responsive curriculum (Formal, Symbolic, Societal) and constructivist learning theory, it is hoped that first, pre-service teachers will understand the importance of critical elements that support culturally responsive pedagogy; second, pre-service teachers will recognize their personal experiences and cultural backgrounds; third, pre-service teachers will be able to appreciate different cultural backgrounds; fourth and finally, pre-service teachers will be able to integrate culturally relevant concepts when teaching music to young children.

There were five major assignments in the syllabus that participants should have completed during the course. The assignments were (1) Cultural artifact project, (2) Musical performance, (3) Group reading assignment, (4) Reflective journal, and (5) Open-ended questionnaire.

In the cultural artifact project, participants were asked to prepare a cultural artifact project that looked at the ways in which they were a multicultural person, with
complex constructed identities, identities which would influence them as teachers. They collected three to six significant objects and photographs to help them think about their own cultural background. This assignment was intended to provide an opportunity to the participants to “see” themselves and to acknowledge their own cultural backgrounds.

In musical performance, they were required to choose favorite songs from their own childhood musical experience and songs from their ethnic background. Individually or in groups, they prepared a musical performance that demonstrated their musical understanding from a concept-base and a socio-cultural base. After their performance, they were asked to have a discussion with their classmates. Participants were expected to demonstrate their understanding of these two approaches to teaching music, one a concept-base, and the other a socio-cultural base approach to teaching.

In the group reading assignment, the participants were asked to read specific materials that related to culturally relevant concepts, multicultural music education, and how to teach music in an early childhood classroom; then, to make a presentation to the class on these materials. This assignment was intended to obtain data about the students’ understanding of the culturally relevant pedagogy concept.

In the reflective journal assignment, the participants were asked to write a reflection that described their thoughts, feelings and experiences during the course. There was a daily journal after each meeting and summative journal at the end of the course. This assignment was intended to give an opportunity to participants to reflect on their own level of understanding.

Finally, in the open-ended questionnaire participants were asked to respond to the 10 open-ended questions which I had prepared. This assignment was intended to
gather data about their response and understanding toward the pedagogy I practiced during the class sessions.

To provide learning activity that support constructivist theory, I organized a “hands-on” experience of culturally responsive music teaching. I used culturally responsive curriculum proposed by Geneva Gay. It covered the formal, symbolic and societal curriculum (Gay, 2002). To deliver the concept of multicultural music education, I used the two approaches proposed by Carlos Abril (2006) that focused on teaching music (a) as a musical concept (rhythm, melody, etc.), and, then, by contrast, teaching music (b) in a socio-cultural context (multicultural approach). These approaches provided the opportunity for students to learn about their own ethnic music and about other ethnic music (Blair, 2008). In addition, the first approach was engaging students to discuss musical knowledge, and the second was engaging students in explicit discussions surrounding socio-cultural issues. As Abril (2006) stated, “Educators need not teach exclusively through one approach or the other. They should determine the ideal balance between these two (2) approaches to meet planned learning targets for the students” (p.40).

Since the participants were preparing to teach young children, it was important for me to show them, through examples of effective practices, how to instruct young children. That is why my teaching of music was dominated by singing, playing and creative movement. Although the students were not preparing to be music teachers per se, they had to know very basic concepts about music itself. As Campbell and Scott-Kassner (2010) stated “The teachers should be able to sing, play, or move to the music selected for lessons with ease and refinement. As the teacher transmits the music, his or
her enjoyment and love for it is also passed on to the children. Music concepts must be clearly understood in terms of their critical perceptual qualities so activities can be chosen to highlight those qualities” (p. 38).

Data Analysis

Data analysis is an essential part of qualitative research. It involves “organizing what you have seen, heard and read so that you can make sense of what you have learned” (Glesne, 2006, p. 147). It is the process of “bringing order, structure and meaning to data to discover what is underneath the surface of the classroom (Hubbard & Power, 2003, p. 88). It is a way of seeing, then seeing the data over time (Spradley, 1980). Through the study I collected voluminous amounts of data, including field notes, journal entries, transcripts of interview, videotapes, and other artifacts. In order to organize the data, I coded, indexed, dated and labeled all field notes and journal entries, documents, videotapes and photographs. I also noted participants’ names and relevant contextual information as appropriate. Most material was stored in my laptop in organized folders. All computer materials had a backup copy that was stored in a locked file cabinet.

Coding the data. I developed initial codes based upon my readings and interpretation of initial data. As suggested by Glesne (2006), ‘When most of the data is collected, the time has come to devote attention to analytic coding.’ Examples of my coding included field notes (FN), memos (MM), surveys (S), daily Journal (DJ), summative Journal (SJ), open-ended questionnaire (OQ), cultural artifact project (CAP),
musical performance (MP) and classroom activity (CA), Cultural and Habit (CH), Building Rapport (BR), Singing (SNG), Participant’s Difficulty (PD), Games (GM), Lecturing (LCT), and Boredom (BRD).

I wanted to know participants’ perception of the course and what they found interesting or challenging in the class. For that purpose, I prepared coding to create categories from the field notes I wrote in the preliminary meetings. Followings are examples of excerpts from the field notes and coding:

Table 3.1. Examples of Field Notes and Coding

<table>
<thead>
<tr>
<th>Field Notes</th>
<th>Coding / Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neti is the class leader. She is very calm and she is a quiet person. Her understanding of culture is deep because she does not limit the definition of culture as referring to only food, beverage, custom, and ethnic clothes. During the discussion she argued that someone’s habit can also be part of a culture, for example, she said that she always take a bath for a long time and sings loudly when there is no one at home. It seems that she tends to relate her understanding of culture with someone’s habit. Neti is a shy girl and she feels that she is less spontaneous and not very creative in creating movement. She was nervous when I approach her. Maybe it will be for me to keep distance with her next time so that she will be more comfortable to do some activities. It seems that building relationship with a quiet and shy student is more challenging to me. (FN, 9/14/12)</td>
<td>CH: Cultural and Habit</td>
</tr>
<tr>
<td></td>
<td>BR: Building Rapport</td>
</tr>
<tr>
<td>In today’s discussion nearly all participants stated that they wanted to learn how to sing well and correctly. I can see their happy faces when they sing. Erni could not use her head voice, so she had difficulties in singing in high tone. It seems that Dania has been able to sing with a correct technique. She could sing in high tones. Ningsih seems to be impatient to be able to sing by herself. She was too excited and forgot the song lyric when singing. It was a surprise that Indri the quiet girl could sing smoothly with a style. They chose to sing songs that have fast beats. I began with the songs that they chose and asked them to sing one by one to know their initial capability in singing. Dina and Santi found difficulties in finding their tunes with the piano when singing (their voice was out of tune). (FN, 9/14/12).</td>
<td>SNG: Singing</td>
</tr>
<tr>
<td></td>
<td>PD: Participant’s Difficulty</td>
</tr>
<tr>
<td></td>
<td>PD: Participant’s Difficulty</td>
</tr>
</tbody>
</table>
Table 3.1. Examples of Field Notes and Coding (continued)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Today the participants were very enthusiastic in building class activities. During the discussion they said that this activity was very interesting and that they could know their classmates more. It appears that the idea of opening the lesson using games and sitting in circle has gained a positive response. During the activity of creating a song beats, Dina and Sisi still had problems in understanding the instruction. I need to give a clearer instruction on what the participants should do (FN, 9/21/12).</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I felt that I gave too much lecturing. The reasons could be that the students were less enthusiastic that day. Some of them yawned. When I asked Ningsih what she felt, she had less focus on the lesson because she was having a problem with her basketball team which has not gotten any funding for the upcoming tournament. This problem has made her bored. I felt that I have tried hard to create variations in class activities, however, it was still boring for the students (FN, 9/21/12).</td>
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</tr>
</tbody>
</table>

Indexing

For generating ideas, I have created a “spew draft” (Nespor, 2010) at the end of every month. A spew draft is a vehicle for me to write numerous types of data randomly. When writing spew drafts, I rewrite my data to express what I have written in the field notes, memos and journal in a free-writing style. At the beginning of my data analysis, I went back through my spew draft to begin to narrow my focus (Hubbard & Power, 2003) and started indexing the spew draft. It helped me to discover which themes are emerging as most relevant and prevalent within my study. An example follows:
Table 3.2 Spew draft indexing

<table>
<thead>
<tr>
<th>Category</th>
<th>Index number</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing (SNG)</td>
<td>22, 43, 60, 86, 92, 156, 230</td>
<td>1, 2, 3, 4, 5, 6, 10</td>
</tr>
<tr>
<td>Lecturing (LCT)</td>
<td>10, 36, 78, 84</td>
<td>1, 2, 4, 5</td>
</tr>
<tr>
<td>Boredom (BRD)</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>Dramatical play (DP)</td>
<td>10, 38, 72, 90</td>
<td>1, 2, 4, 5</td>
</tr>
<tr>
<td>Musical performance (MP)</td>
<td>21, 49, 156, 218</td>
<td>1, 2, 5, 9</td>
</tr>
<tr>
<td>Games (GM)</td>
<td>22, 43, 68, 79</td>
<td>1, 2, 3, 4</td>
</tr>
<tr>
<td>Building rapport BR)</td>
<td>36, 64, 78, 94, 128</td>
<td>2, 3, 4, 5, 6</td>
</tr>
<tr>
<td>Participants’ difficulty (PD)</td>
<td>24, 45, 76, 89</td>
<td>2, 3, 4, 5</td>
</tr>
</tbody>
</table>

After indexing my spew draft, I wrote a free-writing piece to think about what those categories might mean. For example, I found that participants’ favorite activity was singing.

Furthermore, after analysis of initial codes, I created and combined codes into categories which led to the development of patterns in the data. The categories emerged from the analytic coding such as integration, childhood culture, composing song, musical concepts, and socio-cultural concepts. As these categories and patterns developed, I used Spradley’s (1980) Domain Analysis to identify “semantic relationships” among these codes in order to reduce the number of categories. The form of domain analysis that I used included “spatial, function, means-end, and sequence” (p. 93). Examples follow:
The table is an analysis of the spatial (X is part of Y) for analyzing participants’ cultural background as written in their cultural artifact project (CAP).

Table 3.3. CAP worksheet

<table>
<thead>
<tr>
<th>Spatial</th>
<th>X is part of Y</th>
<th>The themes such as food, sport, activities with family, learning style, playing with peers emerged as part of participants’ childhood.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X is part of Childhood</td>
<td></td>
</tr>
</tbody>
</table>

**Spradley’s Cultural Domain Analysis:** Using Spradley’s domain analysis, I was able to identify the most prevalent themes that emerged in participants’ childhood cultural background. I used these themes to encourage participants’ when they had to create lyrics in relation to their composing song assessment.

The next table is an example of sequence analysis (X is a step in Y) for analyzing the activities that helped participants in understanding music from both concept-based and socio-cultural based approaches.

Table 3.4. Musical activity worksheet.

<table>
<thead>
<tr>
<th>Sequence</th>
<th>X is a step in Y</th>
<th>Singing, clapping hands, moving to music, listening to music, playing instruments is a step to cultivate basic concept music.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X is a step to cultivate basic musical elements</td>
<td>Grouping participants based on their ethnic, choosing participants’ ethnic songs, musical performance and the discussion based on different culture in every ethnic performance.</td>
</tr>
<tr>
<td></td>
<td>X is a step to introduce teaching music from a socio-cultural concept</td>
<td></td>
</tr>
</tbody>
</table>
This analysis helped me to examine my practice in attempting to promote teaching music using two approaches, a concept-based and a socio-cultural based approach. In chapter four, these findings made through data analysis will be described in detail by giving a full description of the activities, instructions and participants’ response to the teaching practice.

Trustworthiness

Trustworthiness as developed by Lincoln and Guba, is a “set of criteria that have been offered for judging the quality or goodness of qualitative research (Schwandt, 2001, p. 258). Self-study that rests within the qualitative research paradigm, Craig (2009) suggests that “interpretation and meaning-making, rather than explanation, sit at its core” (p.22). Therefore, the term trustworthiness of findings, rather than validity of findings, lends itself more readily to self-study.

In addition, Ham and Kane (2004) write of self-study as “that self-conscious attempt to validate one’s own data, and to see one’s participant self through alternative lenses” (p.129). They suggest that the questions that should be addressed in self-study are “Have you viewed your own experience with fresh eyes, seen your practices as other might, and have you tried to make the richness of your own experience of relevance and significance not only to you but also your critical peers?” (p.130). To make a judgment toward my practice of culturally responsive music teaching, I stressed the importance of
being a reflective practitioner and I “modeled” Schon’s notion of reflexivity and the importance of self-study’s notion of improving practice.

Furthermore, Glesne (1999) explains, “subjectivity is always a part of research” (105), creating perspectives and insights that shape both exploration and presentation. As a music educator, in the present and in the past, then I looked at my dual role, as instructor and researcher, and I realized that my experiences support my interest, my backgrounds inform my understanding, and my subjectivities are shaped from the different facets of my identities. As a human being, I cannot remove my subjectivity from myself, however, admitting my bias and making it explicit is another important aspect of trustworthiness (Garbett, 2012). I admit that I passionately believe that using concept-based and socio-cultural based approaches in teaching music is an important way to develop culturally responsive music teaching and to promote cultural awareness, understanding and sensitivity. Keeping this subjectivity in mind, I have made every effort to let the data speak for itself.

Thus, in the self-study, this dual role of instructor and researcher can protect the validity of data as I continually referred to this dual role with participants, stressing the importance of being a reflective practitioner. Thus, when subjectivity is acknowledged and accepted, you learn more about your own values, attitudes, beliefs, interest and needs. You learn that your subjectivity is the basis for the story that you are able to tell. It is a strength on which you build. It makes you who you are as a person and as a researcher, equipping you with perspectives and insights that shape all that you do as researcher, from the selection of topic all the way through to the emphasis you make in your writing (Glesne, 1999, 2006).
Finally, using multiple data-collecting methods also adds validity through “triangulation” (Hubbard & Power, 2003). I collected data in multiple ways to support my findings and shared the data with my research collaborator.
CHAPTER 4: FINDINGS

Introduction

Given the importance of preparing future classroom teachers in Indonesia to be culturally responsive when teaching music, this self-study examined the pedagogy that I used in order to prepare culturally responsive music teachers. As a teacher and educator, I designed a syllabus to identify the strengths and challenges in preparing future classroom teachers to change their classroom practice to reflect culturally responsive practices. I conducted this study in the context of a Music Education Course that I taught in the early childhood teacher education program at State University of Jakarta during a 16-week fall semester of 2012. All twenty nine (29) of my students in that class participated within this study.

This self-study considered the following primary research questions: How do I, as a teacher educator, learn about preparing pre-service teachers to teach music education from culturally relevant pedagogy? This question led to three sub-questions, which I addressed as follows:

1. How do the activities promote, or constrain, teachers’ learning to integrate culturally relevant pedagogy within the content of music?
2. What changes am I making as I instruct this course in the teaching of cultural relevance and the content of music for young children?
3. How do pre-service teachers respond to the pedagogy?

In conducting the current study in my music education course, my goal was to improve my own teaching practices in preparing pre-service teachers to teach music education from culturally relevant and multicultural perspectives. Therefore, I focused on providing my students with knowledge about what it means to be culturally responsive by designing a music education syllabus as a teaching guide and by listening to the students’ responses.

This chapter addresses the above research questions by analyzing the data of pre-service teachers on my attempts to enable them to integrate culturally relevant pedagogy within the content of music teaching. To examine my own teaching, I studied and reported the pre-service teachers’ comprehension of culturally relevant music teaching by observing their development of cultural awareness, cultural understanding, and cultural sensitivity in relation to the pedagogy I employed. Cultural awareness refers to the pre-service teachers’ ability to acknowledge that not all people are from the same cultural background and to see how these differences affect the learning process; cultural understanding simply refers to the pre-service teachers’ ability to define and articulate the concept of culturally relevant music teaching; and cultural sensitivity refers to the quality of being aware and accepting of other cultures (Abril, 2006; Akuno, 2000; Edwards, 1998; Gay, 2003; Hunt, 2009; Shaw, 2012).
Integration of Culturally Relevant Pedagogy within the Content of Music

This section is organized chronologically to answer my first sub-questions: How do the activities promote, or constrain, teachers’ learning to integrate culturally relevant pedagogy within the content of music? I designed class activities and assessments for the Music Education Course based on the notion that it is important for pre-service teachers (the participants) to develop an understanding of culturally relevant teaching. There are several points to be considered in evaluating the participants’ understanding of culturally relevant concepts when teaching music. My participants needed to learn what culturally relevant teaching is and what it means to teach music in culturally responsive ways. Therefore, they had to understand the importance of using students’ cultural background information as a foundation for instruction.

Cultural background information is an essential characteristic of culturally responsive teaching. The participants also had to be introduced to some strategies for establishing a safe and caring environment built upon mutual respect and trust in order to create a classroom community. In addition, the participants also had to understand the use of constructivist teaching with the expectation that all children can learn if the background, interest, and children’s behavior are incorporated into the instructional process. Finally, the participants had to realize that being culturally relevant is a necessary construct in their teaching in order to encourage children to be actively engaged in music learning. Further, the importance of becoming aware of themselves as cultural beings provides a foundation for each student to know other people as cultural beings as well.
In implementing the culturally relevant concept when teaching music, I used a variety of teaching strategies to determine what the participants learned about culturally relevant teaching. These included getting to know the participants, selecting songs, building a classroom community, a variety of class activities and assessments, which included dramatic play, musical performance, and a cultural artifact project. In examining the data, I developed an open-ended questionnaire and a rubric to help me analyze participants’ responses intentionally and systematically. The open-ended questionnaire is as follows:

1. Please explain in your own words, your understanding of the culturally relevant pedagogy concept.
2. Why do you think culturally relevant pedagogy is important in your teaching?
3. What are there some difficulties in implementing culturally responsive teaching?
4. What culturally relevant teaching component should you consider when preparing a lesson plan?
5. What is the important of knowing children’s background knowledge and of building community in your classroom?
6. Please describe the biggest change you have to make in terms of teaching music for young children using the culturally relevant concept?
7. How does learning differ when instruction focuses on developing the socio-cultural context as contrasted with purely standard musical concepts used traditionally in the common classroom.
8. What activities informed your understanding of culturally relevant pedagogy?

9. In what ways did I help you understand the importance of using culturally relevant concepts when teaching music?

10. Can you name three important concepts that you are taking away from the class?

The first rubric I created, the Culturally Responsive Music Teaching (CRMT) rubric, provided more specific guidelines for analyzing responses, comments and reflections about CRMT. To evaluate participants’ comprehending of CRMT, I developed a continuum of development in defining participants’ cultural awareness, cultural understanding, and cultural sensitivity. I adapted this model of rubric from the work of Mary Jo San Gregory (2009). As is often the case in self-studies (Loughran & Russell, 2002), I developed this analytic tool during analysis as I attempted to look for patterns that would make my evaluation more consistent.
Table 4.1. Culturally Responsive Music Teaching Rubric (Adapted from Mary Jo San Gregory (2009)).

<table>
<thead>
<tr>
<th>CRMT RUBRIC</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing Cultural Awareness (CA). (CA refers to the pre-service teachers’</td>
<td>Provide detail explanation of open-ended questionnaire # 2, 5, 7,</td>
</tr>
<tr>
<td>ability to acknowledge that not all people are from the same cultural</td>
<td>8, &amp; 9. Comments on reflective journal</td>
</tr>
<tr>
<td>background and how these differences affect the learning process).</td>
<td>Comments on Cultural Artifact Project: different and similar;</td>
</tr>
<tr>
<td></td>
<td>stereotyping</td>
</tr>
<tr>
<td>Developing Cultural Understanding (CU). (CU simply refers to the pre-service</td>
<td>Provide detail explanation of open-ended questionnaire # 1, 6, &amp;</td>
</tr>
<tr>
<td>teachers’ ability to define and articulate the concept of culturally</td>
<td>10. Comments on reflective journal</td>
</tr>
<tr>
<td>relevant music teaching).</td>
<td></td>
</tr>
<tr>
<td>Developing Cultural Sensitivity (CS). (CS refers to the quality of being</td>
<td>Provided detail explanation of open-ended questionnaire # 3 &amp; 4.</td>
</tr>
<tr>
<td>aware and accepting of other cultures).</td>
<td>Comments on Reflective journal</td>
</tr>
</tbody>
</table>

The music education course was designed to prepare participants to teach music for young children aged three to eight using culturally relevant pedagogy. It emphasized the use of socio-cultural perspectives and musical concepts/knowledge in teaching music (Abril, 2009; Akuno, 2000; Campbell et al., 2005; Edwards, 1998; Jorgensen, 2007; Kelly-McHale, 2013; Richardson, 2007). I designed the course to stress the ability to select a variety of songs that are coming from participants’ cultural background for the purpose of promoting cultural understanding and affirming the value of diversity. I designed the syllabus to achieve these goals through modeling effective teaching strategies and activities. Below, I address my first sub-questions, how do the activities promote, or constrain, teachers’ learning to integrate culturally relevant pedagogy within the content of music, by discussing how I attempted to teach integrating the culturally...
relevant concept when teaching music. The activities and assessments are intended to develop participants’ in their comprehending of CRMT. This development is discussed in a chronological order.

Getting to know the participants

It is crucial for me to know the participants in order to be able to develop learning activities that capitalized on the participants’ interests and strengths. Therefore, in the first meeting, I opted to begin the semester by asking participants to respond to the survey which I had designed. Through their responses to the survey, I could get the information about their socio economic, cultural, ethnicity, and religious backgrounds. It was in line with one of the most important tenets for culturally relevant teachers, which is the importance for a teacher to know their students in depth in order to be able to build rapport and trust between the student and the teacher (Beaty & Pratt, 2011; Diller & Moule, 2005; Gay, 2003; Howe, 2014; Ladson-Billings, 2006; Shade et al., 1997). In addition, to know participants’ backgrounds helped me prepare the teaching learning process and provide meaningful experiences in the classroom. As Gillies, et al, (2008) stated, the quality of relationships is crucial, “the more positive the relationships among students and between students and faculty, the greater commitment to achieve the goal of learning” (Gillies et al, 2008, p. 16). In addition, from the survey, I also wanted to know about what kind of musical experiences and kinds of musical preferences participants had as young children. I used this information to establish learning materials and activities in the classroom.
In order to memorize their names quickly, I took photographs of them, one by one, with their identity badges on their chests at the first meeting. Once I got home, what I did was memorize their names and faces. At the second meeting, I could already address them by name when talking to them. Although I had not memorized everyone’s names by the second meeting, the students’ responses were quite positive, which was conveyed by Erni, “Ms Rien is also very attentive of small matters and we were impressed by her knowing all the names of her students. For me, this makes me feel that the students are respected.” (EJD. 03/092112).

Data that I obtained from the survey illustrates that all 29 participants are Muslim. They grew up in a strict Islamic teaching environment. Twenty of the participants wore the hijab, to cover their hair, which is considered by Indonesians as Muslim attire. Nine (9) of them did not wear a hijab, and chose not to cover their hair. This is important for me to convey as we can see from this that although they are all Muslims, not all of them chose to wear Muslim attire. I am a Muslim myself but choose not to wear a hijab. As I wrote in my journal: “As I expected, I was sure that I will deal with participants who wore hijab. In fact, I was surprised that not all them were wearing a hijab. Hopefully, they still respect me without my hijab” (RNDJ-01/090712). In saying this, my rationale was because there is a tendency for Muslim students to wear a hijab in the past five years. I was a little bit worried that they might “judge” me as “not a good Muslim” and have less respect for me. However, to respect and accept my participants’ value of religion, one of the things that I did was respond to their religious background by greeting them with an Islamic greeting, (Assalamualaikum), every time I began and ended a class. This has become a “classroom greeting culture” in Indonesia, where
classes begin and end with a greeting in the Islamic tradition. This applies especially in public schools. This is despite what I stated in my memo that I do not fully agree with greetings in the Islamic tradition. I believe that not all students who come to the schools are Muslims. As a teacher, I should respect each student’s religion by not addressing with an Islamic greeting in school. Nonetheless, I do understand that we need to build a good rapport with students, and I try to create a good environment where the students feel comfortable and safe, so that there is a sense of trust between my students and myself, as well as among themselves. As the national early childhood director said in an interview on November 5th, 2012, “the reality on the field is that the majority are Muslims. In order to ensure that our approach in isolated villages is well received, we do need to use an approach that is based on Islamic teachings. There are many educational values that we link to Islamic teachings. Of course, the greeting, “Assalamaualaikum, is obligatory for acceptance by the local communities.” [from the interview with the director of Indonesian Early childhood Department, 11/05/2012].

However, although my students have been brought up according to very strict Islamic values, they are quite open to new ideas. Their understanding of culture according to what they wrote shows their acceptance of diverse religions in Indonesia, and that we should respect others of different backgrounds. As Erny writes, what illustrates culture is “traditions that are embraced in one area, their food, local costumes, religion, and traditional values prevalent in that society. Indonesia’s diversity is very unique, and this is what forms the character of Indonesians. We must respect the differences in society” (EDJ.01/090712). Erni is one of the participants who expressed her feelings in the beginning of the first meeting.
However, she thought I was a cruel person, because she said: “On the first day I met Miss Rien, I got the impression that she was a “mean” teacher. As most Indonesians in general, people will judge a person based on the first impression. However, later I found that she was quite good. That was what I felt when we began to discuss the first materials of that day” (EMJ-102612). It was apparent in the beginning that some participants still tended to stereotype when expressing their opinions. In Teti’s understanding of culture, she said, “We must respect the differences that the children have. For example, a child from Sumatera is usually very firm and speaks to the point, unlike the Javanese who are known to be very soft-spoken and polite” (TS-070912)). Another participant stated, “In elementary school, I liked my English teacher because she was beautiful” (OS-070912)). To respond to their way of thinking that tends to stereotype, in the next meeting, I invited them to discuss being judgmental and stereotyping. I will submit the report in a separate discussion.

The students came predominantly from middle-income backgrounds and below. Thus, on participants’ economical backgrounds, 15% came from upper middle-income families, 80% came from middle-income families, and 5% came from poor families. However, this economical background data seemed to have no influence on their musical experiences as children. Every one of them said that their mother or father exposed them regularly to children’s songs when they were little; from using a regular cassette player to playing music on DVD players. They all had their favorite singers and songs when they were little. I was impressed with the fact that although the majority came from a diverse set of economic backgrounds, they still appeared to have had access to musical experiences. This fact appears to challenge a misperception that children from
low socio economic backgrounds cannot have musical experiences because their families cannot afford musical equipment expenses (Kompas, 09072012). From this information, I then developed the materials that I would use as teaching materials in this music class for this one semester.

From the survey, I also learned their views on culture and their opinions on the importance of the teacher’s knowledge of the cultural backgrounds of the students. As Ratna stated, “Basically, a child is a unique individual and has his/her own characteristics, and a child is born from a different culture and follows the culture of his/her environment and family, which is why a teacher must recognize her/his students’ cultural background in order to master the most effective teaching method” (RS-090712). A majority of the students were of the opinion that culture refers to things related to customs prevalent in a certain area, especially in regards to art, food, drinks, local costumes, dialect and religion, knowledge, beliefs, and traditions, which are usually passed on from generation to generation. From the 29 pre-service teachers, 28 among them said in the survey that it is very important for teachers to know about the cultural background of their students.

The students believe that each child who comes to school has his/her own cultural background, so it is important for the teacher to know the general culture in order to know their students better. Only one of the students said that there is no need for the teacher to learn the cultural background of their students, as was conveyed in the survey: “In my opinion, it is not too important for a teacher to understand the students’ cultural background because it is a personal matter that not everybody must know.” (OS-090712). Otti, who wrote this statement tends to be a quiet person. She also said
that there were no teachers who made a deep impression on her during her elementary school years. That is why Otti was one of the students that caught my attention during the one semester that I was teaching. In my response to her personal opinion, I asked Otti to be specific about the personal things that she did not like, which I asked in my survey. Otti said that the questions I posed in the survey were not too personal, so she answered them readily. In response to her comment that there were no teachers she found pleasant during her elementary school years in her journal, I asked her to write down what she thought would be a nice teacher. She said that she liked being taught by a smart teacher, one that did not put too much pressure on the students by giving them so much homework, and one that didn’t give her a “headache” (OS-090712). However, her comment about a teacher not needing to know about the cultural background of her students and that there were no teachers that made an impression on her during elementary school, were made in the survey that was conducted in the very first meeting day. Therefore, I remained optimistic that there was sufficient time remaining in the semester for Otti to re-examine her prior assumptions and consider the new related information. This may not have been her appraisal on the very last day of this class.

I also noted that in the survey the participants expressed their learning preference. In response to the participants’ learning style, I wrote a memo to the participants who did not like classes with too much theory and who wanted to practice immediately. Also, to participants who preferred to learn on their own and did not really like learning in groups, and participants who said they liked learning with other people who were smarter than themselves and did not like teachers who gave homework and assignments. I made a memo to myself, which I shared below:
Table 4.2 Example of my memo toward participant’s learning style perspectives

<table>
<thead>
<tr>
<th>Participants’ learning style</th>
<th>My Memo</th>
</tr>
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<tbody>
<tr>
<td>“I don’t like theoretical subjects, I prefer subjects that involves practice such as sports, and I like having a lot of leisure time. Maybe it’s because I have a weak memory”</td>
<td>Explain that in order to master a skill, theory is just as important as practice. Ask: what do you mean by “a lot of leisure time” and a weak memory.</td>
</tr>
<tr>
<td>“I prefer to learn by myself. When learning in groups, I find it hard to concentrate.”</td>
<td>A challenge for me because this is a class with a lot of group discussion. Ask: what is it that makes it hard to concentrate in a group.</td>
</tr>
<tr>
<td>“I prefer to learn with assistance from others, especially those who are smarter than I am. I don’t like teachers who often give homework and assignments.”</td>
<td>This must be clarified because in music class there will be groupings based on ethnicity, not on intelligence, and there will be many individual as well as group assignments.</td>
</tr>
</tbody>
</table>

After an intense discussion on learning style in the third meeting, all the participants who were divided into three groups finally agreed that mastering a theory of music is very important for mastering a skill, especially in learning music. They also agreed that homework and assignments are needed to help students understand what was taught in class. In that day’s journal, the participants who said they didn’t like learning in groups said, “Today I am very happy. Being in one group with others with the same ethnic background turned out to be fun. We exchanged views on our respective learning methods, and it turns out that each person had their own different way of learning” (DDJ-3/092112).

In my reflection journal on getting to know the participants, I feel confident enough that I will get to know them well. However, there is also a fear that they may not be willing to participate in my research. That is why in the beginning of the meetings, I don’t immediately provide my research subject. I usually conduct an icebreaker session to attract their attention. Activities like singing folk songs are
included in my class so that my students know where I am from. Still there are some who say I am a fierce lecturer. Maybe it’s because I have a loud voice, so I give the impression of being unfriendly. But fortunately they appreciated my methods of trying to get to know them, so that at the next meetings they felt more comfortable with me.

The first day I taught the class, I felt like a lecturer coming into class for the first time. Maybe it was because of all of my related research. I would be critique own practices using hypothetical standards of the participants.

I was feeling some nervousness, panic and desperation to impress the students, causing me to feel tense. Yet, I have been teaching for more than 30 years, and music is not something new to me. But after I read their surveys, I discovered that they were pleased and were keen on learning music. This caused my self-confidence to return. Even more so after I read the daily journal after the second meeting. Their response to my teaching methods seemed more positive, and I felt much more confident as a result. There were so many things I wanted to convey to them. I realized that culturally relevant pedagogy is something new, not only for them, but for me as well. So I took a deep breath, so I would not rush through the subject materials. Being able to memorize the names of the 29 students by the third meeting already felt like a great achievement for me.
Selecting Song Materials

One important matter in the CRP is to respect children’s cultural background and children’s prior knowledge. As I have mentioned, I started the class by asking the students to fill out a survey. One of the items within this survey asked the student to tell me their preferred music, and what they liked, especially what they liked as young children. I also asked them to compile a list of songs, which they preferred to be used as song materials within our music education class. My intention was to take into account participants’ previous knowledge to build a new understanding of basic musical elements. In this way, I used those songs coming from participants’ previous knowledge as learning vehicles in my music teaching.

I opened the first meeting by singing the song “Kampung Nan JauhDimato,” a song from Padang, West Sumatra, my hometown. I made the text in Microsoft word and displayed it on the white board through the LCD. Then, I asked them to guess where I came from. Some of them guessed that I am from Java, others said I am from Manado, and some others also said I come from Padang. Then I sang the song again and asked them, “If I sang this song, where would you assume I came from? They all replied in chorus: “from Padang.” Apparently, this song is quite well known as a song originating from Padang. It appeared that I did not state the purpose clearly. Perhaps it was for this reason that could not initially identify from where I had come. Then, I asked them to sing the song with me. Although this song was in the Padang dialect, they could sing it well because they were familiar with the melody.
After that, I asked them to discuss what would be the meaning and function of that song for the Padang people. It turns out that one of the students came from Padang (Erni). I used her as a resource person, and involved all the students in a discussion to determine the significance and function of that song. The result of the discussion showed that since the Padangnese are prone to migrating, a wanderer composed this song. This song was written by someone who missed his home town, and who kept thinking about his family and the beautiful panorama within Padang.

I asked Erni to tell her friends about the Padang culture that she knew. She said that one of the most unique aspects of the Padang cultures is revealed within a story about the purchase of a bridegroom. Apparently, many students were unaware of this cultural aspect, so that they were very keen on listening to Erni’s story which gave them a new knowledge of marriage traditions within one of the towns of Padang. The people of Padang are known for their matrilineal concept, where the mother’s lineage is very strong, which renders the woman’s role to be dominant. Although my aim in singing this song was to introduce myself through music, when I gave Erni the chance to lead the discussion, I noticed that she was very self-confident and happy to share her knowledge with her friends, as she said in her journal, “I am very happy today because I was able to sing a song that I mastered quite well, even though I don’t think I have a very good singing voice. I cannot sing very well. Also when Miss Rien asked me to share stories on Padangnese culture, I felt very appreciated. No other lecturer has ever asked me to talk about the Padangnese culture.” (EDJ-2/091412). It appeared that as I acknowledged Erni’s ethnic background, I also was in line with the characteristic of
culturally relevant pedagogy which focuses on validating students’ background (Gay, 2000; Ladson-Billings, 2006).

Based on the songs they cited as their favorite ones during their childhood, I compiled a list of the songs most mentioned. Then based on their ethnic background, I divided them into three (3) groups, which were the Betawi Group (10 persons), the Central Jave Group (10 persons) and Mixed Group (9 persons) consisting of participants from West Sumatera, East Java, West Java, and Papua. Their group assignment was to choose at least 3 songs that they voted as their favorites when they were children, one foreign language children’s song, and one song that represented their personal ethnicity. Ethnicity is described as different tribes that exist in Indonesia. There are about 483 ethnics with different cultures. The ethnic song which we then referred to as a traditional song was a song in a local dialect.

Choosing a traditional song was aimed at opening their horizon to multicultural music in Indonesia. Indonesia, with more than 550 local dialects, has a myriad of folk songs belonging to their places of origin. This made it possible to have discussions from a variety of musical perspectives and socio-cultural contexts. The songs selected were:

<table>
<thead>
<tr>
<th>Table 4.3. Example of song selected by participants</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Favorite Children Songs</strong></td>
</tr>
<tr>
<td>Cicak-cicak di dinding (Lizards on the wall)</td>
</tr>
<tr>
<td>Pelangi-pelangi (The rainbow)</td>
</tr>
<tr>
<td>Bintang Kecil (Little Star)</td>
</tr>
<tr>
<td>Twinkle-Twinkle Little Star</td>
</tr>
</tbody>
</table>
The participants showed enthusiasm in the group discussions to select the songs they would explore. As was said by Neti, “Dividing the class into groups based on ethnic background is, I think, the best way to discuss folk songs which we would present at the end of the course. These discussions helped me relearn songs from my home town” (NDJ-02/091412). Another participant, Otti, writes, “I am very happy with the group discussion. Choosing children’s songs that were our favorite when we were children reminded me of my childhood. I remembered that my mother would buy me cassettes and played those songs to me before I would go to bed” (ODJ-02/091412).

I dedicated some time during the second meeting to give the students a chance to choose which songs they would prefer to study in the next semester. I made sure that all the participants in the group were given equal opportunity to speak and voice their opinions. At the end of the meeting, the participants and I sang all the songs. Although all the participants knew the tunes or melodies of the 7 songs they selected, not all of them knew the lyrics by heart. This made it hard for them when they had to sing the song. They especially had difficulty with the lyrics, since the lyrics were quite long. As I recorded in my memo:
Table 4.4. Example of my memo toward participant’s journal

<table>
<thead>
<tr>
<th>Participants’ Journal</th>
<th>My Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Singing without the lyrics was hard for me. Miss Rien should have displayed the lyrics in front so that when we were singing, we would not have to think about the words to the song. I knew the song, but I forgot the lyrics.”</td>
<td>I will show the lyrics in the next meeting, especially of folk songs that are not in the Indonesian language.</td>
</tr>
<tr>
<td>“When singing folk songs, I didn’t really know the words by heart. It would be better if Madam could prepare the lyrics so it would be better for us when we sing”</td>
<td>I should have told them that if they didn’t know the lyrics, they could hum the song. Maybe it would have been better to assign each ethnic group to present a folk song of their own choosing. Not all groups should sing folk songs.</td>
</tr>
<tr>
<td>“I found it difficult to sing a Betawi folk song, because the lyrics were very long and I didn’t know it by heart. I think this is not the right song to introduce in early childhood because the lyrics are not so good”</td>
<td>Interesting. She tried to make a connection on the appropriateness of this song for young children. As a music teacher, choosing the right songs to be taught to children is very important. This will become a topic of discussion after the musical performance.</td>
</tr>
</tbody>
</table>

From the participants’ responses and from my own reflective journal, I concluded that selecting a song to be sung in class that is based on the students’ favorite songs makes music learning more meaningful (Blair, 2009; Campbell & Scott-Kassner, 2010;). It seemed that using songs from their previous knowledge connected me with the culturally relevant and constructivist theory that emphasize how important it is for children to learn based on their interest (Bredekamp&Copple, 2009); Piaget, 1959; Scott, 2009; Villegas & Lucas, 2002; Vygotsky, 1978).

The participants can act out the song they choose in person by performing an impromptu dramatic play. They wrote a script of the play and linked the script to the contents of the song. As Cici said, “In choosing songs and performing them, we are able to express our own ideas. The impromptu dramatic play also made our performance
more meaningful through the choice of songs that we made like a story being played out” (CSJ-113012).

Also, by using students’ prior knowledge enabled me to ask them to create a short musical drama, which triggered their creativity in seeking and organizing the flow of the story. This activity also created a democratic atmosphere, which was expressed by Santi, “The act of choosing songs is a very democratic activity because the decision is left to the student to choose the material that he/she would study.” (SDJ-02/091212).

In the reflective journal on selecting song material, I was very excited at the beginning with my plan to divide the class into groups that I had prepared based on the survey. My goal was to help participants maintain their identity and connect with their ethnic group as a community (Gay, 2002; Ladson-Billing, 1996). It is one of the important tenets in culturally responsive teaching. In groups 1 and 2, there were no problems because many of the participants came from the same region. The third group was a mixed group, consisting of many regions. I felt hesitant when they asked how to choose a song for their group. Was I supposed to help them decide on a song? My plan was for the students to choose a song based on their ethnic background, but now the group consisted of several different ethnic groups. At first I thought I would intervene, and direct them to choose a song they wanted. But I waited till the end of the discussion to select a song. Apparently, they decided to choose a song from Papua, a region at the furthest east of Indonesia. I found that it would be interesting for the class to learn about Papuan culture because the other two groups came from Betawi and Central Java. I was happy that the song they chose was familiar to them in terms of the melody. Although I felt guilty about not having prepared the song’s text in the list for them to choose.
Also, I should not have assumed that because the songs were their favorite when they were children, that they would then know the lyrics by heart. I should have anticipated that they would not know the lyrics by heart. There is at least one important point recommended by the CRP proponents that I have carried out. I used the participants’ prior knowledge about songs and used it as teaching material, and I also tried to connect the participants’ cultural background with the musical experience they would obtain in this one semester. I have included more as a summary of this section in a separate paragraph.

Building Classroom Community

In applying the CRP, I realized that my students must learn how to build a classroom climate that would make their own students feel comfortable and safe and be accepted by their classmates. Establishing a relationship with students and creating a caring environment is one important element for teaching in culturally responsive ways. As Shade, et al., (1997) stated, “When students enter the classroom, they become a part of school culture, and how the student will function within this particular environment depends on their comfort level and the extent to which they believe the place satisfies their basic needs” (Shade et al., 1997, p.42). It is for that reason that I have come up with a strategy for building rapport and establishing a caring environment. In the journal entry that they wrote, they said that this activity helped them get to know their classmates and foster a closer relationship with their friends or the lecturer.
In my efforts to build a rapport with the participants, I divided the activity into two types of activities. The first, which is a “warm up” activity, involved stating their names followed by movements of their own creation. The objective of this game is self-introduction, for both the students and myself. Maybe as I am a visual learner, it is easier for me to memorize someone’s name by watching the person state his/her name and make movements at the same time. If I forget the name, I will remember the movement. The rule was that I would mention my name (what people call me or my full name) and make a movement simultaneously. So when I mentioned that my name was “Rien,” I lifted both hands above my head as if I were about to throw a basketball into the basket. Then, all the participants copied my movement while mentioning my name. And then the person on my right will state his/her name followed by a movement of his/her creation, and we would repeat it in a chorus. This would continue until all the participants have mentioned their names.

This activity encourages student creativity, as they must create a movement in a very short time. Usually when I have conducted this exercise, they want a different movement to the others, so they compete with each other to create the most unique movement. Some participants had difficulty when it came to their turn to state their name and create a movement. As was stated by Neti, “It was difficult for me to create an impromptu movement. Now, I know that I have to learn to be a more spontaneous person, to challenge my creativity” (NDJ-04/092612).

Secondly, I prepared musical games with the same objective; namely to create a sense of camaraderie, but also to emphasize the basic musical elements in the activities. In the first meeting, after singing the song “Kampung nan jauh di mato”, I asked them
to stand and form a circle. We then sang the song “MatahariTerbenam” (all participants were able to sing the song), with different dynamics. First, I asked them to sing the song in a loud voice, then in a softer voice, and lastly, very softly as if whispering.

Then I took out my small wallet and asked one participant to go out of the class. I hid the wallet in one of the participants who were still standing in a circle. Then I called the participant outside the class to come back inside, and I told her that she would have to find my missing wallet. During the search, the others kept singing. When their singing became louder, it meant that the searcher was close to the object for which she was looking. When they sang in whispers, it meant she was far away from the wallet. The game only stopped when she was able to find my wallet. We gave three persons an opportunity to find the wallet in repeated turns. Thus, this activity was aimed not only at fostering a sense of togetherness, but also cultivating the basic musical concept of loud and soft in music (Boyer & Rozmajzl, 2012; Campbell & Scott-Kossner, 2010).

The other musical game was a body percussion echo. The game’s objective was to introduce the basic concept of rhythm and to promote participants’ creativity in creating their own rhythm. The rule of the game was the same as the name-mentioning game. I would start a rhythm by tapping my foot, and then the others would follow the exact rhythm I was making. Then, the one on my right would create a new rhythm using his/her body part, and the others would follow suit. This continued until everybody had their turn.

At every beginning of class (from meeting one to 16), the participants and I would always conduct the activities I mentioned above as starting the class. As was said by Indri, “It is important to create a conducive environment for the students by showing
that the teacher cares and creates togetherness in the classroom. Caring should not only be shown by the teacher for the students, but also among the students themselves. This will ensure that a sense of togetherness will be built automatically” (Indri’s journal).

One of my goals in providing activities mentioned above was to create a community of learning. I believe that the classroom is a community (Edmiston, 2011; Shade et al, 1997). All of the participants specifically stated in their journal entries that the classroom building activity was useful. Ratna commented that, “Building a caring attitude is important, because such an atmosphere helps to create collaboration, cooperation, and mutual respect among the individuals involved. This helps create social solidarity of the children to ensure a conducive learning environment and achieve optimal results because caring and togetherness is present among the students and between the students and the teacher.” As Edmiston stated, “Students and teachers are actually participating in social activities and practices that over time create a classroom culture. At the heart of building a classroom community is building trusting relationships. In trusting relationships, teachers are responsive to students’ needs and everyone is able to negotiate how they participate” (Edmiston, 2011).

In my reflective journal on building a classroom community, I noted that this activity became the students’ favorite activity to start the class. It was an advantage to pursue my doctoral degree at The Ohio State University. I have been so greatly inspired to create games and activities by enrolling in some classes, such as Music for general classroom, Dance and movement, Creative experience in early childhood and, Drama Inquiry. The participants who were shy at the beginning became more emboldened by the third meeting to express themselves. But then it occurred to me, was
I forcing students who were basically shy to actively participate in expressing themselves like the others? Maybe they joined in because they felt under pressure to do so? I reminded myself not to involve such students in the next meeting. I also asked myself if I had already given the same opportunity to the students to talk about what they went through to get from home to school which was probably a tiring journey. Do I always give active students the chance to answer, and neglected the shy students who remain silent?

Apparently, trying to create a safe and comfortable atmosphere for students takes a lot of time and energy. I realized this when I felt tired after teaching. Maybe I want to appear perfect with the ambition of creating a relationship based on trust and respect, so that unconsciously I used up much time and energy in the beginning of the term. However, I realized this is important as it is about giving everyone an opportunity to have a voice (Gay, 2000). In the first two sessions, one participant always sang off-key during an ambiance building activity. I asked myself, can this person sing properly by the end of the class? But then I remembered that I should change this way of thinking. I must apply the culturally relevant principle that the teacher must always have high expectations of their students. I tried to change my mindset, and it was admittedly hard in the beginning, but eventually I could say, “You can do it, don’t give up!” Two students who sang off-key in the beginning of the term could in fact finally sing in tune at the end of the semester. It was in the developing relationship activity I was able to acknowledge participants’ musical ability and to learn to have high expectation towards their learning.
Dramatic Play

At the second meeting, I discussed the syllabus which I had distributed to the students and I also gave out reading materials according to the written assignments. I assigned them to read an article on culturally relevant pedagogy (CRP) written by Geneva Gay (preparing for culturally responsive teaching) and by Ladson-Billings (But that’s just good teaching!). At the third meeting, I asked them for their responses after having read the articles on CRP, which was indeed written in English. Most of the students had difficulties with the topic discussed and could not grasp the overall concept of the CRP. As was expressed by Neti in her journal: “The article was very difficult because I don’t speak English. I tried to translate it, but I still could not understand the content.” (NDJ-03/092112). Another participant also stated that, “I could not understand the context being discussed because maybe the situation in America is different than the conditions in Indonesia. Not to mention, I have limited mastery of the English language.” (ODJ-03/092112).

There are also other comments in the journal that conveyed a lack of understanding of the assigned articles. I thought long and hard about this, trying to find a solution. In the end, I decided to make a summary of the article in the Indonesian language and presented it on a power point presentation. I consulted with my advisor about this issue. When I discussed this plan with the advisor, she recommended that “I should teach the CRP through meaningful activities, not only through lecturing.” Upon hearing this from my advisor, I became rather hesitant. On the one hand, I wanted the participants to learn about CRP; but, on the other hand, I was being warned not to teach
it through a monologue. I then realized I would have to find a way to teach the CRP correctly, so that the CRP concept would be instilled in the participants’ minds, where I could expect them to put it into practice when they become teachers in the future. It is fortunate that I finally found the solution, as I will describe below:

At the beginning of my research, I read an article in an Indonesian national newspaper discussing songs and how young children learn (Kompas, September 20, 2012). This article was a story of a teacher, Mr. Nuh, who used singing and playing in his teaching method for young children. Mr. Nuh believed that learning is not limited to assignments in class, but that one can also learn from one’s surroundings. Mr. Nuh used songs known to children, and invited the children to be closer to nature. He was convinced that his students were smart and could learn properly. He taught the children to care for others; for example, he took the children to visit a student he thought was ill. It turned out that the student was not sick but actually forbidden to go to school by his parents because he had to help his parents in the paddy field. Mr. Nuh had a dialogue with the parents and said that education was important. The children were also asked to speak to the child’s parents, and they asked if the boy was allowed to attend school again. This demonstrated that Mr. Nuh cared for his students. On the way back, walking past a river, paddy fields and gardens, Mr. Nuh led the children in song and play. He talked to the children about the importance of preserving the environment. He also talked about the local residents’ habits, and linked them to other different village customs. This teaching model led me to the conclusion that he was actually already applying a culturally relevant teaching method in educating his students. That is why I used this article in discussions in class, and cited it as a genuine form of CRP
application, as one way is to use educational issues in society, taken from the television, the Internet, or newspaper. I also resorted to this to replace reading an article on CRP that was not very effective due to the constraints of language making it difficult for them to understand the CRP concept from the article that I assigned them to read. The articles described that as a teacher, Mr. Nuh, demonstrated his attitude towards being a culturally responsive teacher as one who valued caring, the difference values in the family, and the importance of building a community of learners.

So I asked the participants to read the article and assigned them to write a critical reflection that had to be turned in at the fifth meeting. In all honesty, at the beginning of drafting the syllabus, I didn’t include the article as reading material in class. But my advisor inspired me and I wanted to have a discussion with the participants about the culturally relevant pedagogy in a meaningful way. That is why I decided to use the article in the second meeting as a teaching method to build their understanding on the CRP.

In their response in the Journal, most of the students stated that they had great respect for Mr. Nuh’s efforts to provide the best education that he could for the children, even though he was in a small, isolated village with limited resources, he was able to motivate the children to learn. As Erni stated, “Mr. Nuh is very creative in creating a learning method that is fun for the children. Although the school had limited resources, he was able to use the surrounding environment as a learning source. He was also greatly convinced that his children would be able to learn to their best ability, as long as their teacher treated them as children.” (Erni’s journal). Another participant, Murni, stated, “The teaching method that Mr. Nuh used focused on the child’s needs.
Such as when a child asked about the animals that they saw in the paddy field, Mr. Nuh immediately stopped their singing, and tried to explain to the child the difference between a cow and a buffalo.” (Murni’s journal). I made a memo to analyze data on their understanding of the CRP. For some of the terms the participants used in their journals, I noted as their initial understanding of the CRP. The following is the data:

<table>
<thead>
<tr>
<th>CRP terms</th>
<th>Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Accepting children as they are”</td>
<td>Indicates that this student understands children are unique individuals. It is important to develop CRP awareness.</td>
</tr>
<tr>
<td>“Considering a child’s needs”</td>
<td>This student indicates that Mr. Nuh practices teaching based on children’s need. This is important for cultural sensitivity.</td>
</tr>
<tr>
<td>“Fostering a relationship with the parents”</td>
<td>This student indicates that she understands the importance of culturally relevant teachers to build a rapport with the parents. This is important to develop cultural awareness.</td>
</tr>
<tr>
<td>“Working is part of the family’s culture”</td>
<td>This student indicates that she understands that culture can have a broad scope. Important to develop cultural understanding.</td>
</tr>
<tr>
<td>“Mr. Nuh is very confident of his children’s abilities”</td>
<td>This student indicates that she understands that “high expectation” is an important part in understanding CRP.</td>
</tr>
</tbody>
</table>

In their journal entries, the students have said that Mr. Nuh is the ideal teacher, who inspires them in their plans to teach themselves in the future. What is interesting to note is that one of the participants said that Mr. Nuh should also include dramatic play to further enhance playing and singing activities in class. As Murni wrote, “When I was in kindergarten, I once acted as a teacher in a school drama, maybe I will add drama when I teach in the future. It would have been more fun had Mr. Nuh added dramatic play in
teaching.” (MDJ-05/092612). It appeared that Murni could relate the story with her past experience and tried to initiate some activity that could be beneficial for her and other classmates.

Inspired by Murni’s entry in her journal, I later invited the participants to turn the story of Mr. Nuh into a short drama. The participants responded enthusiastically to this planned dramatic play. They asked for 30 minutes to discuss the topic in a large group and would report to me when they were finished. After 30 minutes, they told me they would be ready to perform the play at the 10th meeting. I left all the preparations and planning to the participants. They would prepare the script, divide the roles, and prepare the property. I was very grateful to Murni who had inspired me to suggest this drama. In their journal entries, almost all the participants said that the dramatic play was one of the most helpful resources in helping them understand CRP. As was said by Ratna, “Acting out the story of Mr. Nuh was also one thing that helped me to understand what CRP is. My role as the mother who forbade her son to go to school made me realize that it is not easy to change the mind-set of parents on the importance of education” (RSJ-113012).

Another participant, Teti said that “The activity that helped me most to understand CRP was when Ms. Rien gave us an assignment to make a reflection on the article in the Kompas daily regarding a teacher of young children. All the students in the class were involved in this play. We combined music and drama in this activity. We had to play some character within the article. It helped me in understanding the role of a culturally responsive teacher.” (TSM-113012).

However, out of the 29 participants who were involved in the dramatic play, one participant was apparently given, from her perspective, a rather insignificant role. Erni
wrote within her journal, “I am very happy with the dramatic play activity. But I got a rather unimportant role, which was to bring out a cardboard announcement with the writing: Act One, Act Two and Act Three.” (EDJ-10/101912). In my response on her journal, I said that there are no unimportant roles. Although her role was only to bring out a sign saying act one, two, and three, had she not been there, the dramatic play could not have been understood. It is fortunate that Erni is the cheerful and easy going type. At the next meeting, she was cheerful again and had stopped thinking that her role was insignificant, but rather was willing to appreciate that even small acts help to tell the story in an understandable way.

The tenth meeting was dedicated to a discussion of the concept of CRP. After the students had performed the drama for about 30 minutes, we held a discussion on the CRP concept. I presented two important CRP points that I had translated into Indonesian in power point format. Then, I assigned the students the task of discussing these points in groups and connected what Mr. Nuh had done in the context of the CRP concept. I showed the students the points which had to be discussed. After their discussion, we checked these points as against Mr. Nuh’s activity related to the CRP concept. One of the group members would share their group discussion results in front of the class. The results of these discussions can be illustrated as follows:
Table 4.6 Example of themes that emerged in the dramatical play discussion

<table>
<thead>
<tr>
<th>Point to be discussed</th>
<th>Mr. Nuh</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
<th>Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respect the student’s cultural background</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td></td>
<td>When this particular point came up, I was in group 3, where Otti was. Otti was the participant who said “it is not important for the children to know about a child’s cultural background”. From what Otti said in the group, I concluded that there was a change in her opinion on the importance of the teacher knowing about the children’s background. This was an encouraging change.</td>
</tr>
<tr>
<td>Having high expectations of the students</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td></td>
<td>Interesting. They related to the fact that it was pleasing when the lecturer has confidence in their ability.</td>
</tr>
<tr>
<td>Focus more on a student-centered approach when teaching</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td></td>
<td>Interesting. Group 3 reported that being student-centered is not always a good thing. There are times when the teacher needs to take a more dominant role. I think they are right, because I, too, have certain materials when applying a teacher-centered approach, especially during lecturing is most important.</td>
</tr>
<tr>
<td>Teaching content that trigger the students’ critical thinking</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td></td>
<td>I agree with everybody that Mr. Nuh challenges his students to think critically through his dialogue with them.</td>
</tr>
<tr>
<td>Building a rapport with students and their parents</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td></td>
<td>I realize that building a rapport with parents is not always easy, especially when there is a gap in economic background. They are very aware that the social status of the students differs and they realize the importance of having information on the children before beginning to teach.</td>
</tr>
</tbody>
</table>
As mentioned above, making a reflection on the article about an ECE teacher and acting out the story is one activity that according to the participants helps open up their minds on the importance of becoming a culturally responsive teacher. Dramatic play helps participants understand that the culture of the nurturing parent is quite variable. They come to understand why programs urging parents to send their children to kindergarten are not always successful. Because of economic constraints, parents often prefer asking their children to help them in the paddy fields, rather than sending them to school. (Kompas, 2012). It was important for my participants to understand different family cultures that could be different from their family. It seemed that due to poverty, these kinds of parents discouraged the children to go to school and instead sent them to work with themselves.

However, dramatic play is not something new in early childhood class. Experts in early childhood education highly recommend teachers use this activity as part of the
early childhood curriculum (Blair, 2009; Niland, 2009; Linderman, 2011). That is why, offering the experience to potential teachers of early childhood to prepare a drama on their own initiative is one form of hands-on experience that is the characteristic of constructive learning, where participants through dialogue and argument can build a consensus with their colleagues that may have different ideas (Edmiston, 2011). They negotiate with their classmates in determining roles, making scripts, choosing costumes and property. As prospective teachers, they must be able to help young children articulate their ideas on different viewpoints that may emerge in discussions. It is important to provide children with the understanding that other people may have different opinions than theirs. Dramatic play can apparently become the medium to help children develop their cognitive and social abilities (Edmiston, 2010; Howe et al, 1993; Rubin & Merrion, 2011).

In my reflection on the dramatic play, I wrote that as a lecturer who has been teaching for quite a number of years, I panicked when my lesson plan that I had included into my syllabus did not go as expected. I did not really take into account the language factor constraint that the participants would face when I gave them a reading assignment in English. Luckily I found an Indonesian newspaper article that I could use to replace the reading material on the CRP concept. In the beginning, I doubted that the dramatic play could be performed well enough to effectively convey the message about the CRP concept. But then I realized, I should have high expectations of my students. They were so enthusiastic to assign one of their friends to act out the Mr. Nuh story that I had to support their plan. Nevertheless, I still had reservations about assessing this activity. Should I place emphasis on the ability to sing, or on group performance? Or individual
performance? I was also disappointed with my own response when one of the participants seemed disappointed to be appointed her role. Should I have asked them first before they started their performance about their respective roles, or after the performance? Were there some that who were disappointed with the role they were given but preferred to remain silent about it? I realized I still have a lot to learn to become a more culturally responsive teacher.

Musical Performance

One of my aims in teaching music through a CRP approach is to use folk songs from the participants’ ethnic background. Using various folk songs is also aimed at promoting multicultural music education as one important element in the CRP concept. The power of multicultural music education is in using the socio-cultural perspective and musical concept when teaching music (Abril, 2009; Akino, 2000; Campbell et al, 2005; Edwards, 1998). Also, the music teaching learning process was not only stressed on basic musical concept/knowledge, but also based on participants’ socio-cultural perspective. This was one of my goals, to teach them music based on a concept-based and socio-cultural based approach. It was intended to promote cultural understanding and to affirm the value of diversity in the classroom. It was one way to include culturally relevant music content. From the participants’ journal entries, it can be reported that besides dramatic play, musical performance activity also helped to integrate the culturally relevant concept when teaching music. It appeared that I have used this
activity to balance my teaching to include both concepts in preparing participants to be a culturally responsive music teacher.

I have incorporated this activity in my lesson plan. At the second meeting, after receiving the information of their favorite songs when they were children, I divided the class into three groups based on their ethnic background. The first group consisted of 10 participants who are of Betawi origin (Jakarta’s indigenous race), the second group consisted of 10 participants from Central Java, and the third group comprised 9 participants of diverse ethnic races. The combination group finally decided they would represent Papua as their ethnic group. In the guidelines for the musical performance, I stated that aside from performing a song of their choice, they would also have to explain the significance and cultural characteristic of their region.

To add to their knowledge, I also had prepared two articles related to the issue of teaching music from multicultural perspectives that emphasized a social cultural approach. The articles were distributed at the second meeting, but because they had difficulties reading them, I prepared a summary in Indonesian and I displayed it on power point. The first article was ‘A conceptual framework for research in music and music education within a cultural context’ (Akuno, 2001), and the second was ‘Learning outcomes of two approaches to multicultural music education’ (Carlos Abril, 2006).

At the 15th meeting, each group had 30 minutes to play out their musical performance and 20 minutes for a question and answer session from the audience (audience members who were not part of the group). After that, I presented the power point that I had prepared to remind them of the important points discussed in
multicultural music education. Their performances were also attended by the Secretary of the ECE study program who was my collaborator in this research.

I purposely did not state a guideline on the categories that were included in culture. I wanted them to put down what they thought were important as special characteristics of their culture. My aim was to give them the freedom to decide what characteristics they thought their culture had as I wanted to know what they understood of culture after 14 meetings in class. The following is a summary of the musical performance of each group, with an analysis memo from me.

The first was Betawi (Jakarta) Group. They performed traditional music and dance from Betawi. They included both concepts (music concept and socio-cultural concept) in their performance. They could identify some cultural aspects, such as the meaning of the song, musical instruments, the history of Betawi tribes, religion, food and beverages, customs, and traditional houses of Betawi. After the performance, they shared the knowledge with other classroom members in discussion. In response to their performance, I wrote a memo to assess for them what they have done as follows:

The performance was quite interesting. Division of roles was quite effective. Property was relevant with the theme. Cultural understanding was quite extensive. Did not include language as culture: I think this was because the language used was the Jakarta language that is almost similar to Indonesian language. Input from other groups: that language is also discussed because it is part of culture. From the discussions, the Betawi song turned out to be inappropriate for children because the text was too long and the story was about adults. The choice of the song “Ondel2” was quite appropriate because the lyrics were neutral and the beat was cheerful. Appropriate for children! This group sang Ondel2 in unison form with quite good pitch. Music used minus one from laptop. (RNM-113012).
The second was the Jawa Tengah (Central Java) Group. They performed a musical play and included both concepts (music concept and socio-cultural concept) in their performance. They could identify some cultural aspects, such as the meaning of the song, musical instruments, traditional dance, language, food, traditional house, custom, tourism, and religion. After the performance, they shared knowledge with other classroom members in a discussion. To respond to their performance, I wrote a memo to assess what they had done. The memo is as follows:

Interesting. The performance was in the local language (Javanese). Script in Javanese. Division of roles was quite good. Property and costume were relevant with theme. Cultural understanding was quite extensive. The song was sung in unison with quite good pitch, without accompanying music. The choice of song was appropriate for children since there was an element of play in it (RNM-113012).

The third was Papua Group. They performed music and dance and included both concepts (music concept and socio-cultural concept) in their performance. They could identify some cultural aspects, such as the meaning of the song, musical instruments, traditional dance/clothing/house, language, food, religion, and crafts. After the performance, they shared the knowledge with other members of the classroom in discussion. In response to their performance, I wrote a memo to assess what they had done: “This group is interesting because of the combination of various ethnicities used. The performance was quite interesting, property and costume relevant. Cultural understanding was quite extensive, incorporating elements of religion. Musical performance was quite good, the song was arranged in three voices and sung quite well”. (RNM-113012).
In the journal entries, almost all the students said that the musical performance activity helped them in understanding how to teach music through a socio-cultural approach.

Nani stated:

Apparently, although I am from Betawi, there are many Betawi musical instruments with which I am unfamiliar. It was nice to have discussions with friends from one region, so we could share our experiences. In the beginning, I also didn’t know what the function of the Ondel-ondel was. I thought it was just a doll that is often used in carnivals. I ended up learning a lot about my own culture, and also learned about the cultures of other’s. The assignment to sing folk songs greatly helped in understanding various songs from Indonesia. (NSJ-121012).

Another participant stated:

What I felt at the beginning of the session, when Ms Rien divided the class into groups based on ethnicity, and during early discussion within groups, was that my knowledge about multi-cultures began to grow. Especially, when we discussed the similarities and differences in our own cultures, this convinced me even more that Indonesia is really a very diverse country. Singing folk songs at almost every meeting honed my singing skill. But we did not only sing, we also had discussions on the meaning of the songs and other cultural elements, which grew from my region. It would be very good if we, as teachers, have knowledge of the diverse folksongs and cultures which developed in Indonesia.” (TDJ-121012). journal).

As I have mentioned above, the aim of the musical performance activity is to develop the participants’ awareness of multicultural music education. The musical performances gave the chance for participants to discuss the meanings of folk songs, local cultures, performing folk songs in the form of singing, dance and musical play. In deciding upon an understanding of a culture, there were seven (7) similarities that they discussed as characteristic of each culture. These characteristics are: (a) Traditional music and dance, (b) traditional house, (c) musical instrument, (d) food, (e) customs, (f) language, and (g) religion. With the richness of the cultures in each region, on this
occasion the students also had the chance to share their knowledge about the culture of their respective regions with their friends. This experience also taught the participants that diversity is present in the classroom. Critical questions that emerged within the discussions also made the students more aware and knowledgeable about their own culture and the cultures of other people. Here are some of these questions:

Table 4.7 Critical questions emerged on musical performance discussion

<table>
<thead>
<tr>
<th>Questions</th>
<th>Questions</th>
</tr>
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<tbody>
<tr>
<td>“Why is the Ondel-Ondel that is supposed to be a Betawi mascot made to look so frightening”?</td>
<td>“Why is the Javanese gamelan less popular than the Balinese gamelan”?</td>
</tr>
<tr>
<td>“Why does the younger generation have no interest in conserving the Betawi culture”?</td>
<td>“Is the song Cublak-cublaksuweng suitable to be taught to KG children”?</td>
</tr>
<tr>
<td>“Why do the Betawi people always speak roughly”?</td>
<td>“Why are Papuan people often considered as stupid”?</td>
</tr>
<tr>
<td>Are Betawi songs, with such long lyrics appropriate for teaching to young children?</td>
<td>“Is the song YamkoRambeYamko suitable to be taught to KG children”?</td>
</tr>
<tr>
<td>“Why is it that people from Central Java always speak so gently”?</td>
<td>“Why are there so many gold mines in Papua, but the people remain poor”?</td>
</tr>
</tbody>
</table>

To respond to those questions, I wrote a memo to connect to their socio-cultural based understanding and their cultural awareness development. Example follows:
These questions made them realize that other people may have different viewpoints about their culture. Questions numbers 3,5,8 show a kind of stereotyping prevalent in society regarding these three ethnic races. Lack of understanding of socio-demography causes some of this stereotyping. Question #2 was a challenge for the Betawi group, as the younger generation should preserve their culture. Question #1 shows a shift in the role of the “Ondel-Ondel,” from a protective mascot to a street attraction. Question #4 needed a more intensive discussion. Question #6 for the Betawi and Papua groups, shows that the Balinese gamelan is more familiar to their ears. Is it because the tempo of the Balinese gamelan is more dynamic compared to the Javanese gamelan that has a slower tempo? This is an interesting issue to pursue. Questions #4,7,9 indicate that they take care when choosing songs that are appropriate for teaching in KG. Fortunately, the 3 songs that they selected are suitable for KG children. I think that the song from Central Java is the most appropriate for children, because this song is meant to accompany children playing. Question #8 shows that they understand the socio-political condition in Papua. It was a pity we didn’t have enough time to invite an expert guest speaker on social political conditions in Papua. (RNM-112812).

Through the question and answer sessions on the performances, the students said in their journal that they had additional knowledge on the Betawi, Central Javanese, and Papuan cultures. As Dina wrote, “I am very pleased with the musical performance activity because I can learn so much about my own culture, as well as the cultures of my friends. Apparently music is related to the social life where the song was composed. All I have known so far is to sing folk songs, but I have never discussed other cultural backgrounds.” (DSM-113012).

From their journal entries, I summarize that the students understand the relationship between the cultural backgrounds of the students and their musical experience in class as part of multicultural music education. It is important for them as pre-service teachers to have a positive attitude towards differences in cultures that they find present in the children. Becoming a culturally responsive music teacher means
building empathy and respect towards differences in culture brought by the children from their respective homes (Abril, 2009; Campbell, 2005; Irvin & Armento, 2001; Gay, 2003; Scott, 2006).

From my journal entry on cultural performance, since the beginning I was very optimistic about this activity. However, there was some trepidation because planning on paper can be different from execution in real situations and conditions. The students did not know the lyrics by heart. But I remembered a suggestion from a participant who asked me to prepare the lyrics so that it would be easier for him to sing the song. Thus, I prepared the lyrics for the two songs. There was a moment of panic when I asked myself if I accommodated the cultural backgrounds of all the participants? What if I had left someone out? I realized that it was not easy to be a culturally responsive music teacher. Should I focus on their musical abilities? Which should I evaluate, their method of singing using the correct method, or their ability to connect their cultural background with the musical activity they were performing? Although I have years of teaching experience, I discovered I could get nervous when giving culturally responsive music instructions. As it turns out, I learned from the students because they seemed more relaxed and thoroughly enjoyed their learning process.

Cultural Artifact Project (CAP)

One important element of the CRP is the importance of using the `students’ cultural and background information as a foundation for instruction (Gay, 2000; Guitierrez-Gomez, 2002; Gutierrez & Rogoff, 2003; Katz, 2009; Ladson-Billing, 1995;
Miller & Fuller, 2006. Consequently, we need to know our students in depth. However, before we can get to know our students, it is more important to know ourselves, especially as a cultural being. In order for the participants to get to know themselves, especially cultural values which they adopt as principles that form their character. I assigned a project to the students to do a cultural artifact project (CAP). In preparing this CAP, the students were asked to collect three to six significant objects and photographs which reveal something significant about themselves and their prior cultural experiences. They were asked to write about these cultural artifacts within their reflective journals. Here is the instruction which the students were given:

Prepare a cultural artifact project to look at the ways in which you are a multicultural person, with complex constructed identities, identities which will influence you as teachers. Collect three to six significant objects and photographs to help you think about your own cultural background. Do a reflective journal which addresses the following questions, as appropriate, and in ways which are meaningful to you:

- Describe the artifacts and what they signify to you in terms of your cultural values?
- Describe the values you hold and how these values have affected your decision to become early childhood teacher?
- How and why have you become more aware of our stereotypes, prejudices and assumptions?
- What you have learned about sharing/doing this project?

Be prepared to share your story and your artifact with the class. Also, bring a musical piece to share what you feel is closely related to or enhances your cultural artifact project in some way.

Aside from giving a chance for the participants to get to know themselves better, this cultural artifact project hopefully also helps each student to understand his/her decision to become a teacher, and to better examine his/her views on life itself (Johnson et al, 2009; Miller & Fuller, 2006). Through sharing with classmates, the students may realize that other people can be very different from themselves. The students are likely
to discover that the existing cultural values within the class are quite diverse, an important principle within the CRP. I also wanted them to see how this premise is critical to culturally relevant teaching and hoped they could more fully see themselves as cultural beings (Banks & Banks, 2013; Gay, 2003; Rogoff, 2003).

Another important aim of this particular CAP write out is to connect one of their most meaningful cultural aspects to their final assignment in this subject, which is to compose a simple song representing an aspect of their culture. The goal of this assignment is to integrate culturally relevant concepts when teaching music. When I gave the students the CAP assignment, I still did not know which aspect of culture would be the theme in their song composition. From the data I analyzed, there are some categories or themes which are frequently mentioned in the CAP reflection. The results are as follows:

Table 4. 8 Common themes emerged on cultural artifact project reflection

<table>
<thead>
<tr>
<th>Theme</th>
<th>Small Category</th>
<th>Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>Relationship Background</td>
<td>A very close relationship with the family. Many of their mothers/fathers/aunts/grandmothers were teachers, so that the education field was not a new idea for many of the students.</td>
</tr>
<tr>
<td>Religion</td>
<td>Islamic organization in Junior/High Schools</td>
<td>Those wearing Muslim attire were enlightened in grade 1 of High School. The decision to become a teacher is part of their devotion to God.</td>
</tr>
<tr>
<td>Childhood Experience</td>
<td>Playing with peers Learning style Food Sports Family activities</td>
<td>Their childhood was very joyful. This may be used as a theme to compose a song.</td>
</tr>
</tbody>
</table>

(continued)
Table 4. 8 Common themes emerged on cultural artifact project reflection (continued)

| High school Experience | Stereotyping Musical experience | Interesting. They realize that they tend to judge people who are different from them. I need to make time to discuss stereotyping. The majority were involved in vocal groups and choirs. None of them are able to play a musical instrument. |

From the themes I saw in their reflective journals, the students and I finally decided to focus on childhood experience as a theme that would be developed in composing the lyrics of their song. In week twelve, they started to work on the lyrics of the songs, and each consecutive week the lyrics were perfected; in the end, the lyrics were further perfected by incorporating the rhythm and melody, so the songs became the participant’s original creation. What I mean by simple song is that the participant is obligated to create only four lines of lyrics, using a melody within one octave, and an average phrase length of between four to five quarter notes. As stated by Jade Pai (2010) “These two characteristics, small range and short phrases, seem to be present in the majority of the children’s songs. Most songs are composed of simple structures (Jade Pai, 2010, p, 38). In this discussion, I only focused on the lyrics composed by the participants. The following are samples of the song lyrics created by one of the participants:
Table 4.9 Example of my memo in creating song lyric activity

<table>
<thead>
<tr>
<th>Theme/Category</th>
<th>Lyrics</th>
<th>Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early childhood experience / Learning style</td>
<td>Yuk ayuk semua, Mari kita belajar, Yuk ayuk semua, Agar menjadi pintar</td>
<td>The song is about her cultural experience when she was a child. When she was a child, she was too lazy to study. She only studied if there was a test. Whether she studied or not, depended upon her mood. The parents were often angry with her because of this unreliable attitude.</td>
</tr>
</tbody>
</table>

Come on my friends
Let us study hard
Come on my friends
It will make us smart

The data showed that the cultural artifact project was successful in accomplishing one of the goals in integrating culturally relevant concepts when teaching music. As an example, the activity on composing a simple song indicated that participants were capable of recalling childhood memories and were able to transform the educational experience into a meaningful simple lyric and compose a musical piece displaying integrated elements by each of the students.

The participants’ reflective journal on cultural artifact entries provided evidence that they learned to reflectively think about their lives and what is important to them.

As Neti stated:

Through the cultural artifact project activity, I became even more sure that my decision to become an Early Childhood teacher is the right one. Many of my family members are teachers, but my parents forbade me to become one, because maybe they thought that a teacher’s pay is very low. At that time, I was still not sure that I would succeed. But I am convinced this is a noble duty that God surely approves of. I will prove to people that I can succeed, of course, with God’s permission” (NDJ-13/110912).
It seemed that Neti was able to look deeper into herself in relation to reach her dream to become an early childhood teacher. Her beliefs in God formed in her mind that being a teacher is a noble duty. This project helped Neti to challenge herself to be a teacher.

Meanwhile, Ratna said that …

The CAP activity helped me understand better the CRP concept. Through the CAP I learned to understand myself, other people, and the differences that came up as I talked to the class. I did not expect that my good friend is originally from Taiwan, and she never had any religious teachings from her father. I felt that I knew a lot about my friend, and it turns out I was wrong. I am also a person who tends to be prejudiced. In High School, I always judged people from their exterior. If a person had a fierce face, I would assume that that person was a bad person. Now I realize, although it is still hard for me to get rid of my prejudice, at least I have the intention to make a better person of myself (RDJ-13/110912).

Neti and Ratna were brought up in a harmonious and religious family. Their daily routines were conducted based on Islamic values. This is why Neti always looks to God in her viewpoints and Ratna was very surprised when she learned that her close friend had never had any religious guidance from her father. She always assumed that a father’s duty is to teach his children religion (Ratna’s journal). It appeared that this activity promoted the development of their cultural awareness. By knowing themselves deeper, they started to appreciate the differences inherit in the classroom.

Most participants’ reflection on culturally artifact activity demonstrated that the project was meaningful for them. Especially when they shared in a group consisting of four persons. They found similarities and differences in their views on cultural values they embraced and how these formed their identities. Sharing with friends also develops a sense of togetherness, such as what was said by Erni:
I think that CAP is appropriate to applying this class. I am very happy to be able to talk about myself, and listen to other people talk about themselves. Apparently, the friends who look cheerful every day, keep some sadness inside. From their stories, I learned that we couldn’t judge others from what they appear to be on the outside. CAP has made me feel closer to my friends. Learning about their backgrounds has made me feel comfortable being friends with them. I think this feeling also exists in children. When I know my students well, I will know how to maximize their potential better” (EDJ-13/110912).

In my reflection journal on the cultural artifact project, I felt so confident in the beginning of this activity. When I read out the syllabus at the second meeting, some participants wrote in their daily journal that the assignment given “amounted to quite a lot and would definitely be tiring”. At that time, there were still some reading assignments they found quite burdensome. Maybe the fact I asked them to collect objects and photographs as well and write a reflection seemed overwhelming for them. Maybe I did not say it in a very interesting way, so the CAP assignment seemed time consuming.

Consequently, when I read their comments, which were not very supportive, I brought some photos of the time I was part of a music ensemble in elementary school for the next meeting. I then told them that the ensemble group was what planted the love for music in me. I also told them that I had practiced for months prior to a performance at the presidential palace, but when the time came, I fell ill. I felt very sad, and even now, when I remember that time, I still feel sad and want to cry. I shared this with them and reminded them that I was a different person in the past. After presenting my artifact, they immediately said “wow, you are a melancholic person, Ma’am”. After that, they understood what they had to do. In the journals of the third meeting, their response was
very positive on the CAP and they said they would immediately start collecting artifacts that I had requested. My example had struck a meaningful emotional chord for most of the students. They could better understand what I was asking of them.

I felt a great sense of relief. I also learned a lot from them. But I asked myself, is it possible for me to wipe away my own prejudices and stereotyping? This was the biggest challenge: how I can change my own mindset, which I thought had never influenced my teaching? This assignment made me realize that in the beginning I did not desire to become a teacher, but it was actually my parents’ wish that caused me to become involved in the education field. The big challenge in the CRP apparently came from within myself.

Section Summary

The objective that I had already determined in culturally responsive teaching had been accomplished through a number of ways. The preliminary ‘Getting to know the participants’ activity I used as the first link to create a rapport with the participants. I wanted to emphasize to these participants the importance of getting to know the students’ backgrounds that we see in class. In the ‘selecting song materials’ activity, I emphasized to the participants the importance of creating a meaningful learning atmosphere. In the next activity, which was ‘building classroom community,” I wanted the participants to understand the importance of building rapport and trust in a culturally responsive classroom. The ‘dramatic play and musical performance’ activity was aimed at making the participants understand the importance of feeling sure that our students
can learn in the most ideal way, especially when we support them with various activities that are based on their genuine interests. Through the cultural artifact project assignment, I wanted them to understand the importance of knowing themselves as cultural beings, before being able to know other people and cultures that may be different than themselves. To implement CRP into the classroom, it is very important for the participants to realize that their understanding of culture, and their worldview may have an influence on how they teach.

Finally, using the participants’ chosen songs in teaching to promote participants learning, carrying out various musical activities based on their own or my initiative, writing a reflection journal after every activity, assignment and article, helps students to understand the concept of CRP and how to integrate it into music teaching. The data demonstrates the activities, articles, and assessments which I used to teach the learning of integrating culturally relevant concepts within music content and to help participants build the knowledge of the CRP criteria, which did in fact impact the participants’ learning.

In relation to the culturally responsive music teaching rubric, I am preparing to see how far they have understood the CRP concept as the data shows that the knowledge of awareness, understanding and sensitivity of CRP were developed. ‘Awareness development’ is to measure the participants’ awareness on the importance of culture as a factor that supports the success/achievement of students. ‘Understanding development’ is to discover the participants’ ability to define the CRP concept and link it to learning music.
While ‘sensitivity development’ is to discover the participants’ understanding that different cultures for students exists, so that they are more sensitive when preparing the lesson plan. I do realize that these three categories may overlap, so I emphasize which element is the one I consider the most important for each category, then I try to incorporate them according to the criteria. I will convey this discussion in more detail when I answer the final question, where the main data source is an open-ended questionnaire and the participants’ own reflective journal itself.

The changing approach in incorporating culturally relevant and multicultural perspectives with basic musical elements

This section answers the question: What changes am I making as I instruct the course in teaching cultural relevance and the content of music for young children?

To see the changes that I am making in implementing this learning method, I will discuss it in the curriculum that I used, consisting of formal, symbolic, and societal (Gay, 2002). Then I reviewed the instruction that I applied, which is the philosophy based on constructivist learning theory; and finally, I discuss the assessment that I have made in the culturally responsive music classroom.
To evaluate the pedagogy/syllabus I designed, I made a rubric, which I used as a referral in the process of teaching learning. I adapted an inventory of progress proposed by Howe and Lisi (2014). The inventory progress which I made is as follows:
Table 4.10 Inventory progress of my new pedagogy/practice

<table>
<thead>
<tr>
<th>INVENTORY PROGRESS TO THE NEW PEDAGOGY/ SYLLABUS</th>
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<tbody>
<tr>
<td><strong>Curriculum</strong></td>
</tr>
<tr>
<td>Yes</td>
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<tr>
<td>Y</td>
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<td>Y</td>
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<td>Y</td>
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<td>Y</td>
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<td>Y</td>
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<tr>
<td><strong>Instruction</strong></td>
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<tr>
<td>Yes</td>
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<td>Y</td>
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<td>Y</td>
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<tr>
<td><strong>Assessment</strong></td>
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<td>Y</td>
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<td>Y</td>
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</tbody>
</table>
I felt that I needed to make this check list, because this is the first time the participants and I are experiencing culturally responsive music education. The following discussion will present data of the curriculum that I used. I adapted the curriculum recommended by Gay (2002) in culturally responsive classrooms.

Curriculum

As Geneva Gay (2002) said: “In addition to acquiring a knowledge base about ethnic and cultural diversity, teachers need to learn how to convert it into culturally responsive curriculum designs and instructional strategies” (Gay, 2002, p. 108). I have applied the three types of curriculum that he offered, namely formal, symbolic, and societal curriculum in the learning teaching process during 16 sessions. The results are as follows:

*Formal*

Firstly, I will look at the formal curriculum: To accommodate the formal curriculum in my teaching, I used a children book series (Siagian, 2000) that can be used in music education classes for young children. I provided the participants with reading materials that they needed to help them understand the CRP as well as the musical content. I copied the important parts of some books, which I then distributed to the participants as compulsory reading material. I then used the standard curriculum as suggested by experts on early childhood education. For the musical accomplishment
standard, I adopted the concept from music education standard in the US, because Indonesia still does not have an official standard curriculum for teaching music to young children. In an interview with one of the principals of a KG school who has been teaching music based on the standard curriculum, this principal said:

It is true that for KG Schools in Indonesia, there is still no national-standard music curriculum. But we do have standards to measure KG children’s cognitive, motoric and affective achievements. During the time that I have been teaching here, music teachers have been using available standards from various countries, including America. This has been going on for some time, and has apparently shown no adverse effects, because children’s activities such as singing, dancing and playing simple musical instruments have already become the special characteristics of KinderGarten schools all over Indonesia.” (Interview with Kindergarten’s principal in Jakarta, November 17th, 2012).

In implementing the formal curriculum, I also use a traditional approach, something that is done quite often by kindergarten music teachers, which is singing, listening, reading, moving to music, playing instruments, and creating music. In planning conceptual experiences for kindergarten school children, I used a standardized category of elements of music, namely timbre, dynamics, tempo, rhythm, melody, form, and harmony (Lindeman, 2011). I also utilized the eclectic approach proposed by Lindeman. It meant that I used my own special approach to teaching music to children (Lindeman, 2011). I combined several general (traditional) approaches for teaching music, such as the Orff schulwerk approach, the Kodaly approach, and Dalcrozeurhytmics (Campbell & Scott-Kassner 2010; Lindeman, 2011). Each approach emphasized involving children in meaningful musical experiences through singing, listening, moving, reading, playing instruments, and creating music. At first, I was hesitant about the approach I would be using, as I was attempting to teach very
differently from my usual approach. In order to prepare participants to be a culturally responsive music teacher, I wanted to balance a conceptual/skill-based and sociocultural-based approach (Abril, 2009) but I was unsure how to do so. This is what I found in my reflective journal:

The music education that I attained in university was emphasized more on how I would teach music by instilling basic musical elements through singing, listening to music, reading music, moving to music, playing instrument, and creating music. In singing activities, I recall that the song materials were given by the lecturer, which I tried to sing in the correct tone and rhythm, and then the lecturer would evaluate my performance. This was more or less my experience at that time. The approach used was also very general music concepts such as rhythm, melody, harmony, expression, form and structure. I am aware that this material is very important in instilling children’s musicality and was always “present” in music theory class and music teacher preparation programs. However, I still had some questions, such as, how do we teach these basic musical elements so that my class would be a culturally responsive music classroom? How do I bring in multicultural music material? Where should I begin? (RNDJ-2/090712).

I made this first reflection after the syllabus plan was completed. Then I reviewed my first reflection that I had made before I designed my syllabus, and I realized that I had to know the diversity present in the class and the diverse musical backgrounds that participants bring to the class. I wanted my teaching to provide participants with opportunities for self-exploration and reflection. I wanted to become not only an instructor, but also a facilitator. I realized that music is a part of culture (Campbell, 2005; Abril, 2009; Jorgesen, 2007). This is why I should include multicultural music materials in my teaching. I have to appreciate participants’ prior knowledge and not think that it is only me who is the expert in the classroom. I am inspired by one of music teachers in the US that stated, “I am prepared to step away
from my role as the teacher who possess all the musical knowledge and become a facilitator who help students actively construct personal knowledge when appropriate to do so” (Stacey, in Scott, 2011, p. 25). I became eager to incorporate this new approach into my classroom. I wanted my participants not only mastering the basic musical elements, but also understanding that music is a social phenomenon. As stated by Akuno et al, (2001), “Music is more than just the body of sounds or a concept, but also an experience bearing and communicating issues of socio-cultural significance to the community that practices it” (Akuno et al, 2001, p. 3).

So after I had obtained information on their favorite songs and songs from their respective regions, I used those songs to instill basic musical elements and engage participants in explicit discussions surrounding socio-cultural issues at the same time. The reason for choosing songs based on their ethnic backgrounds was not only because the participants would know those songs well, but also to provide multicultural music materials. I made a chart about studying culturally responsive music classrooms. Instilling unsure music is done through various activities, such as singing, listening to music, moving to music, reading music, playing instruments, and creating music. The chart is as follows:
Table 4.11 Musical element chart (Adapted from Linderman, 2011 – *Musical Children: engaging children musical experiences*  

<table>
<thead>
<tr>
<th>Element of music</th>
<th>Definition</th>
<th>Music Concept</th>
<th>Culturally responsive Music Teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Timbre</strong></td>
<td>The unique tone color of a voice, instrument, or sound source</td>
<td>Environment and body sound Tone color of rhythm instrument</td>
<td>Involving participants to listen to the various sound of musical instruments from Indonesia. Involving participants to sing and to characterize the voices of classmates.</td>
</tr>
<tr>
<td><strong>Expressive:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>The degree of loudness or softness of music</td>
<td>Soft/loud</td>
<td>Engaging participants in exploring the voices: whispering, speaking, and screaming. Having participants to discuss how different people have different styles of speaking in Indonesia (Javanese speak softer than Sumatra people), and on how people in Indonesia have different styles of walking.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>The long and short duration of sound / silences and the organization of these sounds/silences in time</td>
<td>Sound and silence Steady beat Short and long sound</td>
<td>Having participants to discuss the short and long sound in their neighborhood during night time. (Security guard will strike the wood three times if the situation is safe, and more than three times if there is an emergency). Engaging participants in creating rhythm pattern from body percussion.</td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td>A succession of pitches that move up, down, or repeat</td>
<td>High/low Up/down Stay the same</td>
<td>Having participants identify high/low voice of animals. Drawing the graphic of the sound of Cublak-cublaksuweng song. Involving participants in singing evaluation. Introducing participants with a hand sign method from Curwen/Kodaly.</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>The structure of a musical composition</td>
<td>Same/different sections</td>
<td>Moving to music. Using various songs from Indonesia and other countries. Involving participants to create their own movement.</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>Two or more pitches sounded simultaneously</td>
<td>Accompaniment/no accompaniment</td>
<td>Canon song from Indonesia and America.</td>
</tr>
</tbody>
</table>
So, in order to integrate culturally relevant pedagogy into music teaching, I combined a traditional approach (The Orff Schulwerk, The Kodaly, and Dalcroze eurhythmics) with some important key components of CRP. I adapted the eclectic approach, which I believe is the best from a variety of teaching approaches and methods based on my own experience and training (Lindeman, 2011). Thus I used the eclectic approach and fused some important key components of CRP. This is to ensure that learning is not only focused on the mastery of basic musical elements, but also emphasize the socio-cultural issues (Abril, 2009, Edwards, 1998). The students were pleased with this kind of learning, as was expressed by Otti: “In the first meeting I was under the assumption that in this music class we would learn to play musical instruments and so we would have to bring an instrument every week and learn much about musical notes, scales as well as other elements. However, after a few meetings, what we got in music class were many new interesting things that I have never encountered in other classes” (OSM-120712). I, as a teacher, facilitator, and researcher, found myself amazed, and this new experience also made me feel very excited teaching during the 16 semesters.

*Symbolic*

In using the symbolic curriculum, I included, images, icons, decorations, mottoes, artifacts, and the like, that can be a powerful force in culturally relevant teaching (Gay, 2002). I brought some musical percussion instruments every time I went to teach. I brought 30 kinds of musical instruments that are normally used in teaching
music to children, such as a ring bell, triangle, small drum, hand shaker, and so on. Thus, at every meeting, my class is always full of musical instruments and the participants can play or touch them any time they want to. I also used You Tube’s website so that they can see pictures and hear the sounds of traditional Indonesian musical instruments directly. This was also the case when I taught the concept of high and low; I used YouTube for indentifying animal sounds. In the beginning, I felt a sense of panic because I could not find the CD of animal sounds and picture samples of Indonesian traditional musical instruments. The curriculum symbolic helped me bring hands-on experiences to the participants. As Robinson (2006) said, “Culturally relevant teachers know that students can learn important lesson from these “symbols” and use them as catalysts to increase knowledge, skills, and values (Robinson, 2006, p. 43). Data from the participants’ journals show that symbolic curriculum helped them to find learning resources to use. As was said by Fatimah:

In the beginning, I was surprised because Ms Rien always brought so many musical instruments. Some of the instruments were strange, many unfamiliar to me. But it turns out that preparing so many meant we would not have to fight over using them. My favorite musical instrument is the triangle; I love the sound it makes. This is my first experience handling so many musical instruments. Exploration of musical instruments on YouTube was also interesting. Especially when I had to guess an animal’s sound and had to imitate it. This activity prevented me from being sleepy. It was a pity that the internet sometimes was too slow in loading, which caused interrupted viewing” (FDJ-07/101012).
In using a societal curriculum, I used an article that appeared in a newspaper on September 20, 2012. At first I felt quite frustrated not being really sure how to apply it in class. Until eventually I found an article about a teacher in a small town who dedicated his life to teaching music to young children. In the newspaper article, it was said that the teacher used music to teach and used a child-centered approach. After presenting this article in a dramatic play (which I already explained in a previous part), the participants were able to imagine a portrait of a teacher in an isolated area. This is apparently in line with the opinion of Gay (2002) who said the societal curriculum is concerned about the “knowledge, ideas and impressions about ethnic groups that are portrayed” on television and in newspapers, movies, and magazines (Gay, 2002, p.109).

For the data I presented in the dramatic play, the participants felt that the article really helped them.; As a teacher, I was of course very pleased, because through theory and practice, I was able to organize a societal curriculum to be used in class. This is evident from the reflection which I wrote:

I admit I was rather worried about this societal curriculum. The two curriculum approaches (formal and symbolic) were quite clear and I could put it into practice directly. Still, it felt incomplete if I didn’t follow the suggestion by CRP experts on using societal curriculums. Finally, I found the article about an early childhood teacher in a remote area and tried to link it with a societal curriculum suggested by experts. Fortunately enough, the participants enthusiastically responded to this article and even inspired me to ask them to turn the story into a short play. It can be said that participant’s control of ideas was expressed in their full participation in the music and their time spent expressing ideas and opinions in class discussion related to the article. By connecting with student interests and talents, it increased participants’ contributions to the
class. I learned that by giving power to the participants to initiate activities, it made learning come alive. It was kind of centering to teach according to participants ideas (Bank & Bank, 2001). Although I was hesitant in the beginning, everything ended very well (RNDJ-10/101912).

However, I have to admit that not all the activities in the Syllabus could be executed as planned. This has taught me that when designing a culturally responsive music syllabus, I need to make “room” for changes, in other words, a syllabus must always be dynamic. For example, in the first meeting, I planned to introduce myself and talk a little bit about my research, using my laptop and projector. But in the middle of teaching, the power went out. I could not use all the electronic devices that I had prepared. In the end, I used the rest of the time to have a dialogue with them to get to know them better. When I noticed that they were getting bored and sleepy, I would ask them to sing a song unaccompanied and to make free movements in a circle. Because this is a three-credit hour course, I had to teach for 150 minutes, while the power only came back on in the 85th minute. This meant that I still had 65 minutes to teach without using electronics, and I was able to do so quite well. As was said by Neti in her journal “although there was no electric power today, we still had fun learning in class. I became very excited about the next meetings” (NDJ-01/090712).

Another incident that occurred was at the 4th meeting, when we discussed rhythm and melody. I invited them to explore elements of rhythm and melody in the songs that they had selected. I explained some of the symbols used to determine melody for musical notation or picture. But in their journals, some of the participants said that they did not understand what they had been taught that day. As Ambar said in her journal,
“Today we learned about rhythm and melody, but frankly, I did not understand anything. I have completely forgotten musical notes, also about rhythm” (ADJ-04/092812). Another participant, Dina, stated that, “I like singing activities, but today’s class consisted mainly of theories. I still don’t understand about rhythm and melody. Miss Rien, please don’t talk too fast when explaining.” (DDJ-04/092812).

I understand that in applying culturally responsive techniques, I need to take into account the students’ individual needs. (Gay, 2000; Gagnon & Collay, 2006; Ladson-Billings, 2006; Scott, 2006). Thus, in the next meeting, I asked the two participants who said they had not understood the last topic for a review. They asked me to repeat the topic about rhythm and melody, and asked me not to speak too fast. So I repeated my explanation about rhythm and melody, and discussed it intensively but more slowly in the fifth meeting. This made the topic that I had planned to discuss in the fifth meeting to be postponed to the next meeting. I also held consultation assistance outside class hours for participants who needed individual tutoring.

The series of events that I have recounted above is proof that what had been planned in the Syllabus may not necessarily be carried out as planned. It is why the syllabus must be flexible (Banks & Banks, 2013). In order to meet the needs of individual students, the creativity and the teacher’s decision is needed to prioritize what needs to be taught on that day, although it may not be in accordance with the guidelines in the syllabus.
Summary

I have reshaped the curriculum in order to meet the criteria of culturally responsive music classrooms. I utilized formal, symbolic, and societal curriculums in teaching music that were not only based on basic musical elements, but also based on socio-cultural aspects. I challenged participants’ academic and social abilities by actively involving them in various activities.

Instructions

In this section, I would like to present the data about my method of instruction that referred to teaching information. The topics such as constructivism, supportive learning environment, grouping strategies, and assessment will be discussed consecutively.

Constructivism

The term constructivism is used to describe how people learn (Gagnon & Collay, 2006; Howe & Lisi, 2014). Many experts in early childhood education believe that children learn by doing. Therefore, all learning needs to be active. Active, hands-on music experiences enable children to demonstrate through behavior their conceptual understandings. Learning seems to be the most effective when a concept is experienced through singing, listening, playing instruments, moving to music, reading and notating
music, and creating music (Lindeman, 2011). In addition, Dewey (1966), & Vygotsky (1978) believed that students extend their personal knowledge structures through active engagement with others. Thus, since my goal was to integrate culturally relevant pedagogy within music content, I wanted to foster active engagement in learning to allow participants to learn through their interactions with one another so that they would gain new knowledge, with me acting as the facilitator. This is in accordance with the social constructivism theory, which believed that knowledge making occurs both cognitively and socially and that these components cannot be viewed separately (Vygotsky, 1978). In addition, Vygotsky was interested in how children learn with assistance from others; He believed that students extend their personal knowledge structures through engagement with others.

I wanted to model constructivist activities because such activities in the classroom have conformed the constructivist and cooperative learning strategies that are essential in culturally relevant pedagogy. I provided not only hands-on learning experiences for participants, but also included much group work and employed a variety of cooperative learning structures. Accordingly, Blair (2009) stated that it is important to create hands-on or concrete experience in developing children’s musical awareness because it consists of the mindful engagement of children and the opportunity for them to contribute to the musical experience (Blair, 2009). All of the strategies and activities were designed to be easily adaptable, so the participants could replicate these things in their own classroom. Neti reported the following in her reflective journal:

I learned a lot in this class. I am able to understand and reflect on my own culture and the culture of my other classmates. I believe that the role of the teacher or educator in using a cultural approach in teaching is very
influential in improving the children’s development aspect. I learned that through music, many aspects can be developed. The way Ms Rien conducts the class, giving examples of the various ways of teaching culturally responsive music enabled me to explore and develop my potential for liking singing, composing songs, and becoming more self-confident. For me, there are so many new activities that are not only academically challenging, but also I find this class very enjoyable. It is only now that I have found such a lecturer. Her teaching method has inspired me to follow her method and teaching style (NSJ-120712).

Neti’s response to the teaching strategies indicated that the way I taught how to integrate culturally relevant pedagogy within music content with various activities had an impact on her. She mentioned in her open-ended questionnaire that she wanted to include culturally relevant concepts in her lesson plan when she has to teach music (NOQ-120712).

In addition, one of the principles in constructivism is to use a student-centered approach, where the learning process is based on the student’s interest. From the journal that the participants wrote at the beginning of the meetings, a majority of them said that they would like to learn music starting from the basic, and also to learn to sing properly. That is why singing is one of the most important activities in class.

Furthermore, a student-centered approach is also based on the principle that the teacher must have a high expectation that children can learn (Banks & Banks, 2013; Campbell & Scott-Kassner, 2010; Gay, 2003; Ladson-Billings, 1995; Marlow & Page, 2005; Nieto, 2005; Shade, 1997). I had to believe that the participants in my classroom have the potential to learn music. I believe this is important because the “teachers’ beliefs are central to determining their actual behavior toward students” (Wigfield et al., 1999). I am aware that this is sometimes difficult for me to do, because I have a bad
habit of judging students at the beginning of the course. For example, from my previous experience in teaching, when I hear a student singing with the wrong pitch, I would naturally assume that the student in question cannot sing well. Although this is only something in my head, I know that in the CRP, I have to change my mindset, and remain optimistic when listening to the singing participants with the wrong pitch. Apparently, changing my mindset that all students can reach their full potential in singing has made me more motivated to provide assistance in any way I can to students who are not very agile at singing with the right tone. I realize that not all the participants are the same, and I must try to fulfill each of their individual needs and give more attention to those who need it.

This was expressed by one of the participants:

I realize that I have a bad voice and cannot sing well. In the beginning I felt very self-conscious when I was asked to sing in front of the class. But Ms. Rien said that I will be able to do it well if I keep practicing. Ms. Rien also gave me her special attention, because during singing practice, when it was my turn, Ms. Rien always spent more time to guide me and patiently waited until I got the right note with the piano. When I had to perform by myself, although I felt nervous, my friends and Ms. Rien gave me positive feedback which really touched me. Apparently I can sing well. I promise I will keep on practicing so that my voice will get better and better (DSJ-113012).

Dina’s response towards the teaching strategy that I conducted proves that my high expectations on her ability has given her a positive attitude, and made her believe that she can keep practicing to attain her full potential.

Another premise of constructivism is hands-on activity. That is why during the learning and teaching process, I involved and engaged participants so that they can have meaningful experiences when learning music. I implemented a student-directed
approach in my teaching. Some evidence can be found in participant’s journals. Erni stated that “this learning experience is very pleasant for me. Every time I learn something new about music. Ms Rien also gives me the freedom to choose the song I will sing, so I feel more confident when I sing. We can also choose the instrument that we like for use in learning music. I can create my own music rhythm. During practice in class, Ms Rien also gives us the freedom to choose our study group.” (EDJ-09/101712).

I am very happy because the participants have the freedom to explore and learn together in a group of their choice. I realized that “the technique for group formation that most students prefer is to be allowed to choose their own groups” (Campbell & Scott-Kassner, 2010, p.283).

Summary

Using the constructivist theory as the basis for learning has enabled me to use an active learning process in class. By taking into account their interests and needs, I can motivate them to improve their ability.

Supportive Learning Environment

It is crucial to create a classroom environment that is conducive to effective culturally responsive teaching and learning (Gay, 2002; Irvine, 2003; Ladson-Billings, 2001, Shade et al, 1997). I wanted to build a mutual relationship where participants feel welcomed and they welcome me as well. As I mentioned in the previous topic of “building classroom community”, the relationship between the participants and I, and
the relationship among the participants had to be based on trust and respect. It was important for me to provide the environment where participants are made to feel at home and as though they are contributing members (Shade et al, 1997). Natter and Gallimore (2006) claim that “teacher-student relationships are the foundation of effective teaching” (p.1). I wanted the participants to feel safe and supported when engaged in the teaching-learning process.

One of my principles to create a conducive learning environment was to arrive 30 minutes earlier in the classroom. Since I realize that a learning community must be inviting, the first thing that I did was a physical arrangement of the furniture (chairs and desk). I wanted all the participants to be able to see their friends’ faces whereas usually classroom-seating is arranged in a straight row, so the students sitting at the back could only see their friends’ backs. This is a common condition in an Indonesian general classroom because the number of students in one class can be up to 30-40 students. This seating arrangement is chosen to save space. However, in a culturally responsive classroom, I believe that I have to create some physical space to allow myself to interact with participants as individuals and as groups. As Shade, et al, (1997) stated, “an inviting classroom uses the arrangements of the chairs and the desks to enhance the interpersonal relationships between the teacher and the student” (p.43). Thus, I have changed the seating arrangement into a U-shape, where everybody can interact and sees each other’s faces in the classroom. Shade, et al, (1997) claim that “students must be able to relate in a positive way to each other so that communications occurs not only between the teacher and the students in particular vicinity, but also between student and student” (p.43). Titi reported the following in her reflective journal:
Ms Rien always comes early at every meeting. When we enter the classroom, the class situation has always changed. I am very happy with the U-shape arrangement because I can then see my friends’ faces, especially in discussions. Ms Rien has already prepared all the equipment on the desk, and all musical instruments are neatly placed. Ms Rien always tries to approach students who are speaking in discussions. When I tried to answer a question from Ms. Rien, I felt nervous when she approached me. I forgot what I was going to say. But because Ms. Rien never gets angry when I make a mistake, in time I felt more comfortable and had the courage to reply although my answers may not be correct. But I was happy because the seating arrangement was nice, and my friends and I could follow the class feeling more relaxed. We also had good communication with the lecturer, so we were not afraid to speak” (TDJ-06/100512).

Apparently, the way I arranged the seating in the room was quite effective in creating an open learning environment. It was easy for me to interact with the students and there was enough space to conduct various activities. This helped in creating a learning community where the students could express themselves freely and were not afraid of making mistakes. As Davis pointed out, “Students need classrooms where there is a strong sense of community and no fear of ridicule, and where teacher not only cares but refuses to allow them to fail” (Davis, 2012, p.112).

Summary

In order to create an inviting learning environment, I have rearranged the classroom from the traditional model arrangement to the more constructivist classroom. The U-shape arrangement that we used in the classroom supported us to develop and to sustain our relationship. It can be said that I have created a safe environment that allows us to interact and communicate safely and freely.
Grouping Strategies

Promoting cooperative learning is one of the important elements in social constructivist theory. I used grouping strategies to encourage participants to build relationships among classroom members. As Baines, et al, stated, “relationships are fundamental for effective group working” (p.60). I believe that it is important for participants to have experience in developing their communication skills through listening, explaining, and sharing ideas (Gillies 2003). This is especially true since the learning system in Indonesia is emphasized more on the teacher’s initiative and that is why grouping strategies can give the students the chance to take over responsibility in discussions and take the initiative. It is the kind of sharing power that is common in student-centered classrooms (Edmiston, 2011).

In addition, since social-constructivist theory embraces learning as social, it is crucial to group participants in various ways for a variety purposes. I used several methods to group the students, for example, to choose song materials and musical performance, I was the one who decided which student would be in what group based on their ethnic background. The aim was to give them the chance to discuss and share their knowledge and musical skills and to discuss their own cultures. For the dramatic/musical play activity, the students themselves chose which group they would be in based on their needs. The aim was to give the students the chance to explore and share power in the classroom. They had discussions in and out of the class based according to the schedule the student themselves had decided upon to determine the role for each student. For the cultural artifact project group, I chose randomly by counting off
and grouping by numbers. The aim was to give the students a chance to share the cultural artifact project that they had already prepared.

*Song materials and musical performance groups.* As I have mentioned in the beginning, grouping was based on similarities in the students’ cultural backgrounds. I decided on the groups after gathering data on the students’ cultural background. However, in the case when the students’ parents have different ethnic backgrounds; for example, the father might be from Betawi and the mother from Java; I would leave the decision to the student to choose which group that student wants to be in. I asked the students to discuss their musical experience and the songs that they used to sing as children. I also asked them to discuss the folk songs they would choose to present in their musical performance. I wanted them to share the knowledge they had and to explain it to the other group members. I also wanted them to work in groups with the friends they were not well acquainted with and interact with people that had different perceptions. I then instructed the group to choose five songs as music learning materials in class. As a guideline, I told them to ensure that each person in their group had the same opportunity to voice their opinions. Their instructions were to pick a time keeper, a note-taker and a speaker, then share the results of the discussions with their classmates and give those results to me at the end of the meeting. How they shared information was up to them. They can use power point presentations and other media during the musical performance. It turns out their response was positive and they learned a lot through this grouping strategy, as was expressed by Gina:

I am pleased to learn in a group such as this. Discussions with friends about our favorite songs as children remind me of my childhood. It is also good to hear the various experiences of my friends when they were small.
At first I was hesitant to speak out, but the discussions were so lively I ended up participating in the debate on the songs we would use as learning media. This is the first time students are asked to decide on the songs they would use in class. It makes us feel respected. We also planned to come up with surprises in performing the songs we had chosen by including some spontaneous movements. Although Ms. Rien did not instruct this, we were very enthusiastic to prepare the songs and movements. It turns out our efforts were enthusiastically responded to by our classmates, it was as if we became stars for a day. And we also chose the songs we would perform. I am very enthusiastic about this class (GDJ-02/091412).

Gina’s comment reflects that choosing their own song with the group was a good idea. Gina felt appreciated because they were given the freedom to choose the song they would use as learning media in the class. Gina and her group appreciated the freedom given to the group to prepare the movements and the songs spontaneously. This shows that creativity will emerge when students are performing free from pressure (Bance, 2011; Lindeman, 2011; Purto, 2004). I will surely use this strategy again when I teach in the future.

*Dramatic play groups.* As I have mentioned in the beginning, dramatic play is an activity that is conceived by the students so that in determining the groups, I also left the decisions to the students. In week five, I asked students to discuss the reading from the newspaper related to culturally relevant concepts as I wanted them to share what they had read and explain it to the others in their group. Thus, they could re-construct their knowledge. As guidelines, I instructed the group to look critically at some important tenets in culturally relevant teaching, such as respecting the student’s cultural background; having high expectations of the students; focus more on a student-centered approach when teaching; and building rapport with students and their parents (Gay,
2000; Ladson-Billings, 2006). In week ten, they were acting out the story from the newspaper. After the performance, I showed a power point containing a summary of Gay’s article on culturally responsive teaching. We then had a discussion in a large group where the students had to elaborate, ask questions, argue their point of view on the article and its relation to culturally relevant concepts. It seems that the participants appreciated and learned from this strategy, as indicated by Ratna, she wrote:

I am happy with the grouping by Ms. Rien in the dramatic play activity. Although I had read the article, I still did not understand the article completely. Fortunately, the article about Pak Nuh was discussed in the group so I now understand better. My understanding of the importance of building a relationship with parents apparently differs from that of my friends. But differences of opinions in a group helps me understand that building a rapport with parents is not as easy as I thought (RSJ-12071.

Ratna’s opinion above shows that the group discussion has helped give her a better understanding of the culturally relevant concept. She also realizes that other people may have different perceptions and she implied that she respected other’s thinking and enjoyed hearing new perspectives from each. Dramatic play grouping proved to be an effective strategy as the participants reported having learned a lot about the culturally relevant concept, especially in creating culturally responsive music teaching.

*Cultural artifact project groups.* Dividing groups for the cultural artifact project was done by counting off and grouping by numbers. Each group consisted of four persons. I wanted participants to share what they had written in their cultural artifact project. The conversation was focused on how they look into themselves as cultural human beings. It
seemed that the participants appreciated and learned from this strategy about themselves and others. One of the participants stated:

Creating this cultural artifact project has helped me understand myself better. I got the first chance to talk about “who I was” to my friends in the group. In the beginning, I felt shy, but my friends kept encouraging me so that I was eventually able to talk freely about who I was to my friends. They were quite surprised to hear that I used to wear a veil, but as I entered university, I decided to discard that veil. I was afraid they would have a negative opinion about me, but from the conversation that ensued, I found out that they understood and respected my decision to not wear a veil anymore. I learned to know other people better in these discussions.” I was also surprised that Ratna apparently prefers Rock music, because in my mind, Ratna seems to be a shy person. There were many new things I discovered about my friends after they had talked about themselves (ISJ-120712).

The above reflection from Indri described that after having a conversation with classmates within the group she was able to know herself and her friends better. She also said indirectly that she trusted her friends, so that she was able to tell them about her decision to take off her veil. Indri’s concern can be understood because 3 of her friends in the group all wore veils. I am quite satisfied because Indri’s comments above indicated that she learned a lot from this strategy.

Whole class discussions: I used the whole class discussion format when discussing course content, and discussing the issues of stereotyping or prejudice. I realize that my understanding of whole class discussions in the past was limited to me leading the conversations. I lectured, asked questions and expected my students to answer in a discussion on the topic. Although the students were able to answer the questions I posed to them, this was not actually a discussion. An optimal discussion is when I give the students the chance to ask questions, debate my opinion, elaborated on the knowledge
that they bring into class, so it would help them link their prior knowledge to build new knowledge, in order to promote learning of complex tasks (Gillies et al, 2008).

Therefore, in order to optimize whole class participation recommended in constructivist learning, I reduced my portion of lecturing in class, giving ample opportunity to the students to speak. I learned from listening without interrupting to what they were attempting to convey to me. (Darling-Hammond & Hammerness, 2005; Gillies, 2008; King, 2008). When discussing course content, particularly about culturally responsive music teaching, I merely gave them examples of some cases, like “You are teaching a song to your students. Then one of the parents come to you and protests the song you are teaching. How do you respond to such an attitude from parents?” I then instructed them to discuss in small groups (three or four people). At the end of the meeting, one member of the group shared their ideas to respond to the problem posed above, where the other classmates pose questions, adding to the opinions of the group speaking. Apparently this case discussion makes the students realized the importance of knowing the background of the students and establishing communication with the parents, as stated by Erni:

This has made me think, when I later teach, and there is a parent who protests about the song I am teaching, how should I react? Maybe I would ask the principal to help me face the problem. Especially when I tend to speak to the point, I am afraid of offending the angry parent. It is apparently important to know the child and establish a rapport with the parents from the beginning, so there would be no cases of misunderstanding in future (EDJ-12/110712).

From the reflections stated above, I can say that this approach appears to be more effective than me posing the questions and expecting students to answer my question in relation to promoting participants’ critical thinking. Erni also realized her
weakness on the way she speaks, and the importance of establishing a good communication with the parents. I concluded that providing “thought-provoking questions (King, 2008) in the whole class discussion can lead the participant to the level of metacognition as a result of the thinking process involved in learning (Flavell, 1979; Norris, 1985).

One of the aims of the culturally relevant pedagogy is to help teachers reduce stereotyping and prejudice, which seems to be a common nature in human beings. It is why, in another whole class discussion, I asked participants to discuss the issues on stereotyping and prejudice. In surveys and discussions at the beginning of the meeting, some students said, “Javanese people speak softly, which is why they are known for their politeness”; on the other hand, “the Betawi people tend to speak roughly, and are lazy”. In my view, this kind of opinion is stereotyping and prejudice. I wanted the students to realize that their attitude towards issues can influence their decisions or judgments of their students, when they become teachers after graduating. It is important for teachers to reduce their prejudice in order to develop positive attitudes toward different racial, ethnic, and cultural groups (Banks & Banks, 2013).

Then I assigned participants to join in pairs and to talk to one another, first, about their strengths and weaknesses. So, for example, Neti and Ratna are paired off, so Ratna must write down three of Ratna’s strengths and weaknesses. Ratna should not be offended, because that is the “Ratna” that Neti sees. It is the same in Neti’s case. Ratna will write down three of Neti’s strengths and weaknesses. Second, I distributed blank cards with “polite”, “rough” and “lazy” written on them. On each card there is a question that must be discussed with the partners. First, “what does polite/rough/lazy mean?”,
and second “what do you think would happen if someone called you rough or lazy?“. I let the students to lead the discussion themselves. It seemed that this strategy worked and opened their eyes on stereotyping and prejudice. They reported enjoying hearing the perspective of other toward their strength and weaknesses. As Neti stated:

Because of my quiet nature, my friends think I am aloof. They also said that I have a cynical attitude because I rarely smile. It turns out that people may have unexpected impressions about us. I admit that I have a tendency to judge people based on their appearance, so I was not offended when Ratna said I was aloof. This discussion has taught me a lot, and I promise to correct my bad attitude, and try not to judge people before I get to know them better. I am convinced that one’s politeness is not due to ethnicity, but it depends on that person’s character.” I would also be offended if people called me harsh or lazy, more so if it is in connection to my ethnic background. As a teacher, we should not label a child as naughty, or lazy because we would ourselves be influenced by our own opinion when we evaluate that child during the learning process (NDJ-11/110212).

Neti’s reflection implied that she understood that stereotyping and prejudice will lead to negative characteristics that would influence a child’s motivation in learning. It seemed that participants were able to see that this strategy could help them understand different perspectives that someone else might have.

Summary

Establishing grouping strategies helped in delivering the concept of culturally responsive music teaching in meaningful ways. Both small-group and whole-group discussions helped participants engage in critical conversations. It developed participant’s communication skills through listening, arguing, explaining, and sharing. It
also built relationships and trust among the classroom members. Most participants’ journals demonstrated in one way or another that they recognized the benefits of being a member in the group. It can be said that sharing ideas from different perspectives is a good model for culturally relevant pedagogy.

Assessment

In the past, I have always conducted a pencil-paper test to gauge the level of mastery of the students towards the teaching/learning process. However, in implementing the culturally responsive teaching, experts say that the function of the teacher is not only transferring the knowledge, but also developing the ability, reasoning, creativity, thinking skills, and cooperation which can help students be a successful learner (Gay, 2002; Gillies et al, 2008; Ladson-Billings, 1994). As a result, I realized that I have to move away from the old paper/pencil testing to another form of assessment in order for me to be able to get information about how well my students are doing in relationship to my instructions. Education experts suggested using a formative assessment as a tool to evaluate student’s progress during the instructions (Farr & Trumbull, 1997; Gutierrez & Pacheco, 2005; Hagstrom, 2006; Wiggins, 1998).

Formative Assessment

In conducting the formative assessment, there are two activities that I think can represent the students’ mastery of culturally responsive music teaching. The first is the
singing assessment activity. The aim of the singing assessment is to assess the participants’ ability to master basic musical elements. According to Linderman (2011), singing is important because it aids in the perceptual, cognitive, emotional, and musical development of each child” (p. 16). Through singing, we can determine their mastery of timbre, dynamics, tempo, melody, and rhythm. The second assessment is song composition assessment. The aim of song composition assessment is to determine the participants’ ability in applying the knowledge and experience they obtained from the one semester course, especially their ability to relate their cultural background, i.e. childhood creating songs from childhood memory.

_Singing Assessment Activity._

In week 9, I wanted to assess the students’ mastery of basic musical elements through singing. Why singing? In the students’ reflective journal, they said that the singing activity is their favorite activity in this music class. Also, singing is one of the most natural ways for children to create music because the voice is the most natural musical sound a human being has; it also something they have with them every day. Since these pre-service early childhood students will frequently lead their students in singing, I have decided to assess the students’ ability in singing so that I am aware of their progress of the mastery of basic musical elements and what I still need to teach them. Thus, the goal of assessment is to encourage and assist learning.

I required the participants to choose and prepare one song to be sung individually in front of the class in week 8. Thus, when I had to assess them in week 9, they were ready
to sing in front of the class, without being accompanied by the piano. I had already told them in week 8 we would be focusing on the criteria for singing, such as pitch control (related to melody), rhythm control, tempo/dynamic control, and performance in general. I created the rubric and distributed it to the participants. Thus, every participant has a set of criteria to evaluate their classmates when it was their turn to sing. I did this purposely to provide them with the experience of assessing another person’s singing performance, and to show them I had confidence that they would be able to do it. Then, I asked them who wanted to volunteer to be the first singer. One participant could volunteer, and after performing, they could choose one of their friends to be the next singer. And so it went until all the students had their turn to sing. In conducting an evaluation, I sat down with the other students. I also recorded this activity on video. Below is a sample of an evaluation form filled in by one of the participants and myself.

Table 4.12 Example of teaching evaluation on individual singing activity

<table>
<thead>
<tr>
<th>Name/Song</th>
<th>Pitch</th>
<th>Rhythm</th>
<th>Tempo/Dynamic</th>
<th>Performance</th>
<th>General Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Santi/Pelangi</td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>As the first performer, Santi performed perfectly. Her mastery of basic musical elements is already quite good. She also sang with expressive movements. Her voice volume could be enhanced with practice.</td>
</tr>
<tr>
<td>Dina/Bintangkecil</td>
<td>unstable</td>
<td>Good</td>
<td>Good</td>
<td>Less confidence</td>
<td>There is progress in her singing, but her pitch is unstable. This is what maybe made her less confident.</td>
</tr>
</tbody>
</table>

(continued)
Table 4.12 Example of teaching evaluation on individual singing activity (continued)

<table>
<thead>
<tr>
<th>Name/Song</th>
<th>Pitch</th>
<th>Rhythm</th>
<th>Tempo/Dynamic</th>
<th>Performance</th>
<th>General Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nani/Becak</td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>Forget some of the lyrics</td>
<td>Sings with good mastery. However, she forgot some of the song lyrics so her performance was less than perfect.</td>
</tr>
<tr>
<td>Sinta/Bintangkecil</td>
<td>Over pitch</td>
<td>Good</td>
<td>Good</td>
<td>Less confidence</td>
<td>Pitch was still too high. After being aided by piano accompaniment and the pitch was increased, there was improvement in her singing.</td>
</tr>
</tbody>
</table>

Table 4.13 Example of participant’s self-assessment on individual singing activity

<table>
<thead>
<tr>
<th>Name/Song</th>
<th>Pitch</th>
<th>Rhythm</th>
<th>Tempo/Dynamic</th>
<th>Performance</th>
<th>General Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Santi/Pelangi</td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>Creative</td>
<td>Very good</td>
</tr>
<tr>
<td>Dina/Bintangkecil</td>
<td>unstable</td>
<td>Good</td>
<td>Good</td>
<td>Lack of confidence in the beginning</td>
<td>Nervous</td>
</tr>
<tr>
<td>Nani/Becak</td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>Nervous</td>
<td>A little bit nervous</td>
</tr>
<tr>
<td>Sinta/Bintangkecil</td>
<td>unstable</td>
<td>Good</td>
<td>Good</td>
<td>Too shy</td>
<td>Too nervous</td>
</tr>
</tbody>
</table>

After the assessment was over, I asked the students to collect their evaluation, and once at home, I combined their assessments with mine and made a summary. From the participants’ assessments, I concluded that they have the ability to come up with a justification of other people’s singing ability. In general, most of their comments criticized performances, such as: self-consciousness, lack of confidence, nervousness and creativity, which the student under evaluation admitted later.
In the next meeting, I showed them the video I took when they were singing, and I asked them to make a self-assessment. My aim was for them to evaluate their own singing skills. I believe that assessment is most effective when it includes individual self-assessment (Enger & Yager, 2001; Farr & Trumbull, 1997; Shepard et al., 2005). After that, I distributed the assessment made by the class and asked each of them to consider the evaluations from all of us. It seemed that they could accept the assessment from the class and told us why they performed less than adequately, as was said by Dina:

My heart was beating fast when I had to sing in front of the class, because my voice was still not very good, and I tend to sing off-pitch. So I accept my friends’ assessment that I was too nervous, so much that my voice would not come out. But Ms. Rien and my friends kept encouraging me so that I slowly gained confidence. When I saw the video of my singing, I was so embarrassed because I know that my voice was bad due to my lack of self-confidence. I need to practice, practice and practice. However, although my performance still left a lot to be desired, I am happy I was able to sing till the end. (DDJ-09/101712).

Another participant, Santi, in her journal also stated that “I discovered my weaknesses, a tendency to use high notes in every lyric that I sang. I did not remember the lyrics and my pitch control was a mess. I need to practice more and more” (SDJ-09/101712). Dina’s and Santi’s response in their singing assessment activity is quite positive. Since the beginning, Dina and Santi had difficulties in singing with the right pitch. I was resolved to help them sing well and I gave them special attention during the learning process, especially during singing activities. I often gave them encouragement by giving my thumbs up when they were able to reach the notes accurately. Dina and Santi were also able to watch the video of them singing, and through their own
awareness, they said that they would need more practice to be able to sing perfectly. It seems that this self-assessment was able to help Dina and Santi realize their weaknesses in singing.

Song composition assessment

As I mentioned previously, I wanted them to make a connection that it is more meaningful for their stories in the cultural artifact project to be their assessment in this subject, which is to compose a song. In order to prepare the participants to teach music for young children, I wanted them to be able to create a short song using simple words based on their stories. Linderman (2011) suggested that a “Song should be short in length-approximately eight to sixteen measures-and include repeated words and/pitches. The words of the songs need to be age-appropriate” (p. 16). We decided to focus on childhood experience as a theme that would be developed in composing the lyrics of their song. In week 12, they started to work on the lyrics of the song, and each consecutive week the lyrics were improved. In the end, the lyrics were further perfected by incorporating the rhythm and melody, so the songs became the participants’ original creation. All of the participants specifically stated in their final journal entries that they were surprised by what they had achieved. The participants did not anticipate that they would be able to compose a song. As stated by Cahya “I am very proud of the fact that I can compose my own song. It had never occurred to me that I had this ability. Although it is a simple song, but it is my creation” (CSJ-120712). This response from Cahya is of
course heartening, because at the very least, I helped her have confidence in her own ability.

However, in the process of creating the song, especially when it was time to determine the rhythm and melody, a small number of them complained in their journal that they still did not understand and had difficulties in putting rhythm and melody into their lyrics, as was said by Erni: “I have not grasped the subject of rhythm and melody. Thus, it was quite stressful for me when I was asked to create a short song. Ms Rien was still busy supervising other classmates who needed to consult with her; I did not get a chance to consult with her” (EDJ-110912). When I read her journal, I felt so guilty as I was worried that she felt neglected. I discovered that Erni did not understand how to put rhythm and melody into her lyrics and that she needed help. As I utilize formative assessment to discover what a student understands or does not understand (Shepard et al, 2005), I deliberately gave her some extra time to help her compose her song in class and after class in the next meeting. Another participant also stated within her journal that:

The assessment to create a rhythm pattern and to turn the pattern into a song was quite difficult for me. I was still not clear on turning this rhythm into a melody to create the time signature because I still had no chance to consult with her because her time is taken up with so many people wanting to consult about this rhythm pattern. But I was glad that my friends had helped me, so that I can continue creating my song (GDJ-13/111912).

As I read Gina’s journal at home, I felt guilty, as I was worried she felt neglected as well. As a result of this, in the next meeting, I made sure I spent time with her to solve her problem. I tried to avoid giving feedback to students about whether their work was right or wrong. Instead, I used formative assessment because that is what I have integrated with instructions and aims to increase learning (Hunt and Pellegrino, in
Hangstrom, 2006). Thus, the process of composing songs was conducted in six meetings. I viewed formative assessment as an ongoing part of the learning process (Wiggins, 1998), which I can use “to engage learners in motivating ways and one that, when used during content mastery, could lead to positive personal results (Hangstrom, 2006, p. 25)”. In addition, responding to students’ difficulties and providing them with extra time in class and after class made sure that I performed one of the important characteristics in culturally responsive teaching; namely fulfilling students’ individual needs.

Section Summary

In summary, I can say that I have moved my attitude towards assessment from using pencil-paper tests at the end of the unit into a form of formative assessment that occurred during my instructions. I emphasized the assessment on the process rather than the product. I believe that assessment should be related to my instructions; this is why I used formative assessments to diagnose students’ abilities for the purpose of planning instructions and thus not rank students. In addition, formative assessments can be a powerful tool in aiming instructions so as to move learning forward (Shepard et al, 2005). I also believe that participants have the right to know how they are doing compared with other people doing similar work. This makes it possible for them to assess their activities, make decisions about their priorities, and evaluate their goals. As teacher and facilitator, I considered that the assessment of participants’ learning is an integral part of the learning process and it helped me evaluate my teaching.
Pre-service teachers respond to the pedagogy

This section responds to the question: How do pre-service teachers respond to the pedagogy? In this case, pedagogy refers to the teaching practices that I have conducted during my research. In order to get detailed information of participants’ responses, I asked participants to write reflective journals (Schon, 1983) after each meeting and provide a summary at the end of the semester. In addition, to get descriptions about their understanding of the culturally responsive music-teaching concept, I required them to complete the open-ended questions at the end of the semester as well.

Participants responded to open-ended questions by providing definitions, explanations, and opinions. These responses can reveal participants’ ideas and conceptions much like an individual oral interview (Strauss & Stavey, 1983 in Enger & Yager, 2001). However, to report the findings of reflective journals and open-ended questions, I selected five participants to represent all the participants’ responses. After reading all the participants’ responses, I discovered different continuums of understanding according to their cultural awareness, understanding and sensitivity. As mentioned before, cultural awareness refers to the pre-service teachers’ ability to acknowledge that not all people are from the same cultural background and understand how these differences affect the learning process; cultural understanding simply refers to the pre-service teachers’ ability to define and articulate the concept of culturally relevant music teaching; cultural sensitivity refers to the quality of being aware and accepting of

The five participants represented all of the two continuums of less-understanding and more-understanding. In evaluating participants’ comprehension of culturally responsive music teaching (CRMT), I organized three criteria’s: cultural awareness, cultural understanding, and cultural sensitivity. Thus, these five participants performed within the different continuums: less-understanding and more-understanding.

Furthermore, I will also discuss my reflective journal to see critically what we (participants and I) have done in the culturally responsive music course. Finally, to examine my own teaching, I studied and reported the five pre-service teachers’ comprehension of culturally relevant music teaching by observing their development of cultural awareness, cultural understanding, and cultural sensitivity in relation to the pedagogy I employed.

Participants’ reflective journal

In order to capture the participants’ understanding, I asked them to maintain a journal after each meeting, documenting their reflections in the culturally responsive music course. I asked them to prepare a particular notebook for this daily journal. In writing the reflections, I stated that a reflective journal is not an assignment but it becomes part of the their pedagogical practices that they need when they are doing culturally responsive teaching. This will help them to think ‘in-action’ (Schon, 1983). I
asked them to write experiences while studying with me, criticizing me when they think that the way I teach was unsatisfactory, and asking me whatever questions they want to ask. In addition to that, I reminded them that the journal writing would not be determined their final grade. Initially, I told them that the reflective journal they were about to write would be very important for me as an educator and will help improve my quality as a teacher educator. I collected the participants’ reflective journals at the end of each session and I returned the journals to them in the following week. I gave feedback each week regarding what they had written for the week. I wrote my comments and asked probing questions on their journal entry. However, it was not always possible to make long comments on each entry. Thus I used short comments such as: good thinking; good ideas; interesting; yes you can! Or challenging. I hope that the dialogue between the lecturer and the students through this reflective exercise will be able to improve my teaching and their learning process.

During the first two meetings of the course, it appeared that the participants did not understand the assignment of reflective writing in their journals about the classes for the course. For example, their journal responses summarized the topic such as “today I learned rhythm”. It was found out that the participants only concluded the lessons given in each meeting. When I reread their journal at home I could not figure out whether or not they understood the content for that day. It was unclear as to the reason for their short summative responses. The possible reason for that confusion would be that my instruction for this assignment was not clear. In addition to that, the students might not be familiar with journal writing, considering that critical thinking is needed in composing reflective journals, and not in only concluding the lessons.
I realized that I have made such mistakes by previously assuming that they know what they are going to write in reflective journals. With that in mind, in the third class meeting, I gave directions on what they have to write in their daily reflective journals to help them write their journals. I gave them some hints to write such as: What did you learn today? What activities in class today helped you understand the topic? What questions do you have? What was challenging about the topic? In making the journal entries, they do not have to write the journals based on the orders of the directions previously given; they can start from wherever they want.

I also asked them to write using whatever informal style of writing they like; similar to the one they use when making diary entries, considering that they only have ten minutes to write the journals before the class is over. I assume that the use of formal language will hinder their journal writing activities. As suggested by Enger and Yager (2001), “The journal is a diary like series of writing. The students should have a separate book for the journals. Entries can be responses to an instructor’s questions or statements or what did I learn today?” (p. 25). However, for the journal summation at the semester’s end, I asked them to write it in a more formal language using styles similar to writing a paper or essay.

Data showed that generally the five participants gave sufficient feedback towards the teaching and learning process of a culturally responsive music course. Ratna, for example, expressed the following thoughts in her daily journal, week 3 period:

Today I learned that it is hard to master music knowledge. I love to sing, so when I was very happy when I had the opportunity to sing in the class I attended today. However, I agree with Miss Rien, that singing alone is not enough; I also need to master some other basic music elements. Today I also learned how to breathe correctly when singing. I just found out that I
have short breath. I also did not feel confident when Miss Rien approached me; I felt that my voice disappeared. I was nervous, (Miss!). How to lengthen the breath when singing? I want to be able to sing well and correctly so that I will be able to gain more confidence when I teach children later on when I graduate. Will I be able to do that? Today has been a memorable day and it made me happy. (RDJ-03/092112).

It appeared that Ratna started to understand how to write a reflective journal. It shows in the journal that instead of merely summarizing the lesson, Ratna has made a personal judgment about her singing ability and questioned whether she can sing or not. It was obvious she understood why it is important to master the basic musical elements to support her singing capability. It is believed that reflective writing emphasized a curriculum need to have a specific link between theory and practice. It is important for students to know why they are learning something (Schon, 1991). It seemed that she was ready to challenge herself for further learning.

Furthermore, I need to point out that in the second period (around 10 a.m.), and prior to that, they have a class that begins at 8 a.m. Their trip to the campus may take up to 3 hours. This means that they have to get up very early in the morning and take the public transportation to avoid being caught in traffic every day. I always arrive early so that when they arrive in class, I am already present. I see tired faces, so I know that my first duty is to create an atmosphere that can rekindles their enthusiasm. They say that this opening session helps them regain their spirits to follow the class. I did not want them to think of reflection as an assignment; therefore, sometimes in their reflection they did not always follow the guidelines I have given them in relation to journal writing. I let them share their thoughts and feelings. As Neti stated in her summation journal that:
I like the idea of Miss Rien when she started the lesson. She tried to get the information about students’ experience on the way to campus. It is about the mood, actually. Everybody knows that Jakarta is the most crowded city in the morning and the traffic is always stressful. Thus, sometimes I arrive to campus with an upset feeling. However, Miss Rien tried to comfort us and invite us to join the circle and to do the fun activities. It made me forget about the stressful (experience). Thus, I think the classroom activities that can help a teacher understand the CRMT is by conducting the musical activities that involved all the students in the circle. (NSJ-120712).

On the other hand, Otti found difficulties in the beginning of her journal writing and found out that journal writing is ‘too hard’ for her, considering that she always felt tired from attending classes every day. Otti said that she needed some extra time and thinking in writing a journal. In her journal summation, however, she admitted that:

The reflective journal activity is very useful for me, because I am able to discuss and understand the classes that I am participating in. There are so many activities in this music class that enables me to explore and develop my potential like for singing, composing songs, and becoming self-confident. Journal writing also helped me in conducting a self-assessment and sort what I understand from what I do not understand. I can say that now I understand the importance for teachers to understand the children’s cultural background because every child has different characteristics. The teacher should also teach each child differently. In addition to that, culturally relevant teachers are encouraged to become a reflective teacher. By practicing reflective journal in class, hopefully I can become a good reflective teacher. (OSJ-120712).

Upon reading Otti’s response, you can see her demonstrated growth from earlier in the class; she previously stated that it is not important for a teacher to know the children’s cultural backgrounds. After reading her story, I can say that there has been a significant progress in her with regards to the culturally responsive teaching concept.
Another data source used to examine the participants’ understanding of culturally relevant pedagogy was through the use of an open ended questionnaire that was completed by the participants at the end of the course. Culturally relevant pedagogy is something new for both me and the participants. The goal of the self-study that I conducted was to examine my own teaching in relation to how I integrate the culturally relevant concept when teaching music. This self-study helped me in researching my practice, developing new understanding, and producing new knowledge about the culturally relevant concept.

For me, teaching music is not new knowledge as I have been teaching since 1985, when I completed my bachelor in music education. I became a lecturer and teacher of music education for elementary and high school students. However, the music education that I attained within the university emphasized teaching music through instilling basic musical elements through singing, listening to music, reading music, moving to music, playing instruments, and creating music. The approach used was also very general music concepts, where students were expected to master the basic musical elements such as rhythm, melody, harmony, expression, form and structure. It is why, in the self-study in which I was involved, I tried to find the best approach to launch culturally responsive music teaching that integrate music teaching (as a content knowledge) with culturally responsive teaching (as a pedagogical process). This has been difficult and challenging.
However, for the participants, culturally responsive music teaching (CRMT) was “two” different types of new knowledge, where they had to learn the (1) music concept, and (2) the culturally relevant concept at the same time. It is why in implementing the CRMT, I used a variety of teaching strategies to determine what the participants learned about CRMT. In examining this data, I developed an open-ended questionnaire and a rubric to help me analyze pre-service teachers’ responses intentionally and systematically. The open-ended questionnaire was distributed at the end of the semester, where participants had to return it in two weeks. This questionnaire follows:

1. Please explain in your own words, your understanding of the culturally relevant pedagogy concept.
2. Why do you think culturally relevant pedagogy is important in your teaching?
3. What are there some difficulties in implementing culturally responsive teaching?
4. What culturally relevant teaching component should you consider when preparing a lesson plan?
5. What is the important of knowing children’s background knowledge and of building community in your classroom?
6. Please describe the biggest change you have to make in terms of teaching music for young children using the culturally relevant concept?
7. How does learning differ when instruction focuses on developing the socio-cultural context as contrasted with purely standard musical concepts used traditionally in the common classroom.
8. What activities informed your understanding of culturally relevant pedagogy?
9. In what ways did I help you understand the importance of using culturally relevant concepts when teaching music?
10. Can you name three important concepts that you are taking away from the class?

In examining participants’ responses to the open-ended questionnaire, I created a criterion that provides more specific guidelines for analyzing responses, comments and
reflections about CRMT. The six criteria are 1) Demonstrate changing perceptions; 2) Uses higher level thinking (tells why and how) to make clear connections between what is learned and personal experiences; 3) Gives more detail explaining ideas that include a reference; 4) Make some connections between theory, practice, and reflection; 5) Makes a general connection between activities in the classroom and personal experiences; and 6) Presents concepts learned in CRMT (Adapted from Dana & Yendol-Hoppey, 2009). Thus, after reading all the responses from the five participants, I discovered two continuums of their understanding, namely: the less comprehensive and the more comprehensive.

As I mentioned in the beginning of chapter four, I categorized their development into a three criteria model: cultural awareness, cultural understanding, and cultural sensitivity. As is often the case in self-study, I developed this analytic tool during analysis as I attempted to look for patterns that would make my evaluation more consistent. To make this process more objective, I created an open-ended questionnaire rubric (table 14) to help me examine the responses more systematically. The rubric follows:
Table 4. 14 Open-ended rubric to record the participant’s development

<table>
<thead>
<tr>
<th>Open-ended questionnaire rubric</th>
<th>Less comprehensive</th>
<th>More comprehensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria: 1) Demonstrate changing perceptions; 2) Uses higher level thinking (tells why and how) to make clear connections between what is learned and personal experiences; 3) Gives more detail explaining ideas that include a reference; 4) Make some connections between theory, practice, and reflection; 5) Makes a general connection between activities in the classroom and personal experiences; 6) Presents concepts learned in CRMT.</td>
<td>Developing cultural awareness</td>
<td>Complete questionnaire #2,5,7,8,9; Six criteria present with evidence of understanding and application</td>
</tr>
<tr>
<td></td>
<td>Developing cultural understanding</td>
<td>Complete questionnaire #1,6,10; Six criteria present with evidence of understanding and application</td>
</tr>
<tr>
<td></td>
<td>Developing cultural sensitivity</td>
<td>Complete questionnaire #3,4; Six criteria present with evidence of understanding and application</td>
</tr>
<tr>
<td></td>
<td>Developing cultural awareness</td>
<td>Complete questionnaire #2,5,7,8,9; Three-four criteria present with evidence</td>
</tr>
<tr>
<td></td>
<td>Developing cultural understanding</td>
<td>Complete questionnaire #1,6,10; Three-four criteria present with evidence</td>
</tr>
<tr>
<td></td>
<td>Developing cultural sensitivity</td>
<td>Complete questionnaire #3,4; Three-four criteria present with evidence</td>
</tr>
</tbody>
</table>

Developing cultural awareness: questionnaire # 2,5,7,8, & 9. In this section, I wanted to know the participants’ ability to acknowledge that not all people are from the same cultural background and how these differences affect the learning process. In general, the five participants were able to respond to these questions, however, only three participants met the criteria of being placed along a more comprehensive level. This meant that these three participants were capable of fulfilling the six criteria defined. The
other two can be placed in the less-comprehensive level, which means they only communicate three of the four criteria. As an example, the following discussion will present data from one of the participants who demonstrated the more-comprehensive continuum. Example follows:

Through the CRMT, the teacher realizes that one individual student differs from the other (because they come from different cultures) and therefore each student is unique and has his or her own way of accepting the material presented by the teacher. This is why teachers need to use different approaches to explore the cultures brought by students so that they can absorb the materials given during the learning process. This CRMT concept can also change the perception of education being centralized on the teacher to the student who should be the focus of education. We need to remember that each student has his own uniqueness; they have different strengths, weaknesses, interests and focuses of attention. Family background, socio-economic background, and their environment make each of them different in activities, creativity, intelligence and competence (Mulyasa, 2009, p. 27). Application of this concept is important because the teacher then realizes that each individual has his own characteristics because of the culture of each student. But before making that discovery, the teacher must know the culture that she herself bring and how that cultural background can influence one’s attitude so one is more sensitive and open to other cultures and realizes that differences in culture are very important in the learning process. After that, the teacher can design the learning activities that are more suitable so that the materials and the students can fully absorb the objectives of the learning process. Certainly, the teacher not only designs the learning activities, but also continues to explore the cultural background of the students. For me, I like the idea that when Ms. Rien asked me and other students to sing individually, it was done to gauge the capacity of each student, and create her own notes to help the students who are not very good at singing to later be trained to improve their capacity. This showed that the teacher does not generalize the students’ capacities and applies the notion that each individual has their own way of learning to achieve optimal results. Activities in the class highlighted the importance of applying various types of music to support CRMT, which was shown, at the beginning, when she asked us to write down songs that we remembered from our childhood. In the beginning, I did not understand her objective but apparently those songs were noted and made into a list of songs that we would perform. I understand now, it was important to purposely prepared a list of songs known to the students so that our interest to better understand music was established since the beginning (ROQ-120712).
I selected Otti’s response to feature here, as it was representative of the typical response for participants in the more-comprehensive continuum in relation to the development of cultural awareness. Besides, Otti’s response in the beginning of the survey indicated a negative attitude toward the notion of culturally responsive teaching. The data showed that she was able to make connections between what is learned and personal experiences. In addition, when explaining that each student is unique, she used references to support her statement. She also stated that the teacher must know her/his own background because it can affect her/his attitude towards the learning process. It indicated that she understood how important it is to know herself before knowing others. She made some connections between activities in the classroom and personal opinion, and identified three concepts learned in CRMT (each student unique, teachers should not generalize students’ capacities, the important of applying various type of music). Finally, she demonstrated changing perceptions by stating “In the beginning, I did not understand…then I understand now”. As I mentioned in the beginning, Otti’s opinion in her survey indicated a defensive stance towards the notion of culturally responsive teaching by stating “it’s not important for the teacher to know the children’s cultural background”. However, after reading her response above, it can be stated that she has a more positive attitude toward culturally responsive teaching and her cultural awareness has developed as well.

On the other hand, Andri’s response to the questions in relation to cultural awareness development fell into the less-comprehensive continuum. Her response to the questions proved that she used only three of the four criteria defined and she did not complete question #7 (How does learning differ when instruction focuses on developing
contextual versus musical understanding (conceptual)? The example of her response is as follows:

Culturally relevant pedagogy is important because it involves not only learning about the culture of the child’s origin, but it also helps to reveal the cultural background that forms the child’s character, so that little by little we can learn what is the most prominent influence of culture on the child. That is why teachers need to understand the cultural background of every child that is different from each other. The teacher must also understand her own cultural background and only then can they use the cultural background of the children as a tool for teaching. It is also important that we show caring to build a sense of togetherness in order to develop students’ social capacity, which is important in culturally responsive teaching. There are many things that Ms. Rien taught me about music that supports the CRMT such as activities conducted in class, such as singing and dancing according to the cultural background of each group,. Therefore, I was indirectly able to understand what the CRMT is all about. Acting out a drama of the story of Mr. Nuh was also one thing that helped me understand what CRMT is. I have learned three concepts of CRMT, namely: it is important to use natural items from the surrounding area to create something based on the children’s and teacher’s experiences; create a learning environment that is suitable for each child’s cultural background (thus not generalizing the cultures of each child); and sing the folk songs from each child’s ethnic background (AOQ-120712).

I selected Andri’s response to feature here because it was representative of the typical response from participants in the less-comprehensive continuum in relation to the development of cultural awareness. The data showed that she was able to make connections between what is learned. She understood that children are unique and that the teacher should take into account the child’s background as a tool of learning. She made some connections between activities in the classroom and personal experiences, and identified three concepts learned in CRMT (use natural sources; create suitable learning environment; sing child’s folk song). Unfortunately she did not respond to question # 7 that refers to her ability to differentiate the conceptual versus socio-cultural
based approach when teaching music. I saw that three criteria’s were missing in her response. Although I can say that her cultural awareness has developed, however, based on the criteria defined, she remained in the less-comprehensive continuum.

*Developing cultural understanding: questionnaire # 1, 6, & 10.* In this section, I wanted to know the participants’ ability to define and articulate the concept of culturally relevant pedagogy and its relation to music teaching. Basically, the five participants were able to respond to these questions, however, only three participants can be placed along a more-comprehensive continuum where they included the six criteria in their response. The other two can be placed along less-comprehensive continuums, which means they only present three of the four criteria. As an example, the following discussion will present data from one of the participants who demonstrated the more-comprehensive continuum. An example is:

Culturally relevant pedagogy (CRP) in my opinion is a learning concept through a cultural approach. Culture here is not meant in the narrow sense such as customs, but in a wider more complex perspective. According to E.B. Tylor (1871) culture is complex and involves knowledge, beliefs, art, morality, law, traditions and other abilities as well as customs obtained by human beings as member of a community (in Soekanto, 1982, p. 172). It is a learning method which begins by approaching a child through his/her cultural background, and then generally introducing that culture in phases. In this way, not only will the child learn about his/her culture, but other children in the class also understand cultures in their own country. When I teach music using CRP, I will try to ensure that the children I am teaching will become children who care about their own culture. Why? It’s because through this CRP concept, the children will learn how to get to know their own culture and the culture in their own regions. How? In the music class that I teach, I will create a sense of togetherness and harmony among the whole members of the classroom. I will create a conducive environment that teachers should not only demonstrate caring for students but students should care for each other. What I want to do especially for young children is to create a learning atmosphere that is fun, then approach each of the children and subsequently develop the children’s musicality through their cultural background. That is why the music learning activities in the
classroom is a forum for the children to socialize and develop other growth aspects. From this course, I have learned that the teacher uses the children’s cultural background as a teaching instrument; the teacher who respects a student shows enthusiasm and vitality on what is being taught and learned; and the teacher creates a safe learning environment where everybody feels accepted (ROQ-120712).

I selected Ratna’s response to feature here because it was representative of the typical response for participants along the more-comprehensive continuum in relation to the development of cultural understanding. Besides, when I asked for her understanding of culture in the beginning of the course, she described culture limited only to the customs. The data showed that she had expanded her understanding towards the concept of culture. By quoting some scholars, she understood that culture has wider complex perspectives. She was able to make connections between the CRP concept and teaching music. In addition, she used higher level thinking when explaining the advantage of CRP in music teaching. She included a reference when defining the meaning of culture. She understands the importance of a learning environment as one of the important tenets in culturally responsive music teaching. Furthermore, she identified the three important concepts learned in the course (using the child’s cultural background as a teaching tool; showing enthusiasm when teaching children; and creating a safe learning environment). After reading her response above, I can say that her cultural understanding has developed, and I concluded that she was one of the participants who fell along the more-comprehensive continuum.

On the other hand, Cinta’s response to the questions that relate to the development of cultural understanding fell along less-comprehensive continuum. Her response to the questions provided evidence that she used only three of the four criteria
defined and she did not complete question #1 (Please explain in your own words, your understanding of culturally relevant pedagogy concept). She stated clearly on her paper that “I am sorry, Ms. Rien, until now, I still do not understand what culturally relevant pedagogy is” (Cinta’s response). However, it was interesting that she was able to respond to the questions #6 and #10. The example of her response follows:

I will focus my teaching on using children’s background as a vehicle of learning (Gay, 2000). This is because it is very important for children to recognize the background within themselves and their cultural background. This will create love for themselves and for the cultures in Indonesia. I will ask children to sing the folk songs from each child’s ethnicity. If possible, I will create activities using dance from each child’s region to cultivate a sense of the rhythm, of course in a fun way. I believe that children will be more interested when everything is done without pressure and presented as something different to just lecturing. This was in fact something that I myself experienced in the classroom. In this course, I have learned three concepts in relation to the CRMT: the importance of using children’s cultural background in CRMT, the importance to provide folk songs whom children are familiar with; and the importance of teaching music using the cultural approach (COQ-120712).

I selected Cinta’s response to feature here because it was representative of the typical response for participants along the less-comprehensive continuum in relation to the development of cultural understanding. She presented only four of the criteria defined (criteria #: 2, 3, 5, 6) in this category. She did not respond to question #1. However, the data showed that she was able to explain why the CRMT concept is important. In her opening statement, she used a reference from an expert of culturally relevant teaching to introduce the changes she might have when teaching music. She was able to acknowledge the importance of teaching music using the socio-cultural approach. Lastly, she can identify three concepts learned in CRMT (use child’s cultural
background, provide folk songs and dances that represent child’s ethnicity, and use socio-cultural approach in teaching music).

The above response from Cinta created confusion for me in my self-study. When I read that Cinta was able to articulate the changes she might have in CRMT quite well, it was surprising she was still not be able to define in her own words what culturally relevant pedagogy is. It appeared that theoretically she cannot explain the concept, but when she had to express her plans when implementing CRMT, she can articulate it. Thus, I appreciated her honesty to tell me that she did not understand, in fact, it might be my responsibility for her lack of understanding. In examining Cinta’s development of cultural understanding using the open-ended questionnaire rubric, she left one question in blank and I saw that three of the criteria were missing. Thus, I determined that Cinta was exhibiting the less-comprehensive continuum in developing her cultural understanding.

*Developing cultural sensitivity: questionnaire #: 3 & 4.* In this section, I wanted to know the participants’ quality of being aware and accepting of other cultures. Basically, five participants were able to respond to these questions, however, only three participants can be placed along the more-comprehensive level where they included the six criteria in their response. The other two can be placed along less-comprehensive level, which means they only present three of the four criteria. As an example, the following discussion will present data from one of the participants who demonstrated being along the more-comprehensive continuum. Example follows:
The difficulty that I might encounter in applying culturally relevant context was due to the fact that this method has not been practiced within the Indonesian education system. To date, the early childhood education in Indonesia that claims to apply children-centered learning still remained in theory. Teachers still hold the utmost authorization in class through their centralized interpretation or involvement, thus children fail to develop their own potential. Therefore, some children are afraid to display their knowledge. If teachers’ interpretations are minimized, and teachers are more open toward students, the culturally relevant context can be applied in class. Since this concept is still new to the Indonesian context, there is a possibility that the culturally relevant concept has not been familiar to Indonesian teachers. This concept also requires a positive relationship between students and the school, and school and parents. However, as seen from the reality in the field, when parents registered their children to school, they give all authorities to the school. There are only a few schools that accommodate parent-teachers cooperation. Therefore, the core of the problem is on the lack of Indonesian parents in monitoring their children’s development. In addition to that, in order to run this concept, teachers need to have strong hope in whatever cultural values each student brings to class (Geneva, 2000; Ladson-Billings, 1996), due to the characteristic of some Indonesians that tend to prejudice others by making assumptions based on the available paradigm. For instance: When a teacher sees a student from Makasar or Papua, his or her mindset will automatically assume that it will be hard to teach those students, considering that those particular areas where the students grew up have been exceptionally problematic because of some riots in the past. Showing care and building togetherness in class becomes one of the ways to make students feel like home when learning in class. By incorporating those strategies, students will enjoy the activities in class. Besides, caring and togetherness can be a springboard for teachers to build children’s learning characters. In order to create a positive learning environment in the classroom, the teacher must design a lesson plan to project the activities that will be carried out by the teacher and the children to achieve the objectives of the learning process. That is why before preparing the lesson plan, the teacher must first understand the cultural background of the children. Lesson plans should include the objectives of the learning process. That is why before preparing the lesson plan, the teacher must first understand the cultural background of the children. Lesson plans should include the objectives of the learning process, the activities, the media and learning resources, and evaluation of each learning output (NOQ-120712).
Data showed that Neti understood the difficulty of applying cultural sensitivity concepts because of the teacher-centered learning activities that are adopted by most of the educational institutions in Indonesia. Based on the idea of the cultural sensitivity concept, the ideal teaching and learning process should be centered on learners. Neti also clearly explained the importance of building a good cooperation between families and schools and involving both parties in the process of education. By quoting some scholars, she understood that teachers should have high expectations for students, and they should not be prejudice in evaluating students’ capability. She further understood that it is significant for teachers to know students’ backgrounds prior to creating lesson plans, and minimizing any prejudice that teachers may bring so that they can accept the fact that students bring their own unique characteristics based on their backgrounds. By mentioning the components that should be included in the lesson plans, I would say that Neti has been able to grasp significant points in CRMT. After reading her response above, I determined that her cultural sensitivity has developed. The richness of her response has fulfilled the requirements to place Neti along more-comprehensive continuums.

Andri, on the other hand, responded to questions related to cultural sensitivity based on the criterion described in the less-comprehensive category continuum. Her response to the questions provided evidence that she used only three criteria defined. Even though she provided answers to the questions asked in this section, when I looked closely to the answers, there have been some contradictions in her responses. In more detail, the followings are examples of responses that Andri wrote:
It is difficult to apply Culturally Relevant Pedagogy (CRP) in Indonesia. CRP is a learning concept that will be applicable in a country with multicultural characteristics, such as the United States, where there are a mix of cultures and ethnicities from different countries, such as Europe, African, and Asian countries, that create multi-cultural characteristics in the U.S. Whereas in the Indonesian context, the development of culture tends to stem from the nation’s multi-religious characteristic, and not because of its multi-ethnicity. It is stated in the empirical evidence that there are multi-ethnicities in Indonesia. These multi-ethnic characteristics, however, tends to be centered in particular areas, and therefore there is no direct cultural mixture. As seen from the social condition in the United States on the other hand, people have been exposed to cultural mixtures since they have been in kindergarten, where there are mixes of students from European, African, and Asian origins from the early stages of learning. In Indonesia, it can be seen that most students experience their kindergarten to high school education in their own areas and communities, therefore, it can be said that most of the students experience a mix of culture in their higher education in universities. With those significant differences between the nature of cultural mix in Indonesia and the United States contexts, the student think that it will be problematic to apply the concept of CRP in the Indonesian early childhood education. Therefore, even though CRP is a good concept and is applicable in the U.S. context, there is no guarantee that it is also applicable for the Indonesian education context, considering that each country has different characteristics. However, if I were to compose a lesson plan, I would say that the most important point would be the curriculum. This is based on the fact that the curriculum provided by the government is still aimed at satisfying basic knowledge. Multicultural elements have not been in the curriculum suggested by the government. Therefore, to be able to apply the CRP well, educational institutions have to provide additional curriculum that is based on the multicultural concept (AOQ-120712).

Upon reading Andri’s response above, I have difficulties in how to see her development. Even though her response does not directly fulfill the criteria given in the questionnaire, she has clearly expressed her thoughts. Based on her explanation of why it is difficult to apply the CRP concept in Indonesia, it seemed that her perception toward diversity might be different. She saw Indonesia is a unity nation, because of our national philosophy of “diversity in unity”. Since the response to the questionnaire is not
about right or wrong answers, I have to respect her ideas. In addition to that, in responding to the question on what components to be considered in planning a lesson plan, she said that the curriculum is the most important factor. It is very interesting considering that she can bridge the culturally relevant issue and the available curriculum currently applied in the Indonesian context that is merely oriented toward cognitive development. Thus, even though her response does not fulfill the criteria given in the questionnaires, she can state that in order for the CRP to be successfully applied in the Indonesian context, the Indonesian curriculum has to be based on a multi-cultural concept. I understand what she said, and I think it can even be a good way of criticizing the curriculum suggested by the Indonesian government. Due to the limited opportunity, I did not have any other chance to have further discussions with her to invite her to further ask what she thinks about this matter. Therefore, I assumed that she has developed her knowledge of cultural sensitivity. However, because her responses did not fulfill the given criteria in the questionnaire, I placed her in the less-comprehensive continuum.

Summary

The method I used to cultivate the participants’ comprehension on culturally responsive music teaching (CRMT) is by composing an open ended questionnaire by preparing 10 questions. These questions are composed to see the development of the participants with respect to their cultural awareness, cultural understanding, and cultural sensitivity. To report the findings of reflective journals and open-ended questions, I
selected five participants to represent the responses from all of the participants. The
development of the participants was measured based on the continuum found when I
analyzed the data: the more-comprehensive and the less-comprehensive continuum.
After examining five participants’ responses, I can conclude that so far the five
participants have developed their cultural awareness, cultural understanding, and
cultural sensitivity in different levels. Based on the criteria given in the open-ended
questionnaire rubric, three participants were placed along the more-comprehensive
continuum, and two participants were placed along the less-comprehensive continuum.

Researcher’s Reflective Journal

I kept my own reflective journal to help me in developing deeper understandings
of my research findings and in examining closely my beliefs and practices as a teacher
educator. With that in mind, aside from asking the participants to write their reflective
journals, as a lecturer I also prepare my own reflective journals. My objective of writing
a reflective journal is to examine my own teaching, particularly in implementing
culturally responsive music teaching. As stated by LaBoskey (1997), a reflective
teacher is “one who questions and examines, as much and as often as possible, the
reasons behind and the implications of her knowledge, beliefs and practices” (p. 150).
As is often the case in self-study, to examine my pedagogy, I created a rubric and
questions to look for patterns that would make my evaluation more consistent. In
addition, in creating a rubric, I used the six criteria of a culturally competent teacher
proposed by Villegas and Lucas (2002). The rubric and question follows:
Table 4. 15 Teaching rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Questions</th>
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| # 1 : I am social-culturally conscious, I recognize that there are multiple ways of perceiving reality and that these ways are influenced by one’s location in the social order | Do I demonstrate socio-culturally conscious and extend my pedagogy beyond the classroom?  
Am I being as accepting and open to my students as I possible can be? |
| # 2: I have affirming views of students from diverse backgrounds, rather than viewing difference as problems to overcome | Do I respond to classroom diversity in the delivery of instruction?          |
| # 3: I see myself as responsible for, and capable of, bringing about education change | Are the experiences I am providing helping participants understand the concept of culturally responsive music teaching? |
| # 4: I understand that learners construct knowledge in numerous way       | Do I respond to the fulfillment of participants’ individual need?       
Do I demonstrate high expectation toward participants?                     |
| # 5: I know about the background of participants’ lives                  | Do all students feel accepted and valued in my classroom?                |
| # 6: I use preservice teachers’ background knowledge to design instruction that builds on what students already know | Do I take into account participants’ background knowledge?                |

To be frank, I am not use to writing a reflective journal when I teach. In my past teaching, due to the courses I have had to teach, it has made me busy and left me barely enough time to make a reflection on my teaching. At home, I would spend most of my time reviewing students’ assignments followed by designing lesson plans for the following day. Everyday teaching tasks have become my routine activities, and I have never had any chance to reflect on what I have experienced in the classroom. In most instances, therefore, I had little leisure time to reflect before acting. Although the term reflection was not new to me, I had never had the experience of writing about my own teaching experiences. However, I was fortunate that during my doctoral studies I always
had professors assigned to me to write reflective journals at the end of the class. This has given me valuable experience in making reflections. In this research, I initially wrote about what I feel when I taught in class, but in the next stage of my reflection I included critical inquiry in relation to why I taught, what I did, and what I did not. Therefore, the above rubric has helped me in examining my teaching from multiple perspectives. It helped me to examine my daily teaching and to make judgments and decisions to promote meaningful learning.

Educational researchers and teacher educators have extensively discussed the concepts of reflection and reflective practices. However, they stated that reflection is not only about what we have done and what we have not done, but more on the “focus of our attention on what kind of reflection teachers are engaging in, on what it is teachers are reflecting about, and on how they are going about it” (Zeichner, 1994, p. 18). Therefore, the most important thing for me is, through this reflection, how I can understand anything that will support or impede my achievement in applying culturally responsive music teaching.

I focused my reflection particularly toward the syllabus I prepared that covered the curriculum, instructions, and assessment. In addition, the reflective journal I created is a ‘reflection-on-action’ and ‘reflection-in-action’ journal as suggested by Schon (1987. The former term refers to critical reflection on my teaching after it has happened, while the later term refers to the critical reflection of the present moment, while the activity is in progress. Thus, in order to be able to examine my teaching, I used my reflection to keep a record of participants’ responses to the learning process in the course to express my personal thoughts and feelings.
When I started this research, I had great expectations and a clear picture on the objectives of my research. I have been very confident about the syllabus I prepared. After learning about the important tenets of culturally relevant pedagogy, I was positive that I would be able to integrate it with the music content, which was aimed at preparing the participants to be culturally responsive music teachers. I entered the program fully committed to helping participants succeed by utilizing the best elements of my own experiences and my knowledge of music education.

Looking back at the reflective journals I kept during the study, I came to realize that I have big expectations that the participants would be very excited about having new experiences I was about to share with them, especially related to culturally relevant teaching. However, there seemed to be a gap between my expectation as an educator and researcher, and my students’ expectation as participants who attended music education courses. The following is what I wrote in my first reflective journal:

I was very exhausted today. No matter how well I prepared my lesson plan for the first meeting, I have no idea why I still felt tense. It seemed that my nearly 30 years experience of teaching has disappeared into thin air. The introduction ran well, nicely starting with my singing and wrapped with the discussion on the song I sang. However, the atmosphere changed drastically when I started to discuss my research related to culturally relevant pedagogy, the students did not seem to be very excited about the topic of the discussion. I assumed that none of them were familiar with culturally relevant pedagogy, which made sense, as this was also a brand new term to me. To complete the miserable day we had in that class, the electricity was down in the middle of our learning session. I was not able to use the keyboard to accompany us singing. Oh no, I hated to see those disappointed faces, especially because they were “forced” to once again listen to me “preach”. When I asked them what their expectation were to this music lesson, both in their in class responses and their daily journals, most of them said that they want to learn how to sing in this music class, so that they can sing well. It seems that I need to think really hard on how to satisfy their expectation to be able to sing well, coupled with my own mission to prepare them to be culturally responsive music teachers (RNBWJ-01/091612).
The above reflection has alerted me to the fact that students come to class with their own expectations and different agendas. This has made me think and given me ideas on how to put the participants’ wish in tandem with the ‘agenda’ that I have set when I started my research. I might have previously ‘forced’ my agenda to be accepted in class by bringing in the culturally relevant concept that introduced the student-centered strategy. Through the reflections I was aware that I have to teach based on the participants’ needs. I believe that it is through reflection that I can find new ways to understand the challenges that are faced both inside and outside the classroom.

Looking back at the reflective journal I composed, particularly the ones I wrote in the beginning of the teaching sessions, I was really worried about being able to conduct my “research” successfully. My identity as an “experienced music teacher” and as a novice researcher has made me nervous; yet, also challenged me at the same time. The questions I asked were: How do we teach these basic musical elements so that my class would be a culturally responsive music classroom? How do I bring in multicultural music material? Where should I begin? What kind of assessment? These thoughts have dominated the thoughts entrenched in my reflective journals. I can say that this reflection is intellectually challenging for me. By reading and responding to my participants’ journals, I wrote my own reflections that have helped me trace back my teaching activities, especially in implementing the CRMT.

As Irvine (2003) stated, “reflection enables teachers to examine the interplay of context and culture as well as their own behaviors, talents, and preferences. Reflective teachers are inquirers who examine their actions, instructional goals, methods, and
materials in reference to their students’ cultural experiences and preferred learning environment” (p. 76).

As stated earlier, in implementing CRMT I made some changes to the curriculum, instructions, and assessment. With that in mind, I focused my reflective journals on those three topics, based on the rubric and criteria I have prepared in table 4.10. My journal reflection on curriculum indicate that I have made some changes in it, particularly by including the “societal curriculum” (Gay, 2000) into the CRMT. However, it was still not satisfactory for me because it seemed that the societal curriculum has not been purposefully implemented, as my initial objective in implementing this concept was to replace the reading assignments. The students admitted that they had difficulties in understanding the contexts and in comprehending the articles as they are written in English. There has been a gap between my expectations and the participants’ hopes with respect to the goals of learning. This has created frustration and stress for all of us as reflected in the following journal:

We had discussions on articles today. They said that the articles were too difficult to understand in terms of context and language. I was disappointed. I wish they could understand the language, since they had learned English in high school. It is important for me to make them read the articles, but I can tell from their journal that the reading assignment was too hard for them. I felt that there has been a gap between my expectation and students’ hope in this course. However, I did not blame them, I will search for a way to present some important points in culturally relevant teaching. I will create power points and replace the assignments by asking them to read articles in national newspapers that displayed news on teachers who struggle in some remote areas in the country. I think this can be used as an example of a teacher who applies culturally relevant concepts when he or she teaches the class. (RNDJ-03/092112).
The above journal shows how the lecturer and the students had different expectations that created stress for both parties (both teacher and students). Even though this might be normal for the process of teaching and learning, I admit that this discrepancy between my students and me has created stress, anxiety, and frustration. However, through reflection I was aware of this problem. This awareness gave me opportunity to make revisions to my practice.

My journal reflection indicated that in attempting to practice what I preached, my teaching instructions were delivered in a more constructivist way. In the past, the way I teach was more on transmitting knowledge by using a teacher-centered approach. This was also applied in giving the assignments; I have left my previous method in which I used pencil-paper tests for the midterm and final exams. In general, students have positive responses for my teaching strategy. As evidenced in my journals and the participants’ journal excerpts at the beginning of the chapter, the data demonstrated in one way or another that the changing my approach had met the rubric and criteria I created to change my attitude towards becoming a culturally responsive music teacher.

Summary

Reflection becomes a very important part in examining my own teaching. One approach to providing a vehicle for reflection is through participants’ journal and own journals. All of those made it possible to see new ways to understand the challenges which are faced -- both inside and outside the classroom. In addition, my own reflective journey created new opportunities for me to examine pedagogical approaches.
and philosophical underpinnings, and helped me to begin to develop an “authentic” teaching practice (Dana & Yendol-Hopey; Reagan et al, 2000).

Chapter Summary

This self-study examined the pedagogy that I used as a teacher educator in preparing culturally responsive music teachers. Regardless of my 25 years teaching experience, the concept of culturally relevant was new for both my participants and I. In my effort to integrate the culturally relevant pedagogy within the content of music education, I focused on providing participants with knowledge and experience about what it means to be a culturally responsive music teacher. Several activities such as: Getting to know the participants, Selecting songs materials, Building classroom community, Dramatic play, Musical performance, and Cultural artifact project, has actively involved and helped my participants and I in building our capabilities to become culturally responsive music teachers. In attempting to practice culturally responsive music teaching, I have made changes to the curriculum, instructions and assessment. The variation of the curriculum (formal, symbolic, Societal) instructions that is oriented towards a constructivist way, and assessment that is conducted during the process that involved the students in evaluating themselves, has helped me incorporate culturally relevant and multicultural perspectives with basic musical elements. My efforts in preparing them to become culturally competent teachers have involved participants in writing reflective journal activities, to keep record of our responses to the questions raised in the class and to express their personal thoughts and feelings. The
responses to the open ended questionnaire assigned also showed that the participants have developed their cultural awareness, cultural understanding, and cultural sensitivity.

In examining my own teaching, I also wrote a reflective journal to reconstruct my experience, to make sense of the knowledge, and to transform practice. I believe that reflection was a significant component of self-study and improving practices. In line with the definition of the self-study, I will use the findings from the study to inform my teaching, not only for future times that I will teach music education, but also to improve all other courses that I will teach.
CHAPTER 5: DISCUSSION

Introduction

Prior to conducting this research, I made a reflection on how I teach music to prepare a music teacher and a generalist teacher. I found out that up until that point within my teaching career I had been using only a concept-based approach in teaching music. I never included a socio-cultural perspective within my teaching. The learning materials I used to teach music education were oriented to a western music approach, focused on mastering the concept of music. In short, my teaching was more a matter of a concept-based approach and less a matter of a socio-cultural approach. Drill method, memorization, and lecturing have dominated my teaching instructions. I used pencil-paper tests to evaluate students’ knowledge of that type of musical understanding. In addition, I found out that I applied a teacher-centered strategy in teaching, where I was the main actor within the classroom. Due to the courses which I was assigned to teach every semester, I paid less attention to the students’ individual needs. This approach has also left me with fewer opportunities to personally know my students. The courses, with so many classes to handle, has also left me little time to reflect. Assigning students to write journals themselves has never occurred to me.

However, my doctoral journey has given me valuable new experience and knowledge, which has also opened my eyes to the idea that teaching is not merely a
matter of transferring knowledge, but also preparing teachers to have sensitivity to the needs, interests, learning preferences, and abilities of the students. After taking courses related to culturally relevant concepts, the methods of teaching music to young children, and reading new theories and literature from a variety of related material scholars, I believe I have developed a different orientation to what ought to in fact be taught, how I ought to teach it, using the “culturally relevant concept” as my primary teaching foundation. I wanted to implement culturally relevant pedagogy when teaching music.

I wanted to help my students develop an understanding of culturally relevant music teaching, as a foundation to teach music using both principal approaches: a concept-based and a socio-cultural-based approach. My response was to design a syllabus and teach music education courses in a culturally responsive way, in order to prepare my students to become culturally responsive music teachers. To actualize this, I launched a self-study that provided me with an appropriate methodological framework to study my practice because it involves “my personal and teaching stories that arise out of my own challenges, frustrations, and dilemmas.” (Samaras & Freese, 2006).

By using a self-study, I explored the implications of designing and implementing a course syllabus on music education from both perspectives (concept-based and socio-cultural-based). I wanted to provide opportunities for my students to learn both approaches alongside opportunities to engage them in learning in a culturally responsive way. I wanted to model culturally responsive music teaching to which I hoped they too would aspire themselves as well.
Thus, I conducted this study in the context of a Music Education Course that I taught in the early childhood teacher education program at the State University of Jakarta during a 16-week fall semester of 2012. All twenty-nine (29) of my students in that class participated within this study. In addition, this self-study considered the following primary research questions: How do I, as a teacher educator, learn about preparing pre-service teachers to teach music education from culturally relevant pedagogy? This question led to three sub-questions that I addressed, as follows:

1. How do the activities promote, or constrain, teachers’ learning to integrate culturally relevant pedagogy within the content of music?
2. What changes am I making as I instruct this course in the teaching cultural relevance and the content of music for young children?
3. How do pre-service teachers respond to the pedagogy?

The data supports my attempt to cultivate the importance of embracing the culturally relevant concept when teaching music. By using a designed syllabus and implementing it in a constructivist way, it can be said that the model I have constructed provides evidence that the participants in this music education course have gained knowledge and understanding of the importance of culturally responsive music teaching.

Before further discussing the findings, I would like to share my “thoughts and feelings” which I had during the preparation stage of this self-study in this way:

_I have taught music education for more than 25 years. By attending a variety of related trainings, coupled with my heavy teaching loads, I have always been confident to proclaim myself as a professional music educator. I, however, kept on questioning myself --- why I always felt nervous when teaching my students, for instance._
this because teaching using “culturally relevant pedagogy” was still new to me? How would I integrate this concept within the music content? How would I monitor the students’ learning progress in mastering these music materials? Which direction should I focus on? Should it be on the music content, or ... ?

I was confused, so I asked myself, what should I focus my teaching on? Should it be on the music content? Or on the culturally relevant concept? My identity as a “music educator” has made my colleagues (at my research site) hope that the students whom I taught would be able to play musical instruments and to compose a simple song after attending the music education course. In addition, students initially stated that they wanted to learn music, particularly how to sing! How would I “teach” music and the culturally relevant concept in a meaningful way so that students would have a deeper understanding of culturally responsive music teaching? Where should I start on this big, big project?

Upon seeing that above condition, it turned out that what made me feel uncomfortable was that I had to do this outside of my traditional comfort zone. The activities which I have used in the past to apply when I teach have to be changed? To make myself more relaxed, I reminded myself that I have that “power” in music. The music trainings which I have acquired have made me knowledgeable especially in mastering the music theory and music teaching practice for children offered by music experts from these Western world countries, right? I realized that I have to teach based on the existing power I have.

Even though the “culturally relevant concept” is new for me, I did not intend to keep this dilemma bottled-up inside of me any longer. This has become much like a challenge for me. In order to be prepare my students to be culturally responsive music teachers, I had to make a commitment to the best methods of teaching which I have learned myself.
Through this music education course, I want the participants to have meaningful experiences in learning about music in a culturally relevant way. I changed my role and this time my role in class was as a facilitator and gave more opportunities for the students to be actively involved in class activities. As a lecturer, honestly, I have to keep giving material using the “lecturing” methods, but I try my best to reduce that lecturing portions. I want to facilitate my participants to study in a “constructivist classroom.” I wanted to help them integrate the culturally relevant concept within music content, where in the end I helped them understand the importance to be culturally responsive music teachers. Finally, I want to model the sort of constructivist, culturally responsive music teaching to which I hoped they too will someday aspire.

Culturally Responsive Music teaching

The data support that the pedagogical strategies I used to teach the participants about the culturally responsive music teaching turned out to be successful. My objective was that when the students finish the music course, they will understand the importance of teaching music using both approaches; a culturally responsive based and socio-cultural based. I also hoped that they could learn about their own learning as a cultural human being, to understand the criteria needed to be culturally responsive music teachers.

At the beginning of the course, the participants did not at all understand being culturally responsive and how it is related to music education courses. By applying my teaching approaches, which used the constructivist teaching strategies, I prepared
several activities to scaffold participants’ learning about culturally responsive music teaching through this semester. I also prepared assessment tools to know the participants’ learning progress that will be useful to inform my teaching. This was also suggested in the self-study to increase my teaching strategy during this course work.

In the end of the semester, all of the participants showed their understanding of the culturally relevant teaching concept, and the reasons why it is important to apply it in music teaching. As I hoped, the data showed that they have developed their cultural awareness, cultural understanding, and cultural sensitivity. As a cultural human being, they understand the importance of appreciating the students’ cultural backgrounds as necessary to a constructive foundation and environment where all students feel accepted and respected. In order to help the participants understand the culturally responsive music teaching in a meaningful way, I used a variety of devices which included activities and assessments.

Getting to know the participants and selecting song material

The data showed that both of these activities could help participants understand that it is important for the students to feel accepted and feel part of the classroom community. They realized the importance of building a relationship between teacher and students. The students have stated that taking into account the students’ backgrounds and respecting the knowledge which the students bring into the class are essential for successful teachers. In line with the constructivist point of view, I used the students’ prior knowledge to “bridge them” into constructing new knowledge. As stated
by Scott (2009), “constructivist theory emphasizes that students actively relate new information to what they already know and reshape their previous knowledge to make way for new understanding” (p.21). It is for this reason that I used songs selected by the participants, the songs that they like, and the ones that they master to be used as teaching material to build their zone of proximal development. With my support as an adult, and with the help of their classmates, their music knowledge has been optimally developed. The above points are in line with Gay’s (2000) explanation that culturally responsive music teaching is validating. Essentially, by knowing the students’ background, respecting the knowledge they bring from home, and accepting their diversity, helped me make learning more appropriate and effective for them; it teaches to and through the strengths of these participants. “It is culturally validating and affirming” (Gay, 2000, p. 29).

Building Classroom Community, Dramatic Play, Musical Performance, and Artifact Project.

These activities have become the participants’ most favorite activities and helped them understand what it meant to apply culturally responsive music teaching. Building a classroom community functioned to build togetherness and made them feel like they were a big family, so that they helped one another to succeed. As Gay (2000) pointed out, “They functioned like members of an extended family, assisting, supporting and encouraging each other” (p. 31). The next element used was the dramatic play. This activity was initially impromptu, as a replacement for reading assignments. However, the data showed that these activities have helped them understand the culturally relevant
concept. The activities that were suggested by the participants motivated them to share responsibility and develop their cultural awareness. By acting out the true story from the article, they could understand that the cultural values taught by every adult would be different. This point has helped them build cultural awareness and critical social consciousness, the points which should be considered in achieving educational excellence (Gay, 2000).

In this musical performance, the data showed that the participants’ musical achievement have not only been developed, they have also developed their own cultural knowledge. With the ethnicity-based grouping activities, they can also notice their own identity as one of the members of their ethnic groups. The points mentioned above are in line with the culturally responsive concept that is believed to not only be able to accelerate the students’ academic progress, but also maintain their identity and connection (Gay, 2000). During the “artifact cultural project” activities, the participants could relate the cultural values they learned in their childhood by composing song lyrics, related to the song composition assessment. This has helped them increase their academic knowledge in music and promoted their individual self-concepts. This activity helped participants to view themselves as unique cultural beings and accept human differences. I can say that the above activities were in line with Gay’s (2000) statement that culturally responsive teaching is comprehensive. Those activities illustrate a constructivist learning approach that characterized culturally relevant pedagogy. Finally, the performance that “accompanies the learning of a new capability is simply a verification that learning has occurred. (Gagne, 1985, p. 255).
The Changing Approach of My Practice

One of the biggest challenges in incorporating culturally relevant pedagogy in music teaching was my willpower to leave my comfort zone, which means that I needed to be brave to make changes to the activities which I normally perform quite comfortably. From a broader perspective, I have to be brave enough to work against the status quo (Banks & Banks, 2013; Gay, 2000), co-opted by the Indonesian education system. Even though it is common that “teachers will be naturally drawn to the approaches that they are most comfortable with and are most closely aligned with their own learning style” (Isabel, 2011, p. 22). To overcome the above challenges, the first thing I did was design a culturally responsive music syllabus, and second, apply this concept in the music education course. In teaching the course, I applied new approach which I have never implemented before. In order to be able to introduce culturally responsive music teaching that covers teaching music from both a concept-based and a socio-cultural based foundation, I have made some changes to the curriculum, instructions, and assessments. I realized that I needed extra energy, thought, and time to put it into practice. However, I could see that my efforts were successful. The data showed that my new approach in implementing the culturally responsive music teaching has promoted the participants into becoming independent learners that enables them to become active in constructing their knowledge (Scott, 2009; Shaw, 2012), and to develop their own cultural competence, which refers to the ability of students to grow in understanding and respect for the culture of origin (Ladson-Billings, 2002, p. 111).
In addition, by conducting the self-study, I realized that I have changed my role from the instructor with the utmost authority in teaching and learning activities, into a facilitator who invited the students to share the power in the classroom. This has opened more opportunities for students to be actively involved and to show initiative in the learning process. I believe that learning is an active process and that students are the agents of their own learning (Gagnon & Collay, 2006; Gilles et al, 2008; Omrod, 2009; Reagan, Case, & Brubackher, 2000). Besides, as a facilitator, I invited the participants’ questions and I waited patiently while they reflected on the related ideas. Participants’ questions are welcomed as a valuable contribution to the class, not as an interruption of the lesson (Scott, 2006). I have learned to become a better listener. I also learned that “the teacher cannot be the only expert in the classroom. To deny their own expert knowledge is to disempower them” (Delpit, 1995, pp. 32-33).

However, the reality in the field has not satisfied my expectations. My wish to respond to the participants’ needs has forced me to “sacrifice” the plan previously set in the syllabus. As a consequence, I had to change, postpone, or even discard some plans previously made. I have previously stated that my identity as a music educator has made “people with particular interests” (for example the Dean where I conducted the research), have a high expectation that I would help the participants compose simple songs, but not to mention the participants who also had similar expectation in attending the music education course. It is important to be noted that the above expectations were absent in my agenda. Thus, this sometimes has created a dilemma and challenge for me in implementing culturally responsive music teaching. There was a time when I felt
anxious for not being able to be myself due to the fact that I had to “satisfy” the needs of others instead. The following journal illustrates my frustration:

I came to realize that it was very difficult to teach music using the culturally relevant concept. It was hard to navigate my thoughts on how to make my colleagues understand that this time my focus in teaching music was not merely on the music content. Every time I met them, the Dean always reminded me to teach the students on how to compose songs. I was forced to always remember one point that in order to be able to compose songs, we need to understand the theory of music. Being equipped with the CRMT concept in my mind, I have a big hope that the students would also learn music using the socio-cultural approach, and not merely master the theory of music. It showed, however, that the culturally relevant pedagogy has obliged me to pay attention to the needs of the students and the society. I realized that satisfying their wishes might mean that the plans that have been nicely organized within the syllabus would be scattered. I questioned myself why I thought that this concept has weakened my capability in teaching music? (RNJ06/100512)

I realized, however, that it was the challenge in applying the culturally relevant concept. I have a strong will toward improvement and giving maximum learning experiences, that will be able to help the participants be better teachers in the future. Through this self-study, I came to understand that it has been through thinking about learning and teaching based on the dilemmas, hopes, and challenges outlined above that my understanding and practice in teacher education has developed (Loughran & Russel, 1997).

Therefore, in the process, I changed the syllabus based on the characteristics of culturally relevant pedagogy which showed us that lesson plans for music class has to be responsive to the needs of the students (Kelly-McHale, 2013; Shaw, 2012). I found out that my syllabus has the flexibility for the implementation of culturally responsive music teaching (Howe & Lisi, 2014). It does not mean that the curriculum planning is haphazard. I just need to adjust the curriculum to the students’ needs, particularly if
they are still not familiar with the materials explained in class. I created a framework based on my participants’ musical backgrounds, and whatever they brought with them to class (knowledge and experience). This framework was then reshaped and expanded as interactions with the students reveal what they currently knew and guided both teacher and students in uncovering what they still needed to understand. However, I did not have a chance to make a specific connection with their families, but I did reshape the curriculum to connect with the individuals’ backgrounds through music.

Finally it has been proven that I have made significant changes towards my teaching approach in implementing culturally responsive music teaching, which means that I have left my previous comfort zone. I believe that we have to be brave in trying new ideas, as we must in order to meet the learning needs of the students (Scherff & Spector, 2011). In addition, the 29 participants involved in the research are all childhood music teacher candidates. Therefore, it is important for me to build their sensitivity so that they will be able to respond to the students’ needs based on age development. In line with the suggestion of the Developmentally Appropriate practice that all children will benefit from the same type of experiences, these experiences would be expected to vary only according to the age and “individuality” of children (Bredekamp & Copple, 2009). Thus, it is important for them to understand and be responsive toward the students’ needs.
Participants’ Response and My Reflection

Students’ responses showed that they have fully understood the significance of culturally relevant pedagogy being applied in teaching music using two approaches, a concept-based and a socio-cultural based foundation. However, in responding to the open ended questionnaires (one of them was aimed at measuring their development in cultural awareness, understanding, and sensitivity), some of the participants was still placed in the less-comprehensive continuum. These participants were placed in the less-comprehensive continuum because they did not answer the questions asked in the open-ended questionnaire that was aimed at measuring cultural understanding (the development of cultural understanding). One of the participants did not give any single response to the question and another one responded based on her understanding of the culturally relevant concept, which, according to her, was not applicable to the Indonesian context.

I realized that there was no “right or wrong” answer in responding to the questions. I was, however, disappointed because I felt that I have not ideally taught the students about this concept, so that some students still have difficulties in understanding it. I realized that I have to respect and listen to different participants’ voices which might not always be in line with my opinion. Finally, I saw that, regardless of their positions on the less-comprehensive continuum, I could still see that they have developed their cultural awareness and cultural sensitivity concepts to some extent.

In this self-study, I also found out that applying the culturally relevant concept in teaching has also somehow “weakened” my power as a lecturer. This might be
because I used to have “confidence in teaching music only.” With the application of this new theory in teaching, I became anxious. Has this self-study shaken my stability because I had to incorporate the new “pedagogy” in teaching music? Or, on the other hand, has it given me “freedom” and opportunity to develop a “new vision” as a music teacher educator? As stated by other practitioner/researchers cited within this study, “I can blame self-study for destabilizing my sense that the role of a science teacher educator should be grounded on teaching science concepts, or I can thank self-study for providing liberating opportunities to develop a new vision of myself as a teacher educator” (Garbet, 2012, p.42).

The self-study that I conducted has been aimed at examining my teaching practice. Therefore, after designing the syllabus and applying the culturally relevant music teaching, I learned that the culturally relevant concept is appropriate in teaching music education with the focus on two concepts, musical-concept based and socio-cultural based. I also learned that teachers need energy and time in incorporating the culturally responsive music teaching. As CRP’s characteristics are closely related to constructivist learning theory, in responding to the students’ needs, I have had to change, add, or remove some topics previously included in the syllabus. These changes in the syllabus have sometimes made me uncomfortable, but also challenged me at the same time. I learned that in order to be a good role model for the participants, I have to change myself. I had to change my initial role as the most dominant agent in the classroom. With my new role as a facilitator, I have learned how to be a good listener and to share power with the students within the class.
Furthermore, having designed the syllabus and implemented the culturally responsive music teaching, I have come to the conclusion that in this self-study, I have identified the strengths and challenges in preparing culturally responsive music teachers. The important lessons I have learned that the strengths in preparing culturally responsive music teachers appear to be these: 1) Empowering participants to link new learning to previous understandings and to construct this new knowledge through experience. 2) Becoming a reflective practitioner is actually also becoming a writer -- however, I have found that my passion for writing has not developed (yet) as much as my passion for teaching. 3) Knowing my participants and myself more fully helps me to develop a new understanding of "self" and my relationship with these participants. 4) Sharing power with participants has meant that I was not the only "person with authority" within the classroom. 5) Developing a community of learners has made learning into a more dialogic than monologic way of life for participants within this process. 6) I have learned to find a balance between the teacher as an authority figure and the teacher as a facilitator.

In identifying the challenges in preparing culturally responsive music teaching, I learned that 1) CRMT is about how to combine pedagogical concepts (culturally relevant) and music teaching (content knowledge). In other words, I have learned to become a teacher who stresses the importance of pedagogical-content knowledge, which has been really challenging for me. 2) I learned that CRMT is also about changing your mindset, especially in stereotyping the participants. 3) I learned that no matter how I prepared, or how prepared that I personally thought that I might be, I was not totally prepared. I also found that there will rarely be enough time for important tasks; 4) I
have learned that a syllabus is always dynamic; therefore, I must always have a contingency plan.

Finally, through exploring the participants’ responses to courses presented on culturally responsive music teaching, the participants’ learning needs were revealed. Participants demonstrate their love of learning and need for self-expression of their ideas, musicality, creativity, and diverse learning needs. I have concluded that music teaching based on a socio-cultural approach can be motivating to student learning. I believe that music teaching should provide ample opportunities to satisfy children’s diverse learning needs through a balanced approach of varied activities. I have learned that in implementing culturally responsive music teaching, I provide an opportunity for participants to help themselves make connections between the socio-cultural and the musical, as students might not automatically make these connections.

Limitation of the Study

The limitations of this study were as follows: first, the study was conducted in a short time period that only covered 16 meetings. One semester is too short for conducting a research study and to achieve ambitious research objectives. Second, all the participants in this research, and the researcher herself, are females with similar religious backgrounds. It means that the complexity of diversity in the research is low. In other words, this study has a lack of much natural diversity. Had the class been more diverse, the study would have provided the advantage of a greater diversity perspective. Third, the students realized that my objective in teaching culturally responsive music
concepts was solely to collect data for my dissertation. This has created a gap: compare myself as a researcher status person, as against the students who have a more limited status of student participant -- does this “gap” create problems in achieving the objectives of this study? Fourth, the self-study and culturally relevant pedagogy has required “high-quality” journal writing. I realized that writing journals has not been familiar in the Indonesian educational system.

It was without question that the quality of journals reflecting the critical thinking and meta-cognitive has not been optimally achieved within Indonesia. In other words, I question whether I have within this written document adequately reflected in a most constructive way what actually took place within this music education course. Fifth, culturally relevant pedagogy is a new concept to both the researcher and participants.

Therefore, in creating the rubric, the researcher realizes that the rubric has not been designed in detail to measure the participants’ development in terms of cultural awareness, cultural understanding, and cultural sensitivity as fully as possible? As Gay (2000) stated that the awareness of culture as an instructional issue is not enough, but it is a first step if accompanied by actions. Sixth, the participants in this study are second year students, therefore it was hard to decide whether they would keep their knowledge on culturally responsive teaching in their future teaching activities. Finally, my identity as a researcher and teacher has opened high subjectivity. Being both the “researcher” and the “researched” can be viewed as a limitation, although the proponents of self-study (Loughran&Russel, 2002; Zeichner&Noffke, 2001) view this point not as a
limitation, and they even consider these multiple roles as an advantage to examine one’s teaching.

Implications of the Study

Nobody has paid attention to the education of teacher candidates except for the teacher educators. As a teacher educator, I have gained many advantages by conducting this self-study. When I become aware of my teaching styles, strengths, weaknesses and areas of expertise, I have become more capable of enhancing the educational opportunities and options I provide in my classroom that in the end will be able to increase the quality of the teacher candidates I teach.

Through a self-study, I changed my attitude toward my own teaching practice. The experience has taught me to remain open to new possibilities, using professional judgment to make sense of the educational issues situated within my own daily practice. This experience has changed the way I see myself as a teacher educator and the way I will approach the courses I will teach in the future. The powerful sense of purpose and accomplishment I experience as a result of this study is difficult to describe. It has been vital to my growth because it has helped me to develop a deeper understanding of my research findings and forced me to examine more closely my beliefs and practices as a teacher educator.

Upon seeing the advantages of conducting this self-study, it is not exaggerating to suggest that this type of research needs to be more widely undertaken within the Indonesian teacher training institutions. In order to be able to produce teachers who
have capabilities to make serious reflections and studies in these areas requires earlier involvements of many more students, teachers and educational institutions. It is through journaling, and other forms of reflections, that teacher educators will reap greater understandings of themselves as reflective practitioners. For a culture of inquiry to exist and be maintained in an educational institution, an ongoing commitment to valuing curiosity, mutual respect and support among teachers -- and between teachers and administrators -- will be required.

Future Research

The participants in my study are second year students so it was difficult for me to determine whether the culturally relevant concepts that they have learned so far will “stay” in their minds and whether they will apply the concepts when they do their teaching practices later on in their fourth year. I also questioned whether the culturally relevant concept that I taught within one semester would serve as groundwork of knowledge for them or whether they will simply forget it. With these points in my mind, my research may consider examining how participants’ maintain their attitude toward culturally relevant pedagogy during their field teaching experiences?. How might they enact the culturally relevant concept as general classroom teachers?

Future research may investigate the ways I evaluate students’ musical achievement in culturally responsive teaching. What kind of evaluation I have to use? How should an evaluation affect students’ grade? How might the evaluation differ from
the non-culturally responsive music teaching? Should all teaching be done consistent with culturally responsive teaching?

Furthermore, my future research will be aimed at investigating how institutional administrators and state government elects to apply the culturally relevant concept in teaching practices within Indonesian schools generally. For certain, it is not realistic to expect that a 16 week course can affect broad and admirable educational goals for the entire society. Just as it “takes a village” to raise a child, it takes a society to want the improvement of life conditions for all of its people. This little course should be seen in a perspective which allows its value to start, and be seen, within the education department first, then the school system perhaps, and finally to be valued by the whole of the Indonesian society. I appreciate an opportunity to become a part of such an educational vision within Indonesia.

Concluding Remarks

In general, music education in Indonesia has applied the concept-based approach, where the main objective is for students to master the musical element. Given the diversities in Indonesia, including the diversity of music characteristics, music educators in Indonesia need to start to consider incorporating the elements of culture in the music education curriculum. It is expected that my study which focuses on integrating the culturally relevant music pedagogy when teaching music will be able to set up a guidance for music educators in applying music lessons which also includes the socio-
cultural approach that has been acknowledged as an important component of music teaching and learning process (Abril, 2006). This research is also hoped to be able to help music educators, teachers, and pre-service teachers to be culturally responsive music teachers. Furthermore, given that there has been scarcity of research focused on music education, it is also expected that this research will be helpful in also starting to fill the gap in research in music education.

It has been previously narrated that the classroom culture in Indonesia still places teacher as the main actor in the classroom that makes the teaching and learning process more teacher-centered. As a result of this classroom setting, teachers have less sensitivity toward the students’ needs and they tend to be less mindful of students’ cultural backgrounds. It is expected that my current research will be able to help teachers develop their knowledge and awareness to become more culturally competent teachers. As stated by Gay (2002) and Ladson-Billings (1994) culturally responsive teaching is a concept that has brought awareness of the need for teachers to be sensitive and responsive to the cultures of their students. Its main purpose to get teachers to connect with students cultures, and to help students connect with their cultural and social identities in ways that are helpful in learning any subject which is made more effective and relevant (Gay, 2002; Ladson-Billings 1994).

One of the most important lessons I have learned from this self-study is that learning about teaching is challenging. There is always more to learn in preparing pre-service teachers to teach music in culturally responsive ways. It is why I believe that learning to teach effectively may be problematic. Can this process be completed in four years process?. It is a lifelong commitment to continue learning to improve practice
through self-study. Learning to teach involves a lifelong commitment to a reflective practice. Furthermore, by doing self-study I have confirmed that all students who enter my classroom with prior experiences that shape their own knowledge. Often they challenge and interfere with my expectations. A self-study also helped me to see students as valued members of the learning community, bringing to it their unique backgrounds, perspectives, knowledge, and skills. I acknowledged that it is important to see and to know my students both as individuals and as members of extended social circles in order to be culturally responsive (Abril, 2013). This knowledge better prepared me to respond by planning for instruction, building on students’ strengths, and providing relevant music materials and examples during instruction.

Finally, I hope that my research will be able to shed some additional light on literatures on self-study research methodology which is focused on the understanding of learning to teach music education in culturally responsive way within Indonesia.
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Appendix A: IRB Approval Form

July 19, 2013

Protocol Number: 2012B0337
Protocol Title: THE IMPLEMENTATION OF CULTURALLY RELEVANT PEDAGOGY THROUGH A MUSIC EDUCATION COURSE: A SELF-STUDY OF A PRESERVICE EARLY

Type of Review: Continuing Review—Expedited
IRB Staff Contact: Kellie Hall
Phone: 614-292-0569
Email: hall.1451@osu.edu

Dear Dr. Katz,

The Behavioral and Social Sciences IRB APPROVED BY EXPEDITED REVIEW the referenced research. The Board was able to provide expedited approval under 45 CFR 46.110(b)(1) because the research meets the applicability criteria and one or more categories of research eligible for expedited review, as indicated below.

Date of IRB Approval: July 12, 2013
Date of IRB Approval Expiration: July 12, 2014
Expedited Review Category: 6,7

In addition, the research has been reapproved for the inclusion of non-English speaking subjects.

If applicable, informed consent (and HIPAA research authorization) must be obtained from subjects or heir legally authorized representatives and documented prior to research involvement. The IRB-approved consent form and process must be used. Changes in the research (e.g., recruitment procedures, advertisements, enrollment numbers, etc.) or informed consent process must be approved by the IRB before they are implemented (except where necessary to eliminate apparent immediate hazard(s) to subjects).
This approval is valid for one year from the date of IRB review when approval is granted or modifications are required. The approval will no longer be in effect on the date listed above as the IRB expiration date. A Continuing Review application must be approved within this interval to avoid expiration of IRB approval and cessation of all research activities. A final report must be provided to the IRB and all records relating to the research (including signed consent forms) must be retained and available for audit for at least 3 years after the research has ended.

It is the responsibility of all investigators and research staff to promptly report to the IRB any serious, unexpected and related adverse events and potential unanticipated problems involving risks to subjects or others.

This approval is issued under The Ohio State University’s OHRP Federalwide Assurance #00006378. All forms and procedures can be found on the ORRP website – www.orrp.osu.edu. Please feel free to contact the IRB staff contact listed above with any questions or concerns.

Michael Edwards, PhD, Chair
Behavioral and Social Sciences Institutional Review Board
Dear Rien Safrina,

This is a letter support for Dr. Laurie Katz and Rien Safrina to conduct the research in the area of Early Childhood Program at College of Education, Jakarta State University (Universitas Negeri Jakarta). Both of you have demonstrated a genuine interest in observing the learning process in the early childhood classroom. I do hope your research will make a valuable contribution to the early childhood program at Jakarta State University.

Therefore, I hereby support the opportunity for both of you to conduct the research in the one of our classrooms.

I look forward to seeing the results of this work.

Date       : April 20th, 2012
Name       : Dr. Karnadi M.Si
Title      : Dean of College of Education, Jakarta State University.
Address    : Kampus Universitas Negeri Jakarta, Jalan Rawamangun Muka Jakarta 13220, Indonesia.
Appendix C : Survey

Demographic information

Name:
Gender/Sex:
Ethnicity:
Birth of date:
Socio-economic background:

Personal Background:

(Please describe)
What is your hobby?
How do you learn best? What is your learning style preference?
Do you enjoy working independently or do you prefer to work with others?
What are you favorite subject?
What subjects do you dislike?
Who was your favorite teacher when you were in elementary school?

Cultural knowledge background (Pre and Post questions):

(Please describe)
How would you describe culture?
How would you describe cultural diversity?
What do you think about children’ cultural background? If you a teacher, do you want to know about your children’ background? Is it important or not?

Musical background:

What type of songs do you like to sing?
Do you play a musical instrument(s)? If so, what kind of instrument(s)?
Describe your musical experience, especially during your childhood.
Appendix D: Music Education Syllabus

The Syllabus

Music Education: Culturally Responsive Music Teaching

(The implementation of culturally relevant pedagogy through music education)

3 credit hours

Instructor: Rien Safrina (safrina.2@buckeyemail.osu; rsafrina@yahoo.com)

Time: Friday, 10 am – 12.30 pm and Wednesday 10 am – 12.30 pm

Class: A (29 students)/ Room 326

Course Description:

This course requires 3 hours meeting. It will address the important concept of culturally relevant pedagogy when teaching music. It will cover the issues of teaching music based on two approaches, namely: a concept-based and a social-cultural based.

Objective:

To cultivate the concept of culturally relevant pedagogy through music education to the pre-service early childhood elementary teachers. By using culturally responsive curriculum (Formal, Symbolic, Societal) and constructivist learning theory, it is hoped that first, pre-service teachers will understand the importance of critical elements that support culturally responsive pedagogy; second, pre-service teachers will recognize their personal experiences and cultural backgrounds; third, preservice teachers will be able to appreciate different cultural backgrounds; fourth, and finally, pre-service teachers will be able to integrate culturally relevant concept when teaching music for young children.
Class participation:

A variety of instructional methods will be used in this course, include brainstorming, small/large group discussions, collaborative learning, demonstration, games, individual/group activity projects, and hands-on class participation activities. Students will be monitored on some in-class participation activities and will be graded at the end of the semester.

Assignments:

1. Cultural Artifact Project :

Prepare a cultural artifact project to look at the ways in which you are a multicultural person, with complex constructed identities, identities which will influence you as teachers. Collect three to six significant objects and photographs to help you think about your own cultural background. Do a reflective journal which addresses the following questions, as appropriate and in ways which are meaningful to you:

(A) Describe the artifacts and what they signify you in terms of your cultural values?
(B) Describe the values you hold and how these values have affected your decision to become early childhood teacher?
(C) How and why have you become more aware of our stereotypes, prejudices and assumptions?
(D) What you have learned about sharing/doing this project? Be prepared to share your story and your artifact with the class. Also, bring a musical piece to share that you feel is closely related to or enhances your cultural artifact project in some way.
2. Musical Performance

You are required to choose favorite songs from your childhood musical experience and songs from your ethnic background. Individually or in group, prepare a musical performance that demonstrates your musical understanding from a concept-based and a socio-cultural based. Have discussion with your classmates after performing.

- Musical concept (through creative movement)

  Rhythm : Clap different sequences (using body percussion)
  Tempo : Move fast and slow
  Melody : Draw the graphic of the melody
           Move hand up and down (high & low)
  Dynamic : Speak/sing soft and loud
             Harmony : Sing the song. (To give a sense of harmony, I will accompany them with piano/keyboard).
             Form : create movement indicates the difference form of the song (A A B A, A B A, A A B B)

- Sociocultural concept : Write about the composers, the meaning of the song, and the function of the song within the society.

3. Group reading assignment:
   You are required to read articles #1, #4 & #5. Share and discuss the main ideas from the readings.

4. Reflective journal

You are required to write a daily journal after each meeting, and a summative journal at the middle and at the end of the semester. In writing your journal, please sharing your thoughts and feeling about your experience during the course. It is a one page reflective journal after each meeting and a five to ten page reflection journal for summative reflection.
5. Open-ended questionnaire

Share your final thoughts on culturally relevant music teaching by completing 10 questions in open-ended questionnaires.

Grade:

1. Class participation 10%
2. Musical performance 25%
3. Group reading assignment 15%
4. Cultural Artifact Project 20% Midterm Test
5. Reflective Journal 15%
6. Open-ended questionnaire 15%

Final Grade:

A: 85-100%
B: 70-84%
C: 60-69%
D: 50-59%
E: less than 50%

COURSE READING:

### Detailed Syllabus:

<table>
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<th>Meeting</th>
<th>Topic</th>
<th>Source/Material</th>
<th>Assignment</th>
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<tr>
<td>I</td>
<td>Introduction to: Research <em>Consent Form</em> Survey Syllabus Getting to know each other</td>
<td>Research proposal <em>Kampung Nan Jauh di mato</em> (song from West Sumatra, the researcher's home town) <em>Anderson &amp; Lawrence: Integrating music into the elementary classroom</em> (<em>3rd</em> edition) <em>Virginia Hoge: Dalcroze “Eurhythmics” in today’s music classroom.</em> Patricia Shehan C &amp; Carol Scott-Kassner: <em>Music in childhood: from preschool through the elementary grades</em></td>
<td>Discussion on the song: context of the song and background of the song. Singing together (I provide the lyrics) Describe character of the people, the food, and other culture related to the West Sumatra culture. Introduce your name with movement Q/A Daily reflective journal (1 page).</td>
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**General overview (basic elements of music):** Sound & silence, steady beat, short and long sounds; High, medium, low ranges, high & low pitches, upward, downward, stay the same; loud/soft, fast/slow, smooth/detached; environment & body sounds, tone color of rhythm instruments; call & response, same and different, moving to a phrase; unison sing, unaccompanied singing/accompanied singing

**Socio cultural context:** Context of song from various culture in Indonesia; Background of the song studied (*Kampung Nan Jauh di mato* - a folk song from West Sumatra)
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<th><strong>Building classroom community</strong></th>
<th><strong>II</strong></th>
<th><strong>III</strong></th>
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|   | Discussion on the songs that based on their preference | **Favorite songs from the survey:** 22 children songs 11 folks songs | **Building classroom community**
|   | Singing all students’ favorite songs. | | Basic musical elements
|   | Choosing the songs to be used as materials in the class (grouping based on their ethnic background) | | Sound and silence
|   | | | Steady beat
|   | **Reading Assignments** | | Short and long sounds
|   | | | **Patricia Shehan C & Carol Scott-Kassner:**
|   | **Haines & Gerber** (1996): Leading young children to music (5th edition). : Criteria for choosing song (p.130) | | **Music in childhood:** from preschool through the elementary grades
|   | | | Rene Boyer:
|   | | | **Discuss:**
|   | | | The difference of human’s heart beat
|   | | | The function of sound in old society
|   | | | The short and long sounds in the melody
|   | | | Grouping based on students’ ethnic background.
|   | | | Group has to choose 5 children songs and 3 folk songs
|   | | | Group has to perform (by singing together) their chosen songs.
|   | | | Read the articles to share in class for week 5
|   | | | Q/A
|   | | | Daily reflective journal (1 page).
|   | | | **Johnson, Young Kang & Laurie Katz:**
|   | | | “What’s a cultural memoir?” an action research study of future teachers’ understanding of themselves as cultural person.
| IV | **Building classroom community**  
Sound & Silence; steady beat, short and long sounds (Review)  
High & low pitches (introduction to melody) | Music: Fundamentals, Methods, & materials for the elementary classroom teacher.  
Kodaly: Introduction to Kodaly method  
Virginia Hoge Mead: Dalcroze: eurhythmics in Today’s music classroom | Discuss on the context and background of the folk songs.  
Write one phrase of lyric with the rhyme.  
Q/A Daily reflective journal |
| --- | --- | --- | --- |
| 5 children songs  
3 folk songs | Students have chosen 5 children songs and 3 folks songs to be used as materials in the classroom.  
Patricia Shehan C & Carol Scott-Kassner): Music in childhood: from preschool through the elementary grades  
Rene Boyer: Music: Fundamentals, Methods, & materials for the elementary classroom teacher. |  |
| V | **Building classroom community**  
Singing alone  
Getting to know your own voice (high, medium, low ranges); Hig and low pitches; upward, downward, stay the same (melody)  
Introduction to singing techniques |  |
|  | Reading assignment presentation |  | Singing alone in front of the class (based on your favorite song).  
Explain about the meaning of the song and the composer.  
Sharing your ideas of CRP concept and the idea of teaching music using that concept. |
| VI | **Building classroom community**  
Review the topics that have been studied (previous topics)  
Basic musical elements:  
Rhythm: 2/4; 3/4; 4/4  
Timbre: environment and body sounds; tone color of percussion instruments. | 5 children songs  
3 folk songs  
Percussion instruments  
Hackett & Lindeman: The musical classroom, Backgrounds, models, and skills for elementary teaching (5th edition)  
Anderson & Lawrence: Integrating music into the elementary classroom (3rd edition) | Write and perform (with clapping hand) of rhythm pattern 2/4, 3/4, 4/4 (8 bars)  
Identify (guessing games) classmate voice and percussion instruments.  
Discuss: Percussion instruments from various cultures in Indonesia (your own culture) and the function of the “sound” in your ethnic society. | Q/A  
Daily reflective journal |
| VII | **Building classroom community**  
Review the previous topics  
Cultivate student awareness of melody (continued):  
High, medium, low ranges;  
hig and low pitches; upward, downward, stay the same (melody) | 5 children songs and 3 folk songs  
Youtube: Animal sounds for children  
Anderson & Lawrence: Integrating music into the elementary classroom (3rd edition)  
Patricia Shehan C & Carol Scott-Kassner): Music in childhood: from preschool through the elementary grades  
Rene Boyer: Music: Fundamentals, Methods, & materials | Explore various voices from environment.  
Identify animals sound (high or low).  
Draw melody lines of the songs with symbol : up, down, the same.  
Discuss: The function of various voices/sounds in their ethnic society and other culture.  
Reading assignment for meeting X | Q/A  
Daily reflective journal |
| VIII | **Building classroom community**  
Review the previous topics  
Basic musical elements:  
Expression: loud and soft; fast and slow; smooth & detached  
Form: same/different; call & response, moving to a phrase | 5 children songs and 3 folk songs  
Patricia Shehan C & Carol Scott-Kassner: Music in childhood: from preschool through the elementary grades  
Rene Boyer: Music: Fundamentals, Methods, & materials for the elementary classroom teacher.  
Hackett & Lindeman: The musical classroom, Backgrounds, models, and skills for elementary teaching (5th edition) | Discuss:  
The form and expression of children songs (composer and lyrics)  
Context and background of the folk songs based on form and expression. |
| IX | **Building classroom community**  
Review the previous topics  
Harmony: unaccompanied & accompanied singing; unison song; doing two things at once | 5 children songs and 3 folk songs  
Hackett & Lindeman: The musical classroom, Backgrounds, models, and skills for elementary teaching (5th edition)  
Anderson & Lawrence: Integrating music into the elementary classroom (3rd edition) | Singing in group (unaccompanied & accompanied)  
Sing and moving.  
Folk song with games  
Discuss how people leave together in your ethnic society. How’s the food and the music? Do you see “harmony” in your culture?  
Q/A  
Daily reflective |
| X   | **Building classroom community**  
Review the previous topics  
(The basic elements of music: Rhythm, Melody, Timbre, Expression, Form, and Harmony)  
Teori Culturally Responsive Pedagogy (CRP)  
Definition of CRP  
Culturally Competent teacher;  
Culturally Responsive Curriculum;  
Multicultural education/Mus. Ed.:  
The importance of music education:  
Music in the early childhood class.  
Methods of teach.mus.to young child  
Developmentally Appropriate Practice (DAP), Funds of knowledge and its role in teaching music. | Hackett & Lindeman:  
The musical classroom, Backgrounds, models, and skills for elementary teaching (5th edition)  
Anderson & Lawrence:  
Integrating music into the elementary classroom (3rd edition)  
Ladson-Billings: But that’s just a good teaching.  
Johnson, Young Kang & Laurie Katz:  
“What’s a cultural memoir?” an action research study of future teachers’ understanding of themselves as cultural person.  
Bredekamp & Copple:  
DAP in early childhood program serving children from birth through age 8. | Singing, listening, playing musical instruments, and moving to the songs.  
Discuss the challenge in implementing CRP in your classroom.  
Q/A  
Daily reflective journal |
| XI | **HOLIDAY**  
Individual Study : Mid Test | Create a rhythm pattern of 2/4, 3/4, 4/4 (8 bars)  
Create melody on your own lyrics (using 3-5 notes of do re mi fa so)  
Perform your music on the meeting XII & XIII |
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<th>Reflective journal. (Font 12, double space)</th>
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| XII  | **Building classroom community**  
   Review the previous topics  
   (Stress on culturally responsive music teacher)  
   Mid test assignment’s presentation | Geneva Gay: Preparing for culturally responsive teaching.  
   Hackett & Lindeman: The musical classroom, Backgrounds, models, and skills for elementary teaching (5th edition)  
   Anderson & Lawrence: Integrating music into the elementary classroom (3rd edition)  
   Ladson-Billings: But that’s just a good teaching.  
   Bredekamp & Copple: DAP in early childhood program serving children from birth through age 8.  
   Carlos Abril: Learning outcomes of two approaches to multicultural music education | Discuss in group: Your understanding of culturally competent music teacher and multicultural music education  
   Musical Performance  
   Q/A  
   Daily reflective journal |
| XIII | **Building classroom community**  
   Review the previous topics  
   Mid test assignment’s presentation | Patricia Shehan C & Carol Scott-Kassner: Music in childhood: from preschool through the elementary grades  
   Rene Boyer: | Sing your own song individually. Use hand sign when singing solfegio, and clapping when singing the lyrics. |
| XIV | **Building classroom community**  
Review the previous topics  
Children song from other country. |
|---|---|
|  | Watts & Campbell: American folks songs for children  
Rene Boyer: Music: Fundamentals, Methods, & materials for the elementary classroom teacher.  
Carlos Abril: Learning outcomes of two approaches to multicultural music education (International of music education 24, 1, 30-42, 2006)  
Sing children song from other country. Choose one that you already familiar.  
Discuss the context and the background of the songs from various cultures. |
| Xv | **HOLIDAY**  
Individual Study: *Cultural Artifact Project* |
|  | Create your cultural artifact by collecting pictures, artifacts, writing, etc. (Detail explanation attached).  
Include one of your favorite songs that you know by heart. |
| XVI | **Building classroom community**  
Review previous topics |
|  | Johnson, Young Kang & Laurie Katz: “What’s a cultural  
Share your cultural artifact project with classmates |
| XVII | **Building classroom community**
Review the previous topics

“Cultural Artifact Project” presentation |
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<td></td>
<td>Johnson, Young Kang &amp; Laurie Katz: “What’s a cultural memoir?” an action research study of future teachers’ understanding of themselves as cultural person. Miller &amp; Fuller: Developing cultural competency in early childhood preservice educators through a cultural self-analysis project.</td>
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|      | Share your cultural artifact project with classmates
Sing your fav song from the project
Hand-in
Open-ended questionnaire |

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<th>XVIII</th>
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<td>Write 5-10 pages of reflective journal. Feel free to express your thoughts. Use your critical thinking.</td>
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Appendix E  :Open-ended Questionnaire

The open-ended questionnaire, as follows:

1. Can you explain your understanding of the concept of culturally relevant pedagogy?
2. Why do you think culturally relevant pedagogy is important?
3. What are some difficulties in implementing culturally responsive teaching?
4. What CRP component should you consider when preparing the lesson plan?
5. What is the important of knowing children’s background knowledge and of building community in your classroom?
6. Could you explain the biggest change you have to make in terms of teaching music for young children using culturally relevant concept?
7. How does learning differ when instruction focuses on developing contextual versus musical understanding (conceptual)?
8. What activities informed your understanding of culturally relevant pedagogy?
9. In what ways did I help you understand the importance of using culturally relevant concepts when teaching music?
10. Can you name three important concepts that you are taking away from the class?
Appendix F: Example of participant’s song composition

**Ayo Belajar**

Yuk ayuk se-mua marikita bla-jar
Yuk ayuk se-mua agar kita pin-tar

The song is about her cultural experience when she was a child. When she was a child, she was too lazy to study. She only studied if there was a test. Whether she studied, or not, depended upon her mood. The parents were often angry with her because of this unreliable attitude.

Translation of the song:
Come on my friends, let us study hard
Come on my friends, it will make us smart.
Appendix G: Example of song materials used in the course
Cublak Cublak Suweng

Lagu Daerah Jawa Tengah + Timur

Agak Cepat

Cu blak cu blak su weng su we nge ting ge len

ter Mam bu ke tun dhung gu dhel Pak gen pong le ra le

re Sa pa nggu yu nde lik a ke Sir sir pong de le go

song Sir sir pong de le go song
Ondel Ondel

Do = D
Irama Gambang

Lagu Daerah DKI Jakarta
oleh: Djoko S.

Nyok ki te non ton on del on del nyok ki te nga rak on del on del

On del on del a de a nak rye a nak nye ran duk gel i gel an

Mak Ba pak on del on del ngi bing nga rak pe ngan ten di su na tin

Nyang non ton ra me ke gi ra ngan i kut nga rak i ring i ring an

Pak pak dung pak dung pak pak pak gen dang nya ring di te pak nyang non ton gi rung pa de su rak su rak

Ta ngan i seng ja i lin pa le a nak on del on del ta ro in pun tu ngan ram but ke ba ka ran

A nak on del on del je jing kruk an pa le nye nya le be ko bar an

Nyang non ton pa de ke bi ngung an di si ram in a ir com ber an
Appendix H: Example of Article from Newspaper (Mr. Nuh’s Story)