IMPLEMENTING MULTICULTURAL MUSIC EDUCATION IN THE ELEMENTARY SCHOOLS' MUSIC CURRICULUM

by

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Abstract

The study examined the benefits of implementing multicultural music education into an elementary school's music curriculum. Conducted in a region with a culturally diverse student population, the study surveyed in-service music teachers and elementary students' parents on their perceptions of multicultural music education. Meanwhile, a set of experimental classes focused on Chinese music was taught to a diverse class of Grade 5 students to study their reactions and learning outcomes when studying non-Western music. Results indicate that (a) multicultural music needs to be better implemented in Ontario's music curriculum, (b) students receive non-Western music with enthusiasm, and (c) if taught responsibly, learning music from non-Western cultures can expand individual students' musical and cultural horizons, help eliminate stereotypes and discrimination in society, and possibly elevate the status of music education in schools.

Abstrait

L'étude examine les avantages d'appliquer une education de musique multiculturelle dans le programme de musique d'une école élémentaire. L'étude menée dans une région ayant une population d'étudiants de diverses cultures, vise à collecter les perceptions des enseignants de musique et celles des parents des élèves. Pendant ce temps, une série de classes expérimentales concentrées sur la musique Chinoise a été enseignée à des étudiants d'une classe divers de cinquième à fin d'étudier leurs reactions et d'apprendre les résultats quand ils étudient de la musique non-occidentale. Les résultats indiquent que (a) la musique multiculturelle doit être plus appliquée dans le programme de musique de Ontario, (b) les étudiants reçoivent de la musique non-occidentale avec enthousiasme, et (c) s'ils sont éduqués avec responsabilité, apprendre de la musique des cultures non-occidentales peut agrandir les horizons musicals et culturels de chaque étudiant, aide à éliminer les stéréotypes et discrimination dans la société, et possiblement à élever le statut de l'éducation de la musique dans les écoles.

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Chapter 1: Our Multicultural Society: Review of Literature

With demographic changes and technological advances of the 21st century, the world has shrunk into a small and crowded canvas. On this canvas, people are forced to share their knowledge and national pride, and they must learn to accept and appreciate differences. As a country whose population is made up of generations of immigrants, Canada is a suitable location for its people to develop into open-minded and respectable world citizens. In order to reduce racism and prejudice within Canada's culturally diverse population, Canadian children should be exposed to unbiased cultural information through education. This chapter will introduce Canada's immigration status, the actions that Canada has taken to regulate a multicultural society, racism that still occurs in Canada, schools' efforts in pursuing multicultural education, and a review of literature of studies related to multicultural music education.

Canada's Population and Immigration Status

Since 1900, Canada has been populated by immigrants as a result of events such as the Settlement of the West, World War I, the Great Depression, World War II, and through the acceptance of refugees (Statistics Canada, 2001). From 1900 to 1960, most immigrants came from European nations such as the United Kingdom, Italy, Germany, the Netherlands, and the United States (Statistics Canada, 2003, p.6). From 1991 to 2000, immigrants predominantly came from the People's Republic of China, India, the Philippines, Hong Kong (Special Administrative Region of China), Sri Lanka, and Pakistan (Statistics Canada, 2003, p.44).

According to Statistics Canada, in 2001, 18.4% of the total national population or 5.4 million people were born outside of Canada, of which 13.4% or 4 million people were "visible minorities", who have been defined as non-Caucasian and non-aboriginal people living in Canada (Statistics Canada, 2003). The visible minority population in Canada increased from 4.7% of the population in 1981, to 13.4% in 2001 (Statistics Canada, 2003, p.10). The three largest visible minority groups in Canada in 2001 were Chinese, South Asians, and Blacks. Chinese, as the largest visible minority group, accounted for 3.5% of the total national population (Statistics Canada, 2003, p.11).

The growth of the immigrant population across Canada's major regions has been rather stable over time; however, this population has been distributed unevenly with over one half of immigrants living in Ontario. The immigrant population of British Columbia and Quebec has increased somewhat over the years while other regions' immigrant populations have declined. The 2001 census showed that 55.6%, 18.5%, and 13.0% of immigrants lived in Ontario, British Columbia, and Quebec respectively, while only 1.4% lived in the Atlantic Provinces (Citizenship and Immigration Canada [CIC], 2005).

The recent immigrant population (1985 – 2001) is drawn to live in the three largest metropolitan areas of Canada (Toronto, Vancouver, and Montreal). More than 70% of immigrants who landed after 1985 live in these areas, with Toronto accounting for 43% of the total immigrant population. The uneven distribution of this immigration provides only one half of Canada's population the chance to live in close proximity to recent immigrants and to learn about their diverse cultural backgrounds. On the other hand, the remaining half of the Canada's population is much less likely to interact with immigrants in their day-to-day lives (CIC, 2005).

Toronto is the metropolitan area that has attracted the most immigrants and that population has grown at a faster pace than the immigrant population of Ontario and the rest of Canada. The proportion of immigrants in Toronto is also much higher than the rest of the country. Between 1996 and 2001 the number of immigrants in Toronto increased by 15%. In comparison, the total increase in Canada was 10% during the same 5 years (CIC, 2005). The graph below, taken from Citizenship and Immigration Canada's research and statistics, identifies the immigrant population percentages in Toronto, Ontario, and Canada in 1986, 1996, and 2001.

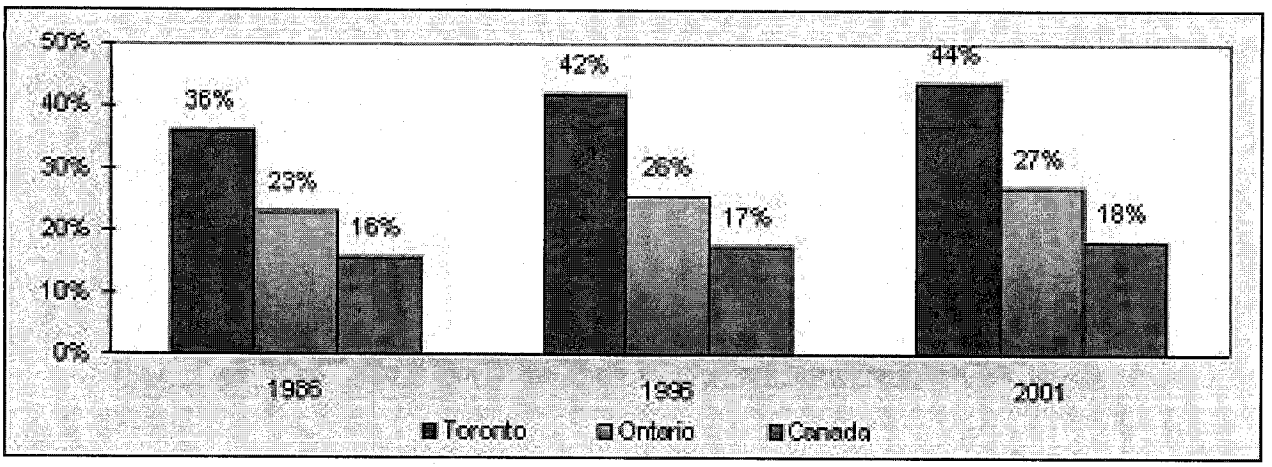


Figure 1. Immigrants as a percentage of the population, Toronto census metropolitan area, Ontario and Canada, 1986, 1996, and 2001

Because Toronto is the major destination for immigrants from many countries, its population displays a wide range of cultures. The top 10 countries that make up 60% of the immigrant population in Toronto are the People's Republic of China, India, Pakistan, the Philippines, Sri Lanka, Hong Kong, Iran, the Russian Federation, South Korea, and Jamaica. Although Christianity remains the major religion in Toronto, the gathering of different cultures has resulted in a religious diversification to include Muslim, Hindu, Sikh, and Buddhist (CIC, 2005). It was also important to note that among "very recent immigrants" (1996-2001), 9 out of 10 speak English or French, while 7 out of 10 speak a foreign language at home. Toronto statistics are similar to the overall Canadian statistics, where 6.6 out of 10 immigrants speak a foreign language (CIC, 2005). As a result of increased immigrant population in Canada, 2.7 million pupils at the elementary and secondary school levels study English or French as a second language (ESL/FSL) (CIC, 2007).

Canadian Multiculturalism

Canada's multicultural policies are built on the fundamental belief that all Canadian citizens are equal. The policies encourage acceptance and respect among diverse cultures and help newcomers integrate into Canadian society rather than be assimilated into it. Canada's multiculturalism policies also ensure that all citizens can maintain their identities, and immigrants are free to express their culture (Department of

Canadian Heritage, n.d.). According to the Department of Canadian Heritage:

> Multiculturalism had led to higher rates of naturalization than ever before. With no pressure to assimilate and give up their culture, immigrants freely choose their new citizenship because they want to be Canadians. As Canadians, they share the basic values of democracy with all other Canadians who came before them. At the same time, Canadians are free to choose for themselves, without penalty, whether they want to identify with their specific group or not. Their individual rights are fully protected and they need not fear group pressures. (Department of Canadian Heritage, n.d.)

Canada recognizes its cultural diversity as a national asset (Department of Canadian Heritage) and as a factor of its sociological life (Parliamentary Research Branch, 2006); however, this recognition was achieved as a result of countless changes in policies and attitudes during the building of the nation.

History of Canadian multiculturalism

According to analysts, the Canadian population is comprised of three major forces: Aboriginal peoples (status Indians, non-status Indians, Metis and Inuit); Charter group (French and English-speaking communities); and racial and ethnic minorities that are not part of the Charter group (Parliamentary Research Branch, 2006). Canada's first law created to manage racial differences was the Indian Act of 1876. Designed to promote assimilation, the act forced Aboriginal peoples to give up their beliefs and adopt the attitudes and norms of the dominant culture. The act was also racially discriminative as it denied Aboriginal peoples' right to vote and to own land, among other prohibitions. The intended assimilation through this act fostered discrimination, hatred, and segregation between Aboriginal peoples and Charter group (Henry, Tator, Mattis, & Rees, 1995).

In the late 19th century, due to labour requirements, immigration became a major issue in Canada. Immigrants arriving from Europe and United States did not provide a sufficient amount of workers for the growing nation. In response, thousands of Chinese immigrants were recruited primarily to build the Canadian Pacific Railroad. Upon the completion of the railroad, a series of immigration laws were passed that tried to actively exclude non-white immigrants. The Chinese Immigration Act of 1885 enforced a head tax

on all Chinese male immigrants and, ultimately the Chinese Exclusion Act of 1923 banned Chinese immigration from 1923 to 1947 (Henry et al., 1995).

Other laws, like the Continuous Passage Act of 1908, prevented immigration from India and Japan. The Immigration Act of 1910 deemed a certain class of immigrants undesirable believing that their customs and habits could not be readily assimilated. Similar immigration policies, where nations were excluded, were introduced until the 1960's. Traditional sources of immigration were not producing sufficient numbers for labour demands as a result of the changing demographic and economic growth in post-war times. As a result, during the 1960's, a new Immigration Act introduced a point system, where immigrants were judged by their job training, experience, skills, and level of education rather than by origin or race (Henry et al., 1995).

Analysts generally refer to the pre-1971 years as the Incipient Stage of Canadian Multiculturalism (Parliamentary Research Branch, 2006). During this stage, Canadian society developed towards the modeled British society and for the most part, central authorities believed that the existence of different cultures in Canada created a bad impression of Canada's integrity (Parliamentary Research Branch, 2006). In response, Aboriginal peoples, French Canadians, and ethnic minorities asserted pressure for change in the 1960s, demanding proper rights in society. This pressure eventually led to some gradual acceptance of ethnic diversity in Canada (Parliamentary Research Branch, 2006).

In the Formative Stage (1971-1981), the introduction of Canada's Multiculturalism Policy in 1971 proved to be important. The drafting of this policy resulted from recommendations made by the report of Royal Commission on Bilingualism and Biculturalism – Book Four (Parliamentary Research Branch, 2006). The report emphasized the contribution of different ethnic groups and provided the Bilingual and multicultural nature of Canada. The major objectives of the policy were elaborated throughout the Formative Stage to include:

1) Assisting cultural groups to retain and foster their identity;
2) Assisting cultural groups to overcome barriers to their full participation in Canadian society;
3) Promoting creative exchanges among all Canadian cultural groups;
4) Assisting immigrants in acquiring at least one of the official languages

(Parliamentary Research Branch, 2006).

After the policy was introduced, a number of government organizations were established to assist with its implementation including a Multicultural Directorate within the Department of the Secretary of State, a Ministry of Multiculturalism, and the Canadian Ethno-cultural Council. The focus of this stage was to achieve equality by eliminating discrimination and to encourage minority groups to fully participate in Canadian society (Parliamentary Research, 2006).

The Final Stage in Canada's multicultural history is referred to as the institutionalization stage (1982 – present). In the 1980s, the fast growing immigrant population forced Canada to notice changes in its demographics. At the same time, groups promoting racist ideas began to emerge. The Canadian government, realizing that changes needed to be made in multicultural policies, created the Multiculturalism Act of 1985.

The Canadian Multiculturalism Act is one of the most important laws directly targeting the issue of multiculturalism. First established in 1985 as "An Act for the preservation and enhancement of multiculturalism in Canada" (Canadian Multiculturalism Act, 1985), the act focuses on reducing discrimination, encouraging cultural awareness and understanding, and, most importantly, promoting culturally sensitive institutional changes at the Federal level (Parliamentary Research Branch, 2006). This act quotes the Constitution of Canada, the Official Languages Act, the Citizenship Act, the Canadian Human Rights Act, and the International Convention on the Elimination of All Forms of Racial Discrimination to ensure racial equality in Canada (Canadian Multiculturalism Act, 1985). The Canadian Multiculturalism Act states:

> AND WHEREAS the Government of Canada recognizes the diversity of Canadians as regards race, national or ethnic origin, colour and religion as a fundamental characteristic of Canadian society and is committed to a policy of multiculturalism designed to preserve and enhance the multicultural heritage of Canadians while working to achieve the equality of all Canadians in the economic, social, cultural and political life of Canada… (Canadian Multiculturalism Act, 1985)

Other laws enforcing the fairness in Canada's multicultural society were established after the Multiculturalism Act. The Employment Equity Act of 1995 ensures that Canadians with a racial minority background are given equal job opportunities and are adequately accommodated for their differences in the work place. The Immigration and Refugee Protection Act of 2001 promotes the notion of immigration with regard to Canada's social, cultural and economic benefits. This act aims "to enrich and strengthen the social and cultural fabric of Canadian society while respecting the federal, bilingual and multicultural character of Canada" (The Immigration and Refugee Protection Act, 2001).

Multicultural programs in Canada

The Department of Canadian Heritage, established in 1993, is responsible for national policies and programs promoting Canadian art and culture. The department also fosters the respect of Canada's multiculturalism and diversity. Moreover, it encourages active citizenship and participation in Canada's civic life. The department initiates national multicultural programs to encourage the involvement of Canadians in recognizing Canada's diverse cultures. For example, February was officially recognized by the Parliament of Canada in 1995 as Black History Month, a designated time for Canadians to celebrate and learn about the achievements and contributions of Black Canadians throughout history. In 2001, Parliament declared the month of May as Asian Heritage month to similarly recognize the achievements and contributions of Asian Canadians.

Other multicultural programs organized by Department of Canadian Heritage include the March 21st Campaign, created to heighten awareness of racism's harmful effects, and the Mathieu Da Costa Challenge in 1996, which encourages children and youth to explore the history of Canada's diversity. In 2002, the Government of Canada announced that Canadian Multiculturalism Day would be held every year on June 27th. In 2005, *A Canada for All: Canada's Action Plan Against Racism* was released. This plan's ultimate goal is to "wipe out racism altogether" (Department of Canadian Heritage, 2005) by emphasizing the importance of building strong partnerships between governments and ethno-cultural communities and by inviting all Canadians to work together in the

following six areas:

1) To assist victims and groups vulnerable to racism and related forms of discrimination;
2) To develop forward-looking approaches to promote diversity and combat racism;
3) To strengthen the role of civil society;
4) To strengthen regional and international cooperation;
5) To educate children and youth on diversity and anti-racism; and
6) To counter hate and bias.

In comparing Canada's actions and involvement with her immigrant population throughout the 20th and 21st centuries, it can be noted that there were substantial changes in attitudes and policies. The Canadian government learned to accept multiculturalism as a social fact, and fought for its citizens to receive equity and respect in their daily lives. To further promote multiculturalism, cities with diverse population often held special cultural events.

City-wide actions in Mississauga

The study that will be presented in this thesis was undertaken in the city of Mississauga, Ontario, the sixth largest city in Canada. Located west of Toronto, Mississauga is a very culturally diverse city with immigrants making up 46.8% of the total population, and with 40.3% comprised of various visible minority groups (The Social Planning Council of Peel, 2004). The largest community activity in Mississauga is the "Carassauga" festival, an annual three-day celebration with up to 27 cultural pavilions showcased in arenas, community centers, and private halls throughout the city. These pavilions feature activities including music and dance performances, fashion shows, food tasting, art exhibits, and games. Carassauga is going into its 22nd year in 2007. Its continued success is shown by the expansion of pavilions and an increase in attendance.

Carassauga is just one of the many actions that Mississauga has undertaken to promote understanding, respect and co-operation among its citizens. Other measures include having employees with diverse cultural backgrounds at City Hall to help new immigrants with language barriers, and the annual multicultural community breakfast

where the Mayor meets representatives from various ethnic groups in the city to discuss city-wide issues. Unfortunately, even with the government promoting respect and understanding among different races in present Canada, racism still exists because of its deeply rooted institutional discrimination found since the birth of the nation.

Racism in Canada Today

"Racism is a set of complex beliefs, which asserts that one racial group has a natural superiority over another" (Peel Multicultural Council, 2002, p.2). It is constructed by stereotypes and prejudice towards people of different races. Stereotypes are identified as mental categories based on exaggerated and inaccurate generalizations used to describe all members of a group (Bennett, 2003, p.91), and prejudice as an attitude based on preconceived judgments or beliefs that develops from false information (Bennett, 2003, p.77). Stereotypes and prejudice, caused by the fear of unfamiliar ethnic groups, are typically created to cover one's own cultural ignorance.

A national survey held in 1993 by Decima Research showed that nearly three quarters of respondents rejected the concept of Canada as a multicultural mosaic (Henry et al., 1995). Another survey completed by the Toronto Star in 1992 showed that on average 68% of Black Canadian, Chinese Canadian, and East Indian Canadians felt prejudice towards themselves in Toronto (Henry et al., 1995). In a 2003 survey undertaken by Ipsos-Reid, 74% of respondents believed that there was still considerable racism in Canada and 36% of visible minorities felt that they had experienced discrimination and unfair treatment because of their ethno-cultural characteristics (Department of Canadian Heritage, 2005). Although these results indicate that racism is still a threat to the Canadian society, they also demonstrate that the general public has recognized racism as a problem. When comparing the 2003 survey results to 1992 and 1993, the decrease in minority population who felt that they were discriminated against could be seen as an improvement.

Racism in Canada began when the nation was developing. The Aboriginal people were first suppressed by the government when they were forced to assimilate into the European way of living and were victims of institutional racism under policies such as the Indian Act of 1876. Black Canadians suffered from deeply embedded cultural racism in

Canada since the 1600s when they were introduced to Canada as slaves. Chinese and Japanese Canadians also experienced many levels of discrimination when they settled in Canada in the late 1800s and early 1900s (Henry et al., 1995).

As Creese points out, the common thread weaving throughout Canadian racism is related to "the dominant group's need for cheap labour," which created "patterns of power and privilege based on racial distinctions" (as cited in Henry et al., 1995, p.72). In addition to status established by power, the European-Canadians believed that Canada should be predominantly white. As quoted from Mackenzie King. "[the idea that] Canada should remain a White man's country is believed to be not only desirable for economic and social reasons, but highly necessary on political and national grounds" (as cited in Henry et al., 1995, p.73). Attitudes have not changed for some Canadians as seen in the 1993 survey. More disturbingly are the hate groups that still existed in North America such as the Ku Klux Klan and the Heritage Front. These groups hope to spread the message of keeping Canada white by criticizing current immigration policies and multiculturalism. In March 1999, approximately 1,400 hate focused websites existed on the World Wide Web (Peel Multicultural Council, 2002).

Prejudice and stereotypes are embedded in every culture. Paul believes that children as young as five years old have already learned stereotypes about different social groups subconsciously from their environment, which include the subtext of society, mass media and peers. Paul states that "Children don't have a choice about accepting or rejecting these conceptions, since they are acquired well before they have the cognitive abilities or experiences to form their own beliefs" (as cited in Peel District School Board, 2000, p.5). Therefore, schools, serving as one of the major environments where children grow, should accept part of the responsibility in developing a racism-free atmosphere for the future generations by making a child's school experience inclusive and respectful.

The grey area of multiculturalism: three recent issues

Although the majority of Canadians agree with the Multiculturalism Act and believe that cultural diversity is a positive facet of Canada, some are concerned that the Act is promoting diversity at the expense of unity (Parliamentary Research Branch, 2006). This grey area evokes questions such as: Is Canada giving up its cultural symbols

and principles to accommodate other cultures? How much acceptance can Canada endure? Should immigrants modify their way of life to fit in? How much cultural accommodation is too much? Three recent incidents occurring in 2007 provides further insight into this grey area.

On January 25th, 2007, a small town in Quebec – Herouxville – adopted a five-page document informing immigrants of their community "standards". This code of conduct outlined to immigrants appropriate actions needed in order to join the community. This list of codes contained aspects of xenophobia and offended Muslims, Sikhs, Jews, and Christians, although the document did not mention the groups by name. Included in the code was advice such as "the only time you may mask or cover your face in Herouxville is at Halloween" (as cited in Aubin & Gatehouse, 2007), and that women should not be killed in public beatings or burned alive. The code also mentioned that gymnasiums in Herouxville had windows through which one might glimpse women working out in "appropriate exercise wear". Christians were also reminded that "biology is taught in local schools". This document resulted in negative attention for Herouxville, with critics describing it as ridiculous and xenophobic; however, the town claimed that they had received several thousand "mostly approving" e-mails from around the world (Aubin & Gatehouse, 2007).

A second incident, in Quebec, involved an 11-year old Muslim girl from Ottawa who was participating in a soccer game. Before the game, the girl was instructed by the referee to remove her hijab for safety reasons. The referee's decision resulted in the forfeiting of three participating teams in the tournament and started a debate over the limit to reasonable cultural accommodation. Quebec authority figures, including Premier Jean Charest, supported the referee's decision stating that he was simply enforcing rules set forth by the Federation Internationale de Football Association (FIFA). Others argued that the decision was an act of racial discrimination because the girl had been allowed to play in two prior games and that the Ontario Soccer Association allowed players to wear their religious clothing on the field. Furthermore, Sandra Campbell, a spokeswoman for the Canadian Soccer Association, said FIFA had established rules on compulsory equipment, but there were no specific rules on the prohibition of wearing any type of headgear, including a hijab (Radwanski et al, 2007).

Both of the above incidents involve the topic of "reasonable accommodation" for ethnic groups. According to the document *Canadian Multiculturalism*, a federal publication, "Quebeckers have expressed uneasiness about, or even resistance to, federal multiculturalism policy since its inception" (Parliamentary Research Branch, 2006, p.10). The document explains that some Quebeckers perceive the policy as a political strategy with the consequence of reducing Quebec's Francophone culture to the level of an ethnic minority, under the dominant English-speaking Canada. This attitude towards multiculturalism may cause some resistance in allowing minority populations to integrate and instead forces them to assimilate in an attempt to reinforce the status of Quebec's Francophone culture. The extreme measures taken by Herouxville indicate a lack of tolerance towards differences in beliefs and way of life. Perhaps Herouxville citizens were afraid that newcomers would choose to ignore the new environment, refuse to modify their political views, and disrespect the established community. This type of concern is not completely irrational, as indicated in the following incident.

In March 2007, two members of the Muslim Canadian Congress (congress founder Tarek Fatah and current president Farzana Hassan-Shahid) received telephone death threats. The intruder left a message on the representative's voice mail that stated "cease from your campaign of smearing Islam or I will slaughter you" (Shephard, 2007). Both members of the congress were religious moderates, had openly criticized Islamic politics, and had been previously threatened. This case demonstrates that particular groups of immigrants in Canada are ignoring Canada's open mindset and legal system. Canada is presented as a country where citizens are free to express their political views and be free from harassment and persecution. One of the victims stated: "I feel that the subculture among traditional Muslims within Canada seems to be extremely insular, seems to not want to integrate at all" (as cited in Shephard, 2007).

New immigrants are well informed about Canada's democratic values in the publication "A Look at Canada", required reading material for the written Canadian citizenship test. Contents of the book include information on Canada's historical, geographical, and economical facts, the duties of a Canadian citizen, Canadian values, Canadian government, and how to participate in Canadian society (CIC, 2006). The book provides immigrants with knowledge to help them integrate into the society.

The grey area of cultural accommodation is difficult to define and can cause confusion in places where people are not frequently exposed to foreign culture. Reasonable cultural accommodation could sometimes be an individual judgment call, which if not done properly, could inflict perceived discrimination on immigrants. Berry, Phinney, Sam, and Vedder (2006) studied the acculturation and adaptation of 5,366 immigrant youth and found that perceived discrimination was detrimental to youth's perception of the mainstream society:

> We conclude that when individuals experience discrimination, they are likely to reject close involvement with the national society and be more oriented to their own group (ethnic) or be confused or ambivalent (diffuse) about their involvement. However, when not discriminated against, they approach the national society with the same degree of respect that has been accorded to them. (Berry et al, 2006, p.326)

Therefore, it is crucial that all Canadian citizens are taught to appreciate and value different cultures.

Multicultural Education

Core values and dimensions

The core values of Multicultural Education focus on teaching students to accept and appreciate cultural diversity, to respect human dignity and universal human rights, to be responsible to the world community, and to honor all of earth's beings (Bennet, 2003, p.16). To begin implementing multicultural education, Ghosh and Abdi state that schools must experience a shift in paradigm in terms of their goals in delivering knowledge. "[North America's] traditional goal in education has been the transmission of the dominant culture, involving assimilation for those who were different… Multiculturalism represents a paradigm shift because it involves a new ideology and a radically new way of thinking in education" (Ghosh and Abdi, 2004, p.6).

To ensure that core values remain at the center of multicultural education, both Banks & McGee Banks (2004) and Bennett (2003) outline different dimensions of multicultural education to guide educators when implementing their programs. An

analysis of their combined writings reveal the following five dimensions: (1) Equity Pedagogy – aiming at achieving fair and equal educational opportunities for all students, and modifying teaching methods to transform the school's environment for ethnic minorities and economically disadvantaged students; (2) Content integration/curriculum reform – teachers using examples from a variety of cultures in their teaching, and encourage their classes to use critical thinking to develop understanding of cultural differences; (3) Prejudice reduction/teaching social justice – modifying students' racial attitudes by deconstructing myths and stereotypes and by stressing basic human similarities; (4) The knowledge construction process – teachers helping students understand how biases can influence the construction of knowledge; (5) Multicultural competence – guiding students to develop abilities in multiple ways of perceiving, evaluating, believing, and doing. The multicultural competence would also allow students to retain their own identity while functioning in different cultural environments. These five dimensions are interconnected and are all important facets of multicultural education. They will often be used as references later in this paper.

Identity development

Davidman and Davidman point out that one of the aims of multicultural education is "to help all children develop identities that will give them a positive self-concept, and make them critical and transformative citizens in democratic, multicultural societies" (as cited in Ghosh and Abdi, 2004, p.73). The development of one's understanding of self is definitely an important step leading to multicultural competence. One can only empathetically see the other's point of view when they are secure about their own beliefs. Taylor explains that, "how one defines oneself is partly dependent on the recognition, misrecognition, or absence of recognition by others" (as cited in Ghosh and Abdi, 2004, p.26). In other words, the non-recognition or false recognition of certain students will inflict harm in their identity development. Ghosh and Abdi believe that it is possible for immigrant or minority students to have a strong identification with both their ethnic background and the dominant culture, indicating an integration of both (Ghosh and Abdi, 2004, p.76).

In Phinney's article, *Understanding Ethnic Diversity – the Role of Ethnic Identity* (1996), the author describes ethnic identity development as a complex construct that includes "[a] sense of belonging to one's ethnic group, positive evaluation of the group, interest and knowledge about the group, and involvement in activities and traditions of the group" (Phinney, 1996, p.145). According to Phinney's review of research, ethnic identity development consists of three stages. The initial stage is a period when the individual accepted his/her ethnicity passively through family and community. The second stage involves the individual actively exploring the knowledge and traditions of their ethnic group and in the final stage, the individual obtains a secure ethnic identity (Phinney, 1996).

It is important to note that the positive or negative relationship to one's own group or other groups is dependent on the initial stage of socialization that the individual experiences in their family and the community. This socialization influences how minority individuals respond to society – positive interactions with the larger society result in integration; negative interactions, such as discrimination, result in separatism. Also, if the individual receives a positive image of their ethnic group through the community during the initial stage, then he is more likely to have a positive identification with the group. If the individual internalizes negative images and stereotypes from the larger society, he identifies negatively with his group and might develop a preference towards the mainstream culture over his own (Phinney, 1996). The preference of the majority group identity was found in a study by Phinney (1989), where one fifth of the 91 participants (Mexican, Blacks, and Asians) had negative own-group attitudes, including the desire to change their ethnicity. Participants with negative own-group attitudes in this study were primarily Asian-American students (Phinney, 1989).

Immigrant or minority students face acculturation when they realize the gap between home and school, assuming that schools are practicing the dominant culture and homes are practicing a minority culture. Berry states that "Acculturation is the process of cultural and psychological change that follows intercultural contact" (Berry et al., 2006, p.305).

In 2006, Berry et al. undertook an international study on the acculturation and adaptation of immigrant youth. Participants in the study included 5,366 immigrant youth,

aged 13 to 18, from 13 countries and 26 ethnic backgrounds. This was an effort to determine how immigrant youth acculturate, how well they adapt to their new country, and whether the ways they acculturate related to how well they adapted. The study identified four profiles of acculturation.

The national profile (18.7% of participants) included youth who identified strongly with the society in which they were living, and showed low retention of ethnic culture and identity; these youth acculturated by assimilation. The ethnic profile (22.5%) included youth who were predominantly embedded within their culture and were seldom involved with larger society. These youth acculturated by separation. The integration profile (36.4%) described youth who were involved actively in both their ethnic and the dominant culture. The diffuse profile (22.4%) included youth who had contradictory attitudes of acculturation – assimilation, separation, and marginalization. These youth were uncertain about their place in the society (Berry et al., 2006).

To learn about how well the youth adapted, the researchers measured their progress with two factors: psychological adaptation, and sociocultural adaptation. Psychological adaptation referred to personal well-being and good mental health. Sociocultural adaptation referred to the individuals' social competence in the intercultural setting (Berry et al., 2006). The study found that youths who were in the integration profile had better psychological and sociocultural adaptation, while youths in the diffuse profile had a weaker adaptation. Youths in the ethnic profile had good psychological adaptation but weak sociocultural adaptation, while the youths in the national profile had poor psychological and slightly negative sociocultural adaptation. The researchers concluded that "a combination of a strong ethnic and a strong national orientation is conductive to immigrant youth's positive adaptation" (Berry et al., 2006, p.326) and that ethnic involvement in immigrant youth promoted psychological well-being.

In summary, to achieve the ultimate goal of integration, where a minority population can strongly relate to both their ethnic culture and the mainstream culture, a healthy ethnic identity must be developed. This can be achieved by proper recognition of the individual and ethnic group in the community, positive image projection of the ethnic group and active ethnic activity involvement. Since school is a major community where children and adolescents socialize, the five multicultural education dimensions could help

schools to ensure their ethnic minority students' positive identity development.

Multicultural education in Ontario's elementary schools

The Ontario Ministry of Education strives to represent multiculturalism in schools by implementing "Heritage and Citizenship" in the social studies curriculum at the elementary level. Particularly, students learn about the "traditions and celebrations" of the wide variety of cultures that coexist in Canada in Grade 2. The purpose of this part of the curriculum is to foster an understanding that Canada is a country of many cultures and that all ethnic groups contribute to the local community (Ontario Ministry of Education and Training, 2004). This curriculum is an example of Content Integration/Curriculum Reform from the five multicultural education dimensions listed by Banks & McGee Banks (2004) and Bennett (2003).

The Peel District School Board manages all public schools in the city of Mississauga, Ontario. In May 1996, the Peel board initiated a program called "The Future We Want" in order to formalize work on supporting equity in schools. The program publishes two resource documents for teachers and education administrators, runs workshops on social justice and prejudice for teachers, offers a website for the general public, and produces an anti-discrimination video for elementary and secondary school students. All products of the program can be slotted into Bank's dimensions as mentioned earlier.

The two resource documents: *Manifesting Encouraging and Respectful Environments* and *The Future We Want: Building an Inclusive Curriculum* are a compilation of all issues related to achieving equity in schools and are distributed to all Peel Board schools. *Manifesting Encouraging and Respectful Environments* (2000) provides information on the seven "isms" – ageism, classism, ableism, sexism, faith, heterosexism, and racism; and *The Future We Want – Building an Inclusive Curriculum* (2000) suggests strategies from the Ontario curriculum for ensuring equity in the classrooms. These two resource documents are designed to help schools build an empowering school culture. Workshops provide teachers with curricular guides that implement equity into curriculum. The website entitled "Go Beyond Words" provides information on human rights policies and give suggestions on how to become involved.

The video "The Future We Want" enhances students' abilities to talk and explore stereotypes, to achieve prejudice reduction.

Music and culture

One of the first steps in applying multicultural education within schools is to expose students to different cultures. As Banks & McGee Banks (2004) state, culture is in all humans. It is a product of human creativity – "[a] primary human toolkit" – that helps us to get through the everyday practices of being human (Banks & McGee Banks, 2004, p.32). Music is an important part of culture and it has been a human phenomenon throughout history. Music is embedded in every culture, and yet every culture's music is unique. "Because it is a way of thinking and expressing ideas and feelings, music has appeared as an important symbol of people and culture through the ages" (Campbell, 1991, p.3).

If music is a good representation of culture and people, then it is necessary to integrate multicultural music examples into school's music curriculum. Jorgensen (2003) and Elliott (1995) both agree that musical practices and cultural influences affect each other and that music cannot be separated from its social context. Therefore, as an addition to studying music examples from around the world, the social life of the particular culture and time period should be discussed in relation to musical examples.

Banks & McGee Banks (2004) address that music classes, like language arts and social studies, have a natural advantage over math and science in the delivering of multicultural education. This is because more frequent and ample opportunities exist in these subjects, where teachers can use cultural content to illustrate different concepts. This advantage can be used to elevate the status of music education because through multicultural music education, classes will not only produce skilled and knowledgeable musicians, but also contribute to the vision of an equal and just society (Morton, 2000, p. 268).

Despite the positive outcomes that can be achieved by multicultural music education, multicultural music has not been integrated into Ontario's music curriculum requirements. The only reference to multicultural music in the elementary school music curriculum, published by the Ontario Ministry of Education, is one sentence found in the

overall expectations section – "identify and perform music from various cultures and historical periods" (Ontario Ministry of Education and Training, 1998). This description is vague and unhelpful, as music teachers are not required to incorporate multicultural music in any of the specific categories. The curriculum also does not establish standards for the teaching of multicultural music, therefore, even if multicultural music were to be taught at schools, there would be no assurance that it would be taught with any cultural content.

Previous Studies on Multicultural Music Education– Review of Literature

Music teachers' attitudes

In Morton's article – *In the meantime: Finding a vision for multicultural music education in Canada* – the author exposes different philosophies and concerns about multicultural music education by conducting a meta-study on a small sample of published literature referring to the topic. Some of the scholars studied in Morton's article believed that multicultural music should only be taught for its musicianship values, while others felt that multicultural music should be used to help recognize the culturally diverse student population.

In a study by Legette (2003), the attitudes and practices of music teachers regarding multicultural music education were studied. Legette surveyed 394 teachers and found that 99% of teachers were in favour of including music from other cultures in their music classes. The teachers' rationales were to expose students to other cultures, to promote understanding and respect of other cultures, and to reduce prejudice. Teachers relied on textbooks and workshops to develop their ability to teach multicultural music, and most of them were comfortable with this process. However, 35% of the participants included multicultural music in only half of their classes and concerts indicating that with American music as their top priority, little time was left for anything else. These teachers viewed multicultural music education as an add-on component rather than as a core component of the curriculum. The study indicated that the most frequently used activities for teaching multicultural music were listening to and singing songs of other cultures. Only 65% of teachers would discuss information about multicultural music with the

students.

Another study by Norman (1999) discussed university professors' attitudes toward multicultural music education. Norman believes that the undergraduate music experience is crucial to a future music teacher's concept of what "counts" as music, and to their future decisions about curriculum content and pedagogy. Therefore, it was important to study the influences professors were putting on future music teachers. Of the nine experienced college professors interviewed in this study, six were from the department of music education.

Norman's results show that three professors were opposed to teaching music outside of the Western art tradition because they found multicultural music education to be shallow, divisive, and politically driven. These professors stated that teachers had to have expertise in whatever they were teaching and believed that it was impossible to acquire sufficient understanding of multiple musical traditions. They also believed that multicultural music education drew attention away from Western art traditions and could potentially weaken them. Five of the professors were not opposed to teaching multicultural music but believed that its only purpose was to expose students to the different possibilities of music. Issues with identity development and the studying of cultural context were seen as unnecessary for these professors.

Only one professor – Watson – saw multicultural music education as a "way of thinking". His philosophy for multicultural music education included, but was not limited to, the following: (a) minorities must be recognized and included in the curriculum, (b) cultural context was an integral part of multicultural music education, (c) one of the roles of a music teacher was to help students search for identity, (d) and every effort should be made to encourage people of colour to join the music teaching force (Norman, 1999).

Multicultural music or "world music" has a very different meaning in some European music education institutes. While North America is still discussing whether multicultural music is worthwhile to be integrated into schools, European countries, especially the Netherlands, have already sprung into action by adding World Music degree programs into many of their colleges and universities (Schippers, 2000). Dr. Schippers, from Amsterdam Music School and the Netherlands Institute for Arts Education, is one of the initiators of the Cultural Diversity in Music Education (CDIME)

network. It is an informal system for institutions and individuals working in this field to exchange ideas, experiences and practices in the area. The network was established in 1991 when the first conference (then named *Teaching World Music*) was organized in Amsterdam. Subsequent biannual conferences have also been held in countries such as Switzerland, the Netherlands, England, Sweden, and Australia.

The CDIME network led to the development of "World Music Centres" in Serpa, Portugal; and Rotterdam, the Netherlands in 2003, which aim to stimulate and improve the teaching of the world's musical cultures. Students throughout Europe can earn Bachelors or Masters Degrees in performance or pedagogy in a wide range of world music disciplines at these institutions. These centres also provide students with international exchange programs, training for professional musicians and dancers from non-Western cultures to teach in Western setting, and offer intensive introductory summer/winter courses in world music for teachers, composers and students of Western music.

Schippers and his colleagues recognize that the concept of world music is a two-way street, where musicians from all over the world bring their music to the West, while Chinese and African students study Western music. He describes that they came to the conclusion that "most music travels remarkably well" (Schippers, 1996). With the innovative concepts of the World Music Centre for post-secondary music education, countries in Europe recognized the importance of teaching multicultural music in their higher-learning institutes. Schippers hopes that the effects of world music can bring the field of music education to a point "where world music is completely integrated into the teaching of music at all levels… We shall then be able to stop using this rather meaningless term 'world music', and refer to all music simply as 'music'" (Schippers, 1996).

Multicultural music education in elementary schools

In *Multicultural Music Instruction in Elementary School, What can be Achieved?* Edwards (1998) describes her study of five classes of Grade 4 students using one class as the control and four classes as experimental groups. The four experimental groups were placed under different conditions to learn American Indian music. All four treatment

groups emphasized an integrated interdisciplinary model, where students learned not only the music of American Indians but also about certain aspects of the culture such as geographic location, clothing and food. The meaning and purpose of the songs and dances learned were also incorporated into the model. The treatment lasted for two months with a total of eight sessions.

After the treatment, Edwards asked students to answer two open-ended questions: "I learned that..." and "I learned how to...". Answers from the students were categorized into content knowledge, skills, instructional attitudes, cultural awareness, cultural sensitivity, and cultural valuing. In terms of quantity, the responses from the four treatment groups vastly exceeded the control group. Also, in addition to the responses regarding content knowledge and skills learned, the treatment groups included responses identifying cultural awareness, sensitivity and valuing, and indicated positive attitude towards multicultural music instruction.

Abril (2006) completed a similar experiment following Edwards' study examining whether the focus of discussion in the classroom affected what students will learn. Using two Grade 5 groups – the music concept group, and the socialcultural group, students were taught non-Western music for six music classes. In the music concept group, class discussions and focus were on the musical concepts related to the songs studied. In the socialcultural group, class discussion and focus were on the unfamiliar performance styles, sounds, and cultures. Abril found that students in the music concept group wrote more responses on musical knowledge, while the socialcultural group wrote more responses regarding socialcultural knowledge. Therefore, class discussions had a significant impact on what students learned from multicultural musical examples. Abril suggested that teachers should make an effort to equally balance the two aspects in the classroom.

Summary

Canada's existing multicultural policy is based on the concept that all Canadian citizens should be treated equally and that immigrants should be encouraged to integrate into the society rather than assimilate into it. The policy fosters Canadian society to appreciate the co-existence of diverse cultures. The ideal Canadian society should be free

of racism, prejudice and discrimination; however, this ideal has been difficult to obtain because of the following reasons: (a) Canada has a long history of institutional racism originating from the Indian Act (1876) and immigration policies before the 1960's where the acceptance of immigrants was primarily based on their country of origin; (b) The fast-growing immigrant population is drawn to the metropolitan areas of Canada, making the distribution of diverse cultures very uneven across the country. The result is that only one half of the Canadian population is frequently exposed to cultures that are very different than their own, while the other half of the population experiences cases of xenophobia due to the lack of exposure and their understanding of other cultures. (c) The open nature of the multicultural policy allows some immigrants to omit integration by closing themselves within their cultural communities and neglecting contact with the rest. This insulation from Canadian society creates an image of segregation instead of unity. (d) The peaceful relation between the dominant and minority cultures often depends on "reasonable accommodation" made for religious and cultural differences. The Canadian Charter of Rights and Freedoms lists *the duty of reasonable accommodation* – When a justified rule or regulation, an act adopted by the state, or an institution or company is indirectly discriminatory for one individual or a group of individuals, Canadian courts clearly established the duty to respect the right to accommodation; however, the judgment of what counts as "reasonable accommodation" is sometimes dependent on the individual or group.

Schools are identified as playing an important role in helping society overcome the above four obstacles by providing multicultural education. If future Canadian citizens are exposed to unbiased cultural information at school, if they are encouraged to accept and understand other cultures, and if they develope multicultural competence, racism could be substantially lessened.

Music is an important part of culture. Just like language, it is a human phenomenon that occurs in all cultures. Multicultural music can be taught at school in order to recognize the diverse student population and to expose students to different cultures. Edwards' study demonstrates that elementary school students learn cultural awareness, cultural sensitivity, cultural valuing, and develop positive attitudes toward multicultural instruction after two months of studying American Native music and

culture. From her study, it is evident that music can be taught using examples from cultures other than European. By teaching music from another culture, students can learn to appreciate the differences between cultures.

In Canada, multicultural music education has not been a strongly emphasized topic in the standard curriculum. The study presented in this thesis will attempt to exemplify the possibility and benefits of embedding cultural music into the curriculum by using non-Western musical examples to cover specific expectations from the music curriculum.

Chapter 2: Introduction to the Study

The justification for multicultural education and how music education can contribute to these goals was stated in the previous chapter. This chapter will describe the study completed by defining the problem and describing the methodology. As outlined in the previous chapter, it can be seen that although most Canadians recognize the existence of different cultures and belief systems, some do not understand and respect the differences. Some Canadians believe that their own culture is somehow superior to others. This belief demonstrates how dominant and minority cultures are formed in society, and how conflicts are produced by inequality between cultures. "The fear of difference is perhaps the greatest impediment to understanding among different people because it creates barriers" (Ghosh & Abdi, 2004, p.26). In order to eliminate the fear of unknown cultures and to build a harmonious future society, children must be exposed to correct and unbiased multicultural information. Schools are suitable environments where such information can be delivered because they are an integral and important part of a child's daily life.

Problem Statement

The purpose of this study was to examine how to implement multicultural music education into an elementary school's music curriculum and to study the effects of this implementation.

Subproblems

The study surveyed and interviewed music teachers, parents, and students, to determine their views on multicultural music education. This investigation attempted to answer the following subproblems:

1) How do current music teachers teach multicultural music; and what are their teaching philosophies towards teaching multicultural music?
2) Is it possible to cover curriculum requirements using musical examples from other cultures?
3) What should be taught when teaching multicultural music? What can students learn?

4) Does cultural knowledge come at the expense of musical knowledge if cultural references are discussed in the teaching of multicultural music?
5) Should multicultural music be taught in every elementary school regardless of the schools' racial demographic?
6) What are the benefits of teaching multicultural music?

Methodology

Inspired by studies quoted in the previous chapter, this study examined the following: (a) the attitude of in-service elementary school music teachers towards multicultural music education, (b) the content that students could learn from multicultural music education, (c) the feasibility of incorporating multicultural music in regular music classes, and (d) the opinions of parents on the topic of multiculturalism in schools. Participants in the study included in-service elementary school music teachers from the Peel District School Board, Grade 5 music classes at Sunnydale Public School, Mrs. Carter – the music teacher at Sunnydale Public School, and the parents of Sunnydale students (the name of the school and music teacher have been changed for purposes of confidentiality).

This study was divided into three sections based on the type of participant. The first section surveyed in-service music teachers while the second involved interviewing elementary students' parents in focus groups. The third section experimented on Sunnydale Public school's Grade 5 classes. These teachers and students completed questionnaires including 5-point Likert scale, multiple choice, and open-ended format questions. Prior to the study, a certificate of ethical acceptability of research involving humans was obtained from the McGill University Research Ethics Board II (see Appendix A).

Section 1: music teachers of the Peel District School Board

The in-service elementary music teachers' attitudes towards multicultural music education were examined through questionnaires sent out as e-mail attachments (see Appendix C). Mary Ann Fratia – Instructional Coordinator of the Arts, Health and Physical Education of Peel District School Board – forwarded the questionnaires via

internal e-mail to all elementary schools within the Peel District School Board. E-mails were sent to 191 schools' music teachers; 19 responses were received.

The questionnaire included 13 questions: 10 multiple choice, with 6 of them giving the opportunity to specify or explain; 2 open-ended questions; and 1 Likert scale format question. The questionnaire focused on the amount of multicultural music being taught by that music teacher, the materials and contents used when teaching multicultural music, and the rationale for teaching or not teaching multicultural music.

Section 2: parents' focus groups

The purpose of the parental focus groups was to understand the parents' opinions about multicultural education in schools. Letters were sent to parents of every student (N = 495) in Sunnydale Public School; 15 agreed to participate. Parents were organized into four groups according to availability. Two groups met in the school's meeting room and two met in the meeting room of Mississauga's Central library. Each groups' meeting time was approximately one hour. Before the discussion started in the focus groups, each participant was asked to sign a consent form informing them about the purpose and confidentiality of the study. Participants were also informed that they were not required to answer all questions and that they were free to leave at any time. During the discussion period, the researcher asked questions (see Appendix D) and allowed the parents to discuss their answers. All conversations were recorded on cassette tapes for the process of data collection.

The discussion questions included the following issues:

1) Did parents wish that their children retain their cultural practices as they grew up?
2) Did they think that teaching about different cultures at schools was a good idea?
3) Did their culture's music represent their culture well?
4) How important did they think multicultural education was in a school setting?
5) What did they think multicultural music education could teach to their children?

Participants were also asked to suggest potential multicultural activities for the school setting. Meanwhile, it was crucial to study how students reacted to learning multicultural music at school. The investigation began by teaching Chinese music to Grade 5 students in Sunnydale Public School.

Section 3: Sunnydale Public School

Opened in 1992, Sunnydale Public School is a kindergarten to Grade 5 elementary school located in the City of Mississauga and operated by Peel District School Board. Students and their parents come from 64 different countries with 62% of Grades 1-5 students enrolled in various levels of the English as a Second Language (ESL) program.

Experimental music classes were taught to one of the Grade 5 classes (n = 25) during its regular music sessions. The researcher created lesson plans prior to each class, and Mrs. Carter taught the classes according to those lesson plans. The aim for these classes was to cover specific aspects of the Ontario Grade 5 music curriculum using Chinese musical examples used instead of Western-European. Other purposes of these classes were to expose students to Chinese music, to learn about China through the musical examples, to learn about the similarities and differences between Chinese and Western music, and to foster the idea that music listening and performing is not restricted by a person's cultural heritage.

The experimental music classes were 40 minutes long, with 14 classes held over 10 weeks during the first term of the school year. Chinese music and culture were chosen because the researcher has a strong Chinese background and therefore possessed the knowledge to select appropriate music and cultural information. The Chinese music unit encompassed one third of the school year and could be used as an example in terms of its basic educational framework for other cultures.

Students in the Grade 5 classes had previously been exposed to multicultural music in a year long school project called "Music Around the World". This project included listening activities, cultural dances, and songs from the students and parents' countries of birth. Countries were organized into the following groups: North America, South America, Europe, Africa, Caribbean, Oceania, Middle East, South East Asia, and the Orient. The historical and cultural content related to the music was not discussed in detail due to time limitations. The end result of the project was a Grade 2 and 3 concert featuring multicultural songs and dances with instrumental accompaniment.

Lesson plans for the current study were designed using Banks & McGee Banks (2004) and Bennett's (2003) five dimensions of multicultural education. The concept of

using music from different parts of the world (in this case, Chinese) as musical examples in classes, and studying this music in depth, supported equity pedagogy by recognizing the culturally diverse student population. Secondly, classes used content integration as the teacher was providing non-Western musical examples in her teaching. Students were encouraged to use critical thinking skills to develop an understanding of the differences between these two culture's music. Thirdly, prejudice was reduced by narrowing the gap between the dominant and minority cultures, and by emphasizing that music was a human phenomenon that one's cultural heritage did not restrict his or her participation. Also, students learned that even though music might be unfamiliar sounding, it did not mean that the music was bad, thus, infusing students with the notion of acceptance and empathy towards these differences. Lastly, a certain degree of multicultural competence was taught when students were encouraged to perceive music through another's point of view (i.e. when learning about China's statistics, geography, and interesting facts).

In the experimental classes, students were introduced to current popular, classical and traditional music. Beginning classes emphasized that many North American musical traditions originally came from European cultures, and that different parts of the world have different styles of music. The rationale for the Chinese music classes was that music could travel across countries, explained by the example that children all over the world were learning how to play European instruments such as the piano and violin. Students were exposed to cellist Yo-Yo Ma as an example of a famous musician who played music from all over the world including European classical, South American, and Asian styles.

Two varied listening examples were initially employed: (1) *Blue Little Flower,* from Yo-Yo Ma's CD "Silk Road Journeys – When Strangers Meet", an example of Chinese music played with a mixture of instruments from different cultures; and (2) *Neoclassicism,* from a live concert CD of the famous Chinese Twelve Girls Band, a European classical music medley played with Chinese traditional instruments. Both of these examples served as evidence of musical performances that broke cultural barriers.

In the second experimental music class, students were introduced to Chinese popular music through the genres of ballade, dance, rap, rock, and movie sound tracks. Listening examples were provided for each genre:

- Ballade and dance music – taken from the album of a Hong Kong female pop star

Sammi Cheung, whose fame is equivalent to North America's Christina Aguilera.

- Rap – taken from the album of Taiwanese pop star Jay Chow, one of the first Chinese popular musicians to successfully incorporate the genre of rap into Chinese pop culture.
- Rock – taken from an album produced in mainland China. Rock music in China started in the mid 1980's in Beijing, the capital of China, and its sound is similar to the North American genre, with the addition of traditional Chinese instruments. Rock musicians in China often use their songs to reflect the injustice of society or as a form of rebellion against the government.
- Movie Soundtrack – taken from the film *Hero*, produced in China in 2002, and later released in North American in 2004.

The purpose of introducing these musical examples at the beginning of the experimental classes was to reveal similarities in Western and Chinese popular music, and to show students that popular music exists in present day China. It was predicted that the students would be more interested in traditional styles of Chinese music introduced in later experimental classes if they were first exposed to familiar modern genres.

After introducing students to current popular music in China through listening, a traditional folk song – *Jasmine Flower* was taught. A summary of numerous types of Chinese folk songs ("work songs", "mountain songs", "field songs", "small tunes", "dance songs", "fisherman's songs") was also discussed.

In the subsequent classes, the *Jasmine Flower* song was used to teach conducting in 4/4 time, note reading, exploring the pentatonic scale, and composing a two-measure ostinato using notes of the pentatonic scale to accompany the song. Students also learned to conduct in 2/4 time and were introduced to the timbre of Chinese traditional instruments through well-known Chinese classical music. Each piece of classical music selected had been very popular in China for decades. The stories behind each of those pieces were introduced prior to the listening activity.

Other cultural topics were discussed and experienced by students. A slide show, presented by the researcher, outlined a brief history of China, its population, cities and buildings, transportation, food, and style of art. Students also made two traditional crafts: Chinese calligraphy and Chinese paper-cutting. The mediums used in all of the

experimental classes included music recordings, DVDs, photographs of China, and props brought in by the researcher (Jasmine tea, silk fabric, etc.). Lesson plans were designed to teach musical knowledge, critical thinking, and creative activities according to the Ontario Ministry of Education and Training's Music curriculum.

Prior to the study, the researcher met with the principal of the school and Mrs. Carter where the study's procedure and confidentiality were discussed and release forms were signed (see Appendix B). Permission letters were also sent out to the students' parents informing them about the experimental classes, insuring confidentiality, and asking for permission to include their children in the study (see Appendix B). The researcher met with Mrs. Carter before each class to insure that the lesson plan for the following class was clear. The researcher observed each class and recorded the students' reactions.

The Grade 5 students filled out three questionnaires in total. In the first questionnaire (see Appendix E), students rated how much they enjoyed music class and multicultural music from the previous year's "Music Around the World" Project. This questionnaire was completed before the experimental classes to gain an understanding of how students reacted to music. Questions in this questionnaire used the Likert scale format. The second questionnaire (see Appendix F) was completed after six classes to determine what students had learned, to direct their attention to the similarities and differences in Chinese and Western music, and to evaluate the students' feelings toward Chinese music. All questions in the second questionnaire used an open-ended format, and they also functioned as part of the teacher's evaluation for the students' report cards.

The final questionnaire (see Appendix G) was completed after the last experimental music class and was given to both the experimental class, and the two other Grade 5 classes acting as control groups. Students were told not to write their names on the questionnaires in order to minimize the researcher's bias. This questionnaire involved three parts. Using a Likert scale format, the first part asked students to rate how much they liked each of the four unfamiliar musical listening examples. The four musical examples included unfamiliar Chinese and Western classical instrumental pieces, and similarly unfamiliar Chinese and Western popular vocal ballades. This section attempted to determine whether culture and the foreign nature of the music were factors for the

students' preference over listening to music.

The second part of the last questionnaire consisted of 11 questions. Depending on whether the student had a Chinese heritage background (n = 5), 1 or 2 quesetion(s) used the Likert scale format, 8 or 9 questions used Yes/No selection format, and 1 question used open-ended format. These questions focused on whether or not students liked the experimental music classes, as well as some specific questions about the classes' overall effect on students' multicultural attitudes. The final part of the questionnaire asked the students to list what they had learned in the experimental music classes. Students were asked to complete the sentence "I have learned..." This question format was modeled after a question found in Edwards (1998) and Abril's (2006) studies.

Music teacher's review

At the end of the experimental classes, the researcher interviewed Mrs. Carter and asked her to evaluate the classes. Questions for Mrs. Carter (see Appendix H) focused on how much she liked teaching these classes, how much she believed her students enjoyed the classes, and how applicable the experimental classes were to the school system. She was also asked to confirm that these classes had covered one third of the curricular material in a way that did not interfere with regular report card evaluations.

Chapter 3: Presentation of Data – Teachers and Parents

Multiculturalism has become a defining characteristic of Canadian society. It is crucial for Canadians to be equipped with the knowledge and skills that allow them to create a unified society from existing unique cultures. Education in school systems could share the responsibility with the government by teaching future generations the multicultural competency skills they need. The current study gathered information from teachers, parents, and students to examine the effects of multicultural music education on the building of respectful and responsible Canadian citizens. This chapter will present the in-service elementary music teachers' survey results and the opinions from the parents' focus groups. Where a teacher or parent did not answer or form an opinion, that particular response was omitted from the question.

Music Teachers' Survey Results

Questionnaires (see Appendix C) were sent through e-mail to 191 schools, but only 19 music teachers responded, indicating a very low response rate (10%). Therefore, results displayed below may be biased and may represent only the teachers who already had a strong interest in multicultural music education. From the returned questionnaires (N=19), 17 teachers identified themselves as having a European background, while 2 teachers had an Asian background. The questionnaire included predominantly multiple-choice questions and surveyed teachers regarding how much of their teaching materials consisted of non-European music. Results are shown in Figure 2.

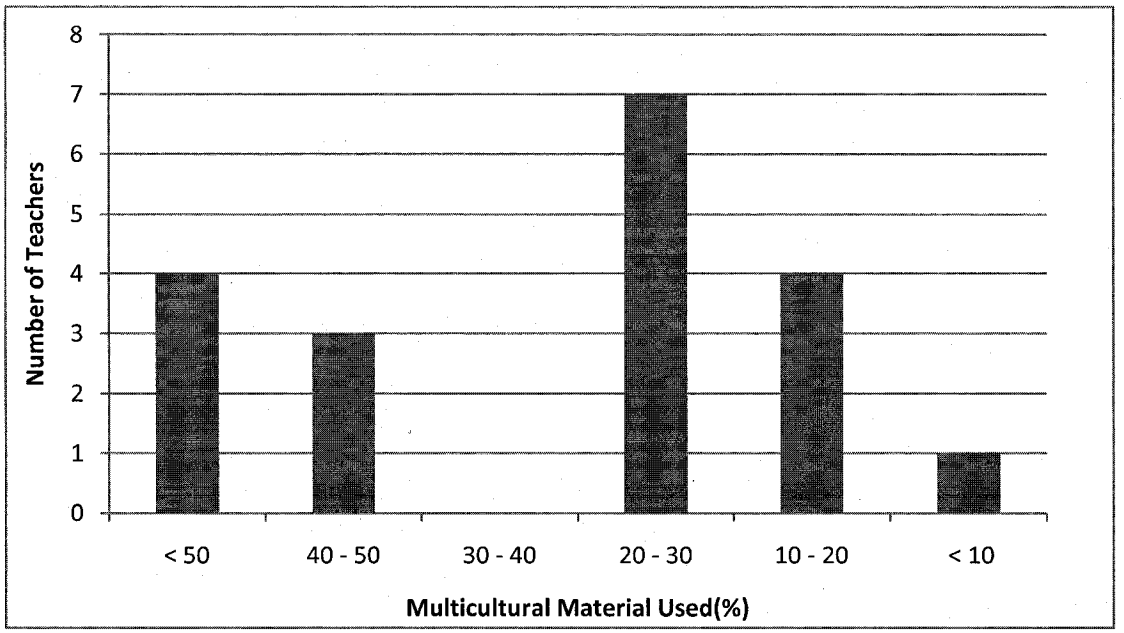


Figure 2. Percentage of multicultural music material that in-service music teachers include in classes

Results indicated that most teachers were using 20% - 30% non-European materials in their classes. The only teacher who taught less than 10% multicultural music had an Asian background. Her case will be studied further in the discussion section.

To understand the selection process of multicultural content by the teachers, the questionnaire asked teacher to select the non-European music that they would most likely teach from the following four regions: Asia, Africa, Latin America, and Others (with the choice to select more than one answer). Forty-three total selections were made with music from Africa having 17 selections, while Latin America and Asia each had 12 selections. Two teachers specified that they included Canadian music in their curriculum. Of the total 19 teachers, 8 indicated that they taught music from all three regions.

The questionnaire asked why teachers selected these world regions. Four responses were supplied: (1) To reflect student population in the class; (2) the teaching materials are most available for these regions; (3) they were most familiar with the music from these regions; and (4) Other. Teachers were free to select more than one reason. Seventeen teachers made a total of 25 selections. Eleven related to student population, 8 to material availability, 5 selections to material familiarity, and 1 specified "kids

enjoyment". When combining the regional music selected with the rationale, African music was chosen most frequently because of the availability of teaching materials. Seven out of the 8 teachers who selected availability also selected Africa as one of their regions. In comparison, 3 teachers selected availability and Latin American music, and 1 teacher – an Asian – selected availability and Asian music. Of the 8 teachers who answered that they taught music from all regions, 5 indicated that their only reason for doing so was to reflect the student population. Availability and familiarity were not factors for these 5 teachers when selecting non-European teaching materials.

Teachers obtained multicultural teaching materials from music stores, music teaching series, conferences, workshops, websites, and colleagues and friends. Eighteen of the music teachers used at least one of the following extra resources when teaching multicultural music: guest artists, authentic instruments, and other art forms from the same culture that was being highlighted. Other tools included videos, maps, and writing resources. Of the 18 teachers, 8 taught both culture and history together with multicultural music materials, 7 taught only culture, 1 taught only history, and 2 teachers did not teach culture and history at all with multicultural music materials. The teachers were also asked whether they taught multicultural music from the past or the present, where present was defined as music written/performed within the last 50 years. Of the 19 teachers, 4 taught multicultural music from the present and the past; 4 taught only multicultural music from the present, 2 taught only multicultural music from the past, and 1 was unsure of the age of his/her materials.

The Ontario Ministry of Education and Training divides their music curriculum requirements into three aspects: musical elements, critical thinking, and creative activities. The questionnaire asked teachers which aspect of the curriculum they would cover with their multicultural materials. Of the 19 teachers, 6 covered knowledge from all three aspects, 7 covered knowledge from only two of the aspects, and 6 teachers only covered knowledge from one of the aspects. All but 3 teachers taught creative activities with their multicultural material because singing and movements were grouped under "Creative Work". It was noted that 11 teachers taught vocal multicultural music, 5 taught instrumental, and 3 teachers taught both. One of the teachers explained why vocal music was more preferable: "I find that students at this level [elementary] would often rather

sing than listen to a piece of instrumental music. I do have a small collection of instrumental music from other cultures that I use for response to music."

A 5-point Likert scale question was presented in the questionnaire asking teachers to rate their comfort levels in teaching multicultural music. The teachers were provided with five possible ratings for this question: (1) very comfortable, (2) comfortable, (3) neither comfortable or uncomfortable, (4) uncomfortable, and (5) very uncomfortable. The mean comfort level of the teachers was 2.5, with a standard deviation of 1.04. Results are presented in Figure 3.

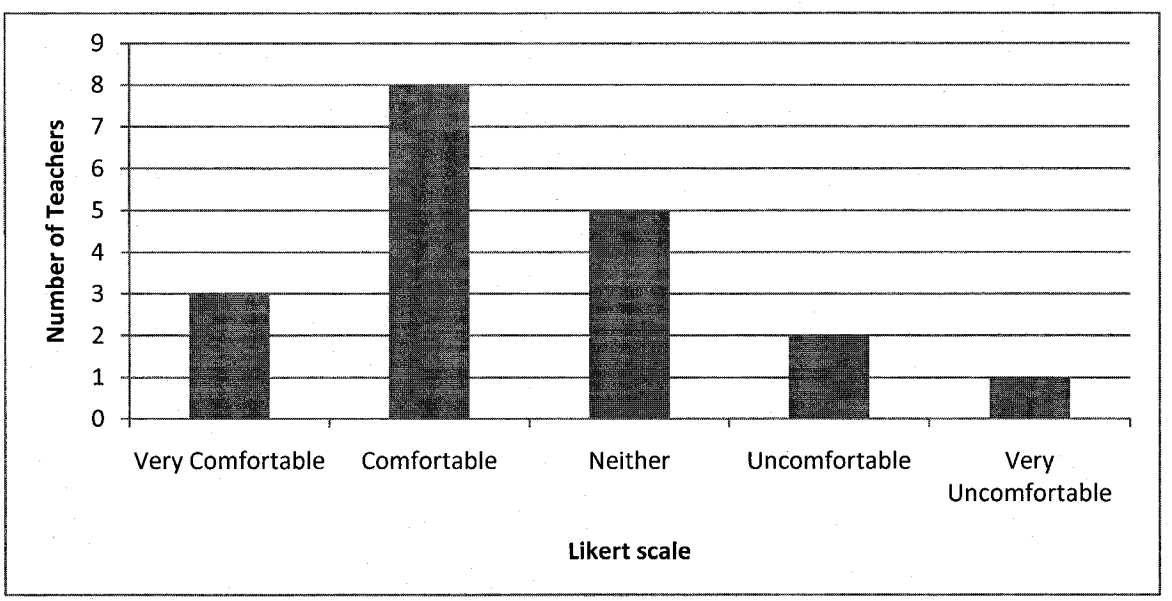


Figure 3. Comfort levels of in-service music teachers teaching multicultural music

In one or two sentences, teachers were asked to describe their main purpose for teaching multicultural music. Results were organized into three sections:

1) Cultural Valuing: included comments on cultural appreciation, cultural understanding, valuing of one's own culture, and the respect of differences.
2) Musical Exploration: included comments about the importance of showing students the whole picture of music using examples from all parts of the world, and the studying of different sounds.
3) Social Recognition: included comments on reflecting the student population, reflecting the multicultural society, and reducing Eurocentrism.

Out of 18 responses, 6 fell under the category of Cultural Valuing. Responses included:

> "Kids need to respect music that is unfamiliar to them and to value the music that they may hear at home…"
>
> "…to understand and become more tolerant towards students who may be different than themselves."
>
> "It is so important for students to understand different cultures and not just their own."

Under the Musical Exploration category, there were also 6 responses. They included:

> "To give opportunity for my students to hear and experience a variety of sounds and instrumentation from around the world."
>
> "I choose to teach multicultural music in order to expose my kids to as many different playing, listening, and moving experiences as I can."
>
> "I want all students to feel that music is relevant to them and their culture. I also think that it is important for all students to get a taste of what is 'out there'."

Five responses fell under the category of Social Recognition. Examples included:

> "To reflect the diverse cultures of our student population…"
>
> "To do my part to reduce Eurocentrism"
>
> "To accommodate/reflect cultural diversity in our society."

One response showed that the teacher included multicultural music because of all three categories. His/Her response read: "It is important that students from other cultures see that their music is valued and applicable to their learning in Canada; it is important that their classmates appreciate the music of their friends from other backgrounds; and it is important that all students be exposed to music from many times and places, so that they can have meaningful musical experiences beyond what they hear on the radio!"

The last question asked whether teachers thought multicultural music should still be taught if all of their students came from one culture only, all 19 teachers selected "Yes" as their response.

Summary of in-service teachers' responses

Results gathered from the in-service music teachers' survey were similar to the results of Legette's (2003) study. Although teachers were all in favour of including

multicultural music in their curriculum, most were not teaching enough multicultural music (20% to 30%) to balance the Eurocentric music curriculum, while the variation in teaching methods affected the quality of multicultural music being taught. The following summary was formed from teachers' survey results, organized according to the order of questions in the questionnaire.

- Most music teachers taught 20% - 30% multicultural music in their music classes.
- African music was the most popular to teach compared to other culture's music.
- For most teachers, one of the primary ways to select multicultural material was to choose music reflecting the demographics of their classes. For some, material selected was according to availability of, and familiarity with, a certain culture. It was also noted that almost all teachers who selected availability as one of their factors for selecting multicultural music, also selected Africa as one of the music cultures that they taught. This indicated that African music was popular to teach because of the availability of the materials. Also, 5 teachers who said that they taught music from all cultures chose the student population factor *only* as their reason to select multicultural materials.
- Teachers obtained multicultural music resources from music stores, conferences and workshops, music teaching series, the internet, and colleagues. Most teachers bought materials from music stores such as Waterloo Music, Leslie Music, and St. John's Music – all of which have a section dedicated to world music materials.
- Almost all teachers used one or more extra resources: guest artists, authentic instruments, or other art forms from the same culture when teaching multicultural music.
- The average comfort level for teachers teaching multicultural music was 2.5, lying between "comfortable" and "neither comfortable nor uncomfortable". More teachers were comfortable with teaching multicultural music (N = 11) than teachers who were uncomfortable (N = 3), 5 were neither comfortable nor uncomfortable.
- 6 teachers used multicultural music to teach all three categories of music from the Ontario curriculum – Musical Elements, Critical Thinking, and Creative Activities. The category covered most through multicultural music was Creative

Activities.

- All but 2 music teachers taught multicultural music with cultural and/or historical content.
- Most of the teachers taught vocal multicultural music instead of instrumental.
- The purposes of teaching multicultural music were spread evenly between the trends of Culture Valuing, Social Recognition, and Musical Exploration.
- The level of comfort, the purpose of teaching multicultural music, and other variables did not predict the amount of multicultural content a teacher taught. Of teachers (N = 4) who admitted that they taught more than 50% multicultural music during the school year, the average comfort level was 3 (neither comfortable nor uncomfortable). This mean was lower than that for the entire group of teachers. On the other hand, teachers who chose "very comfortable" as their comfort level only taught multicultural material 10% - 20% or 20% - 30% of the time. Also, different beliefs about the purpose of multicultural music education did not affect the amount of multicultural teaching.

Discussion of in-service teachers' responses

This survey was completed with teachers from the Peel District School Board, a board which has one of the most diverse student bodies in the country (Aubin & Gatehouse, Mar.5, 2007). Although the participation rate was low, participants were a valid representation of the teachers interested in the topic of multicultural music education. Results of the survey, however, may be biased towards teachers who were more enthusiastic about the topic. The survey indicated that whereas a large percentage of music teachers working for the Peel Board have a European background, this did not inhibit them from teaching musical cultures from around the world. One of the European teachers commented on his/her concerns when teaching multicultural music: "My only worry is that I might offend those of other cultures if I do something incorrectly. I try to use student experts."

Although all teachers were using multicultural materials in their lessons, they were using multicultural music less than 30% of the time. An uneven distribution of cultural material was seen. The comfort level of teaching multicultural music was rather

high considering 11 teachers indicated that they were comfortable with teaching multicultural music; however, it must be considered that they were all music teachers who had been initially interested in the topic of multicultural music education.

Another concern was the teaching of Canadian folk songs and Aboriginal Canadian music. In the questionnaire, teachers were asked: "When you teach music from cultures other than European, you would most likely teach music from Asia, Africa, Latin-America, or specify Others." Only one teacher specified that he/she taught Canadian folk songs as an "Others", and one teacher specified that he/she taught Aboriginal music as "Others". It was unclear if the remaining teachers taught Canadian music in their classrooms. Canadian materials might not be reported because of the ambiguous definition of "Multicultural music" or "European music" in the question. The researcher believes that Canadian music – folk and aboriginal – should be an integral part of the music curriculum.

A special case of the Asian music teacher should be discussed. This participant was the only teacher who taught less than 10% of multicultural music and was the only teacher who was "very uncomfortable" with teaching this area. In her comments on the purpose of multicultural education, she explained: "Kids need to respect music that is unfamiliar to them and to value the music that they may hear at home. I know that I was always embarrassed to listen to my parents' Japanese music and I shouldn't have been." From her comment, it was predicted that she might have experienced disrespect or was misrecognized in her school experiences as a child. It was clear that she felt a cultural gap between school and home, and therefore was trying to disengage herself from her native culture, which was "unfamiliar" to the mainstream culture at the time. In his article, Morton (2002) quoted from McCarthy's' belief that immigrant students sometimes resisted sharing their music in class because of interpersonal issues of identity. These students were afraid of being perceived as "Other". This fear, perhaps experienced by the Asian participant, could have affected her teaching career, so much so that she was uncomfortable in teaching multicultural music, and kept the amount to a minimum. This example demonstrates the traumatic experiences that children could potentially have if they were unrecognized or misrecognized by society.

The survey also showed that there was a great variety of teaching methods and philosophies being used in multicultural music education. From the amount of multicultural music being used, to the materials being taught, all factors varied greatly between teachers. Some teachers covered all three categories of the music curriculum with multicultural materials, while others only covered one category; some teachers taught both cultural and historic content with the music that they were teaching, while others did not include any of this information. The only question that received a consistent answer from all teachers was the final question, "Will you still teach multicultural music if all the students in your class came from one culture only?" The answer was "Yes". This was an important consistency because it indicated that all teachers believed in giving students as much musical experiences as possible not restricting their horizons in any way.

A contradicting result evolved from this survey. When the teachers were asked why they selected a certain culture of music to teach, most said it was because there were students from those cultures in their classes. If the teachers believed that multicultural music should be taught to all students despite their cultural backgrounds, selecting musical examples based on student population seemed to go against this concept. Also, teachers who relied on availability and familiarity to select their material were restricted by published materials and their own experiences. Some teachers commented on the difficulties they had in obtaining materials:

> "I try to expose students to as many different types of music as possible, whether it'd be from their own cultures or from a culture that is new to them. I am limited, however, by the availability of resources representing some cultures"
>
> "I have had to look elsewhere for music for our large East Indian culture, but these are very hard to learn from a book, without a recording. Let's face it, North Americans are not tuned in to other languages!"

It is crucial that guidelines and examples be established to ensure the quality of multicultural music education in order to evenly distribute the teaching of music from all cultures, to cover curriculum requirements such as Music Elements, Critical Thinking, and Creative Activities, and to teach music along with its unbiased culture and historical information. If multicultural music is to be taught in these ways, it could have the power

to recognize all students, reflect society from local to international, and to expand the musical horizons for all. Such expectations for music education must be approached in unity, with all music teachers working towards the same goal. Therefore, it is the responsibility of the Ministry of Education and music educator associations to create a specific music curriculum providing accurate and available resources for music teachers.

Parents' Focus Groups

The Ontario Ministry of Education and Training recognizes the influential role of parents in the learning process. In the memorandum regarding to school council, the Ministry indicates:

> The government recognizes that the education of Ontario's young people is a shared responsibility involving schools, students and their families, and members of the community. Parents and guardians have the right, as well as the responsibility, to participate in the education of their children, and can contribute to their children's development in a wide variety of ways. (Ontario Ministry of Education and Training, n.d.)

In this section of the study, 16 parents were organized to participate in discussion groups on the topic of multiculturalism in schools and its effect on their children. The opinions of the parents from Sunnydale Public School were valuable because they carried both the identities of parent and immigrant. The discussion questions for the focus groups (see Appendix D) investigated the children's relationship with their native culture, their viewpoints on multiculturalism, their suggestions for school activities, their opinions on cultural learning at school, and whether they believed in the goals of multicultural music education.

The country of origin of the parent participants included India, Pakistan, China, Portugal, and Vietnam. Of the 16 parents, 7 were from India, 3 from Pakistan, 3 from China, 2 from Portugal, and 1 from Vietnam. All parents were first-generation immigrants except for one Portuguese parent who was second-generation. Parents had lived in Canada for 2 to 37 years. For 9 parents, their child/children were born in Canada while 1 parent's child was born in the United States. The other 7 parents had children who were born outside of North America. All but one parent said that they spoke their

native language at home and that their children spoke their native language to various degrees. When asked whether or not their children participated in any cultural extracurricular activities, 5 parents answered "no" with the remaining parents having their children participating in religious activities, language classes, and/or dance classes.

Two Likert scale questions were formulated to allow parents to rate their children's knowledge and interest towards their native culture. The ratings were: (1) very knowledgeable, (2) knowledgeable, (3) less knowledgeable, (4) minimal knowledge, and (5) not knowledgeable. Fifteen parents completed this question. The average of the children's knowledge in their native culture was 2.2; the average of their interest level was 1.2 using the scale (1) very interested, (2) interested, (3) neither, (4) uninterested, and (5) very uninterested. Results indicated that children had more interest than knowledge in their cultures. A question presented later in the questionnaire identified that even though all of the parents thought that their children were already very interested in their native culture, parents would still like to see their children developing more interest. Parents made a few suggestions for activities that they thought the school might incorporate to boost even more cultural interest such as: reading stories and legends from different cultures, having weekly or monthly themes about cultures, and independent projects.

When asked whether or not they had noticed a change in their children's level of interest in the native culture once they had started attending school, 8 parents had not noticed a change. Two parents thought that they have noticed a change in interest but believed that this was natural. These 2 parents thought it was normal for children attending a multicultural school to be spending more time exploring their friends' cultures, and less time exploring their own. Two other parents however noticed that their children became more resistant to speaking their native language with them, preferring to speak English. Two additional parents observed an increase in interest from their children about their native culture, with one specifying that her child became more interested in their culture's traditional festivals. This interest might have been the result of the Grade 2 social studies' curriculum where students studied multicultural festivals.

When asked the question "Do you think that the knowledge your children learn in school helps them relate to their cultural background?" almost all (N = 13) parents mentioned how the school celebrated different cultural festivals. Moreover, the parents

whose children participated in the "Music Around the World" concert complimented it as a "great experience" for their children and themselves.

Fourteen parents said that they listened to their native culture's music at home and that most of their children enjoy the music. One parent admitted that her child preferred songs in English; another parent said that his child only liked contemporary music from India, but not traditional music.

Parents were then asked to discuss the school's representation of multiculturalism in terms of teacher demographics, equal opportunities, and racial prejudices. All participants noticed that the teachers were largely European, which did not reflect the multicultural population in society. Although the school board and teacher's colleges were trying to encourage the visible minority population to become educators, teachers of Sunnydale, a school with a very diverse student body, were predominantly European. One parent pointed out that this phenomenon was due to the varying images that the teaching profession carries in different countries. He explained that teachers do not have a status as high as a businessman or a doctor in some countries and believed that immigrants still carry the same opinions when they come to Canada, and therefore preferred to pursue professions other than teaching. Another parent pointed out that it was difficult for immigrants with strong accents to become teachers. All the parents believed that equal opportunities were offered at Sunnydale Public School and that almost everyone had not experienced any racial prejudice; however, 1 parent held the belief that "one cannot take personal prejudice out of how you share and inform."

All of the parents agreed that it was a positive experience that their children were exposed to different cultures at school. They believed that children would learn to respect others and, at the same time, expand their knowledge by learning from others. Below are some quotes from the parents:

> "They are pretty lucky [to be living] in Canada to have the opportunity to experience multiculturalism with a good mix of kids, and I think that's great because they learn to respect, and get to know other cultures."
>
> "If you give more choices to your kids, then they [will] have more information, [so] they can choose all [the] good things from different cultures."
>
> "[They] will learn different ways to deal with different situations and [they] will

accept the differences."

Parents also acknowledged that, in today's multicultural society, it was very important for children to learn about different cultures. They believed that by learning this, children would be aware of others' values and could help to maintain a peaceful society. One parent put it this way:

> "By [teaching] the struggles, achievements and folklore, [which] show how many similarities there are between cultures… and comparing to our own culture's struggle, children will learn empathy and appreciation, as well as compassion and respect."

Although the parents agreed on the importance of exposing and learning about different cultures, they had differing opinions on whether this learning should be acquired at school. When asked the question "Do you feel that the school should teach about different cultures, provided that it will be done without bias, and that the learning of different cultures will be distributed equally?" Eight parents agreed and said that schools should be teaching about different cultures provided that this was done with equal consideration of all cultures. On the other hand, 8 parents carried an opposite opinion and believed that teaching without bias cannot possibly be done and that schools should not be teaching about different cultures. These parents were worried about the school giving false information to their children and they did not trust that the teachers would have enough knowledge to teach about different cultures fairly. Some parents stated that culture could not be properly delivered by someone who was not from that culture because of the involvement of religion and politics.

Although parents were against the idea of cultural teaching in school, they held differing opinions about cultural music teaching. Parents believed that music could be fairly taught because they described it as a "common language." One parent said: "Music is neutral, [it is] good for teaching culture, also children have [a] natural interest in music." Parents who agreed with teaching culture at school also thought that music would be an appropriate subject where culture could be taught. One of these parents said: "I would like to see the curriculum include more diverse cultures, but I think it can only be done in certain subjects, for example, math is math, but music, art, and language can [include culture in the curriculum]." Also, all parents agreed that their cultures' traditional

music represented their culture well, while 2 parents indicated that the "pop" music of their culture had become "Westernized" and could not accurately represent their culture.

During one of the focus groups, the question of whether or not multicultural music should be taught to schools where the students were all from the same culture was discussed. One parent gave this concluding answer: "Yes, if you want to bring unity to diversity, you have to give the same equipment and same resources to everybody, or else we'll be failing."

Discussion of parents' responses

In summary, the parents rated their children as having a good amount of knowledge and interest in their native culture. Most spoke their native language at home and had their children participating in cultural extracurricular activities. All the parents listened to the music from their native culture at home and most of the children enjoyed it. From these comments, it appeared that the children were well connected to their native culture; however, 1 parent suggested that this might only be because of the children's younger age. She said: "Young children are open, they are different from teenagers, I know many teenagers [who] do not want anything to do with Portugese [culture]."

From the parents' comments on festival celebrations and the "Music Around the World Concert," it was obvious that Sunnydale Public School's multicultural efforts were successful. According to parents, these activities had helped children relate school and home while encouraging children to be more interested in different cultures. If a world music concert could engage children and parents to such a degree, an entire curriculum focusing on music of the world could be even more effective.

Parents were all very excited by the fact that their children were being exposed to many cultures from the diverse student population everyday at school. They all believed that their children could acquire world knowledge and learn to respect others; however, one half of the parent participants did not approve of culture being taught in schools. They did not believe that culture could be taught without bias and thought that false information was worse than no information.

Media and government in North America could be responsible for this reaction of the parents. As a first generation immigrant, the researcher has read and heard numerous

biased newspaper/magazine articles, and television news reports relating to her home country. Therefore, parents' suspicious attitudes about school bias are understandable. Nevertheless, as mentioned in the previous chapter, it is crucial that children find connections between society and home, as school is an ideal place where non-discriminatory facts can be given to children.

Parents believed that music, as a "common language", could be a safe device to introduce culture, as long as politics were not involved. They trusted that music could be a good representation of their cultures, a vehicle to begin teaching their child about similarities and differences in societies, and an aid in fostering their awareness and respect of Canada's multicultural society.

Chapter 4: Presentation of Data - Students

This chapter will present data collected from the Grade 5 students attending Sunnydale Public School. The pretest reported students' attitudes towards music classes and multicultural music prior to the experiment; the midpoint questionnaire for the experimental classes presented data relating to the students' progress and interests; and the posttest displayed the results of the concluding three-part questionnaire, which displayed the effects of experimental classes by comparing experimental group's results with control group's results.

Pretest Results

The pretest questionnaire consisted of three Likert scale format questions (see Appendix E). Question 1 asked the students to rate his/her enjoyment of music classes, Question 2 asked the students to rate his/her enjoyment of the multicultural music units (Music Around the World) that they had completed in the previous year, and Question 3 had the students rate the importance of music classes in general. Students were given five numerical choices for each question. For Question 1 and 2, the choices were: (1) I really enjoy it, (2) I enjoy it, (3) I don't care about it, (4) I do not enjoy it, and (5) I really do not enjoy it. For Question 3, the choices were: (1) it is very important to me, (2) it is important to me, (3) I don't care for it, (4) it is unimportant, and (5) it is very unimportant. This questionnaire was given to the Grade 5 experimental class only. Results indicated that this class was very enthusiastic about both music class and multicultural music. The mean and standard deviation of these results are displayed in Table 1.

Table 1

Pretest: Experimental Group Students' Initial Interest in Music Classes

	N	Mean	SD
How much do you enjoy music class?	26	1.7	0.6
How much did you enjoy the multicultural music unit from last year?	24	1.5	0.6
How important are music classes to you?	26	1.6	0.6

Note. The values are taken from 5-point Likert scale answers, where 1 = I really enjoy it to 5 = I really do not enjoy it.

Two of the students in the class were new to the school and were unable to answer Question 2. None of the students selected the ratings 4 or 5 which would have indicated that they did not enjoy music classes or multicultural music. Five students selected the rating of 1 for all three questions, which indicates that they enjoyed music class along with the multicultural music unit and they also thought that music class was very important to them. It was interesting to note that 8 students gave Question 2 a higher rating than Question 1, indicating that they enjoyed multicultural music classes more than the music classes in general. On the contrary, 6 students rated Question 1 higher than Question 2, indicating that they enjoyed general music classes more than the multicultural ones. Nevertheless, as seen from the table of results, the students were very interested in music prior to the experimental classes.

Midpoint Questionnaire Results

On the seventh experimental class, a questionnaire was given to determine what students had learned and what information was needed for teaching the following classes. The music teacher also used this questionnaire as an evaluation for the students' report cards. The questionnaire included five open-ended questions.

1) How is Chinese music similar to Western music?
2) How are they different?
3) What is your favourite Chinese instrument? Why?

4) Out of all the different pieces of Chinese music we have heard, which one do you like the best? Why?
5) List all the things you have learned so far about Chinese music.

These specific questions were posed because they covered topics that had been emphasized in the first six experimental classes. Repetitive responses given by different students indicated topics of great interest to them. Questions 1, 2, and 5 were analyzed together because the students' answers for Question 5 were very similar to those for 1 and 2. From these questions, three main categories emerged: (a) Comments about Chinese traditional instruments, (b) Comments about how the popular music genres in China were similar to those in North America, and (c) Comments about the differences in language. Of the 26 students in the class, 18 mentioned instruments in these answers, 15 dealt with musical genres, and 9 focused on language. Examples of the students' answers are quoted below:

On similarities: "[Chinese and Western music] both have different [instrument] categories like strings and woodwinds. There are folksongs, rock and ballads in China too."

On differences: "[Chinese and Western music] have different languages, their instruments are made from different things."

Two students wrote comments showing their thoughts towards the study of Chinese music in Question 5:

"I've also learned that I like their language and songs a lot."

"This is a really good opportunity for me to learn a different language. It is really cool. It is neat."

One student commented on one of the social cultural values that the classes were emphasizing in her response to Question 5:

"You can represent your culture anywhere in the world."

After viewing a concert video that featured an ensemble of 12 young Chinese musicians playing traditional Chinese instruments, the researcher noticed positive responses and curiosity from students. Therefore, Question 3 asked about the students' favourite Chinese instrument. Answers to this question were organized according to the students' rationale for choosing that particular instrument. These rationales were put into

two groups. The first group included answers that directly related to the instruments' sound, material, or appearance. The second group included answers that related to the similarity between a Chinese and Western instrument. Of the 22 answers, 16 answers were in the first group and 6 answers were in the second group. Responses are compared below:

First group: "My favourite Chinese instrument is the Pipa because it sounds nice and looks cool."

"I like the Chinese flute [Dizi] the best because I really enjoy the way it sounds."

Second group: "I like the Pipa and Dizi because they are similar to the Western music. Dizi is like a flute and the Pipa is like a guitar."

First group: "My favourite is the Er-hu because so many tunes can come from just two strings."

"My favourite Chinese instrument is the Er-hu because the idea of adding snakeskin [to the instrument] was unique."

Second group: "My favourite instrument is the Er-hu. I like it because it is the Chinese violin. I like violin and I play violin."

Responses from this question indicated that some students could relate better to unfamiliar music if its similarities to familiar elements were first introduced as a linkage. This observation was also evident in the answers to Question 4.

Question 4 asked students to select their favourite piece of Chinese music from listening examples presented in the previous classes. Students listened to a piece played by Yo-Yo Ma and Others from his CD "Silk Road Journeys: Beyond the Horizon"; students also watched the concert video of the "Twelve Girls Band" – featuring 12 musicians playing Chinese traditional instruments. In addition, students listened to Chinese popular music in the genres of rock, rap, dance, and ballad along with two movie soundtracks from the Disney movie *Mulan* (1998) and Chinese movie *Hero* (2002). Further listening examples included famous instrumental pieces of Chinese classical music, performed by either a Western orchestra or on traditional Chinese instruments. Students also learned a Chinese folk song called *Jasmine Flower*. Figure 4 indicates the percentage of students who chose a traditional or a pop style piece as their favourite.

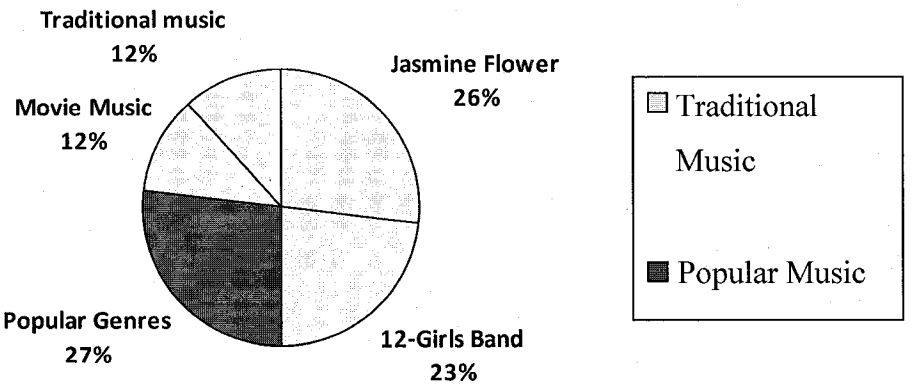


Figure 4. Experimental students' favourite Chinese musical genre

The traditional listening examples were a combination of movie music, classical music, the *Jasmine Flower* folk song, and the music of the Twelve Girls Band. These musical genres were not considered to be representative of popular culture because they were either from the past, played with traditional Chinese instruments or imitated traditional Chinese musical styles. *Jasmine Flower* was well-liked primarily because it was considered "peaceful", "relaxing" and "calm" by the students who picked it as their favourite. The Twelve Girls Band was also popular among students due to a concert video presented to the class. Many students were fascinated by the appearance of the instruments and the manner in which the band members made the traditional music sound modern. For example, students wrote:

> "I like the Twelve Girls' [music] because I could see what they were playing. It sounded good too."
>
> "I liked the Twelve Girls' [music] because they had cool lights and they showed all the instruments."

One of the Caucasian students in the class made the following comment about the Twelve Girls Band:

> "I liked the Chinese girls' [music] better than the Western music. I think it sounds

beautiful."

Students who preferred movie music explained that they thought the music was dramatic; and students who preferred the classical Chinese pieces enjoyed the romantic stories behind the pieces. 27% of students liked the popular genre selections such as the rap, rock, and dance music. Some of the students who liked these pieces indicated it was because they were of a familiar genre to them while some of them simply enjoyed the sound. Below are some examples of what the students liked about the Chinese pop music:

"I like the rock music because it sounds a lot like Western rock music."

"I like Chinese rap [because] they have very good noise and sound."

"I like rap so I would have to go with rap because it's awesome."

These results demonstrated again that using music that was familiar to students could allow them to relate to new materials being taught. Although Chinese pop music has become very westernized, it exists as a main part of the music scene in present day China. Pop music was used as an example to demonstrate how well music traveled and adapted with different parts of the world, and encouraged students to open up their ears to world music that has appeared in the West.

The midpoint questionnaire informed the researcher that the students were enjoying the experimental classes up to that point, however, more musical skills and cultural knowledge needed to be taught. Lessons taught after the questionnaire focused on musical skills such as conducting, reading music, composing an ostinato with the notes of the pentatonic scale, and playing the xylophone. Students also experienced more of China's culture by doing Chinese paper-cutting, writing Chinese calligraphy, and watching a Power Point presentation by the researcher. This presentation included factual knowledge accompanied by photographs highlighting China's population, history, food, transportation, city/rural areas, and art.

Posttest Results

The posttest consisted of a three-part questionnaire (see Appendix G). Both the experimental and control groups completed sections 1 and 3, while the second section was completed only by the experimental group. The results of the second section of the posttest will be discussed first, followed by the results of the first and third sections.

Students' Ratings for the Experimental Classes

In the second part of the posttest questionnaire, students were asked to rate how much they liked the Chinese-themed music classes using a 5-point Likert scale: (1) really liked them, (2) liked them, (3) did not care, (4) did not like them, (5) really did not like them. Because 1 student was absent on the day the posttest questionnaires were completed, only 25 copies were collected. The mean score of the Likert scale from all 25 entries was 1.6, with a standard deviation of 0.6. In comparison to the ratings found during the pretest, results were very similar. In the pretest, the students' mean rating for the enjoyment of music class was 1.7, and the mean rating for the enjoyment of multicultural music unit was 1.5. This indicated that the experimental classes did not decrease the enthusiasm that students had for music classes and multicultural music. The questionnaire also asked the class whether or not they would like to learn more about Chinese music, 21 said yes and 4 said no. One of the students who did not want to study more Chinese music mentioned that it was not fair to "just learn about China's music."

In addition to the overall ratings for the experimental classes, 5 students with a Chinese background were asked to rate how much they thought the class had enjoyed the Chinese themed music class. It was interesting to note that 3 Chinese students thought that their peers did not like the classes as much as they did. This result may suggest that these 3 students were not confident that their culture's music was being accepted by other students. Figure 5 visualizes the Chinese students' ratings of the experimental classes according to how much they liked the classes, and how much they predicted that their peers liked the classes.

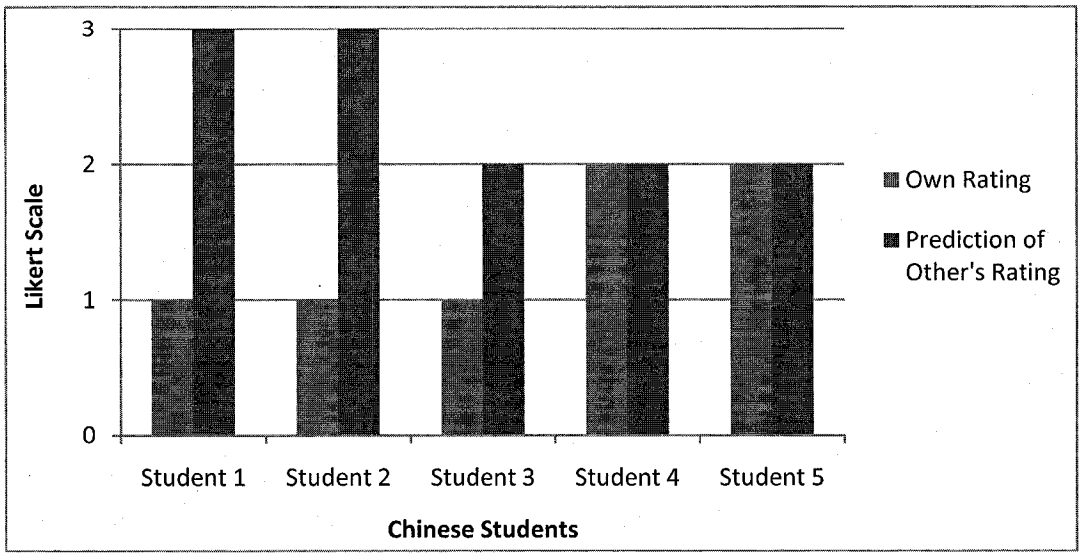


Figure 5. Experimental Chinese students' rating of experimental classes compared to their prediction of how their peers have rated the class

Music Affect Results

The first part of the posttest was a music affect test. This test consisted of four listening examples, where students were asked to rate each example using a 5-point Likert scale. The first listening example was a Chinese instrumental piece played by an orchestra of traditional Chinese instruments. The piece was slow and quiet in style and was considered a Chinese classical piece. The second example was a Western classical instrumental piece played the by violin and piano. This piece was moderate in tempo and volume and was considered a Western classical piece. The third example, a Chinese vocal ballade from Chinese popular culture, was moderate in tempo and volume. The fourth listening example was a Western vocal ballade from Western popular culture, and it was slow and quiet in style. These pieces were all unfamiliar to the students.

The purpose of the test was to determine whether students would judge the Chinese music based on its culture of origin. To do this, examples were carefully mixed for style and tempo. Both the experimental group (N = 25) and control group (N = 51) participated in the test. The control group (n = 51) was a combination of two Grade 5 classes that had regular music classes instead of the experimental classes. The mean ratings of the two groups are shown in the table below:

Table 2

Music Affect Test: Experimental and Control Group's Ratings of Musical Listening Examples

	Chinese classical	Western classical	Chinese popular	Western popular
Experimental Group	2.40	2.24	1.96	2.52
Control Group	2.72	2.21	2.47	2.57

Note. The values are taken from 5-point Likert scale answers, where 1 = I really like this piece to 5 = I really don't like this piece.

Results were taken by comparing the mean ratings within and between groups. It was found that the experimental group's favourite musical example was the Chinese popular music with their least favourite being the Western popular music. *T*-tests were performed within each group between examples, and between groups for each example. With an alpha level of .05, it was found that the rating difference between Chinese popular and Western popular musical examples was statistically significant, $p = .2$; however, it cannot be concluded that the experimental students prefered Chinese music, because mean ratings for Chinese Traditional music were lower than the mean ratings for Western Traditional (although this difference was not statistically significant). Results may be explained by the different musical qualities of the listening examples. The Chinese Traditional and Western Popular music examples were both slow in tempo and possessed a less lyrical and defined melody. The Western Traditional and the Chinese popular music examples were both quicker in tempo and had a clear and defined diatonic melody. Perhaps students were fonder of music that was quicker in tempo and had a clear melodic line. Nevertheless, it can be concluded that the experimental group did not judge the music by culture of origin, as the Chinese popular music example was sung in a foreign language and was clearly not from North America.

The control group's favourite musical example was Western Traditional music, and their least favourite was Chinese Traditional. With an alpha level of .05, the within group *t*-test showed that the difference in ratings for these two musical examples was statistically significant, $p = .005$. The mean ratings of the two popular musical examples

lied in-between the two traditional musical examples.

Although the mean ratings from the results indicated that the experimental group had given Chinese Traditional and popular music a higher ranking than the control group, the *t*-test demonstrated that the differences were not statistically significant; however, the results also indicated that a higher percentage of students in the experimental group selected 1 or 2 as their rating for the Chinese listening examples than the control group. Percentage data indicated that a higher percentage of students in the experimental group enjoyed the Chinese musical examples. Table 3 shows the percentage of students who selected 1 or 2 for the listening examples.

Table 3

Music Affect Test: Experimental and Control Group's Positive Ratings of Musical Listening Examples

	Chinese classical	Western classical	Chinese popular	Western popular
Experimental Group	60%	72%	76%	52%
Control Group	47%	70%	61%	53%

Note. The percentages represent the students who gave each example a 1 or 2 on the Likert scale, where 1 = I really like this piece and 5 = I really don't like this piece.

Table 2 indicates that there was a considerable difference in the percentage of students in experimental and control group who enjoyed the Chinese musical examples. The percentage of students who enjoyed the Western musical examples however was approximately the same in both groups. Therefore, it can be concluded that the experimental classes did make a difference in the way that students judged Chinese music, because a higher percentage of students in the experimental group indicated that they liked the Chinese musical examples than the control group.

Interests in a Foreign Culture

The third part of the posttest questionnaire was separated into two groups for the purpose of analysis. The first group asked the experimental group and the control group

the following five questions:

1) Would you like to learn music from your own culture? Why?
2) Would you like to learn about music from other cultures? Why?
3) For experimental group: Would you like to learn to play a traditional Chinese instrument? Why?

   OR for control group: Would you like to learn to play an instrument from a non-Western culture or? Why?
4) Would you like to learn to play a Western instrument? Why?
5) If you got to choose to learn between the traditional Chinese instrument and the Western instrument, which one would you learn? Or would you choose both?

The purpose of these questions was to measure how open students were towards learning about other cultures' music, and to determine whether the experimental group would be more willing to explore other cultures' music. The questions asked students to explain their answers in order to understand the reasons behind their acceptance or resistance. Results of the five questions are displayed below in Figure 6.

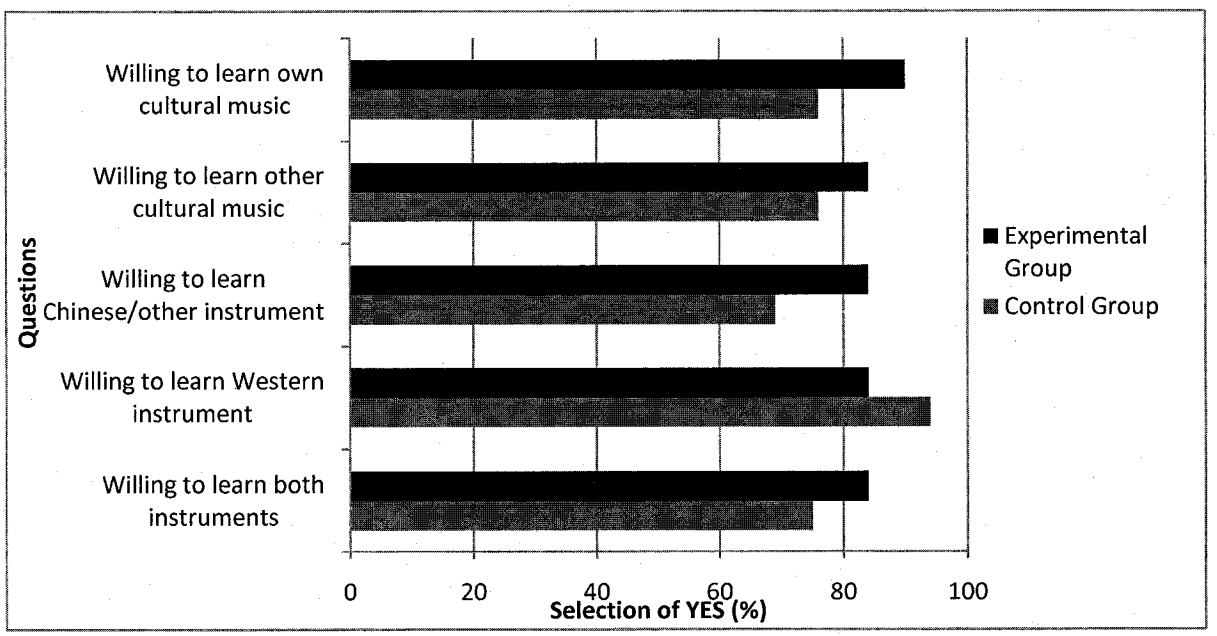


Figure 6. The comparison between experimental and control groups' willingness to learn music and instruments from others and their own cultures at school

As seen in the chart, there were considerable differences in the results of the experimental and control groups. The experimental group had a higher percentage of students who were willing to study music and instruments from other cultures. This could have resulted from the experimental classes' emphasis on developing an attitude of not restricting oneself to listen or to play music from a single culture.

It is important to understand why the students' answers were positive or negative. For the first question, 2 students in the experimental group said they would not like to learn about the music from their own cultural heritage. One of these students' reasons was "because it is a little embarrassing," while another student explained that it was "because I don't like it." In comparison to the experimental group, more students from the control group did not want to learn about their cultures' music at school. Their most common reason for this was because they already knew about their cultures' music and they thought it would be boring to learn it at school. Other students' reasons were: they were afraid that others would not enjoy their music, and they did not want to learn about their cultural heritage at school. As seen from Figure 6, positive answers dominated both the control group and the experimental group. The students who were enthusiastic to learn about their own culture's music at school wanted to learn more about their cultural heritage and they wanted others to learn about their culture. They also wanted to better understand their family and they simply loved their culture. Below are some quotes taken from both the experimental and control group regarding to reasons why students wanted to learn about their own culture's music at school:

"You learn more things about [your] culture that you didn't know."

"Not a lot of people have heard of the place, Kerala."

"Other people would be surprised at the tune [from my culture's music]."

"It tells other people information about my culture."

"I love my culture."

"My mom and dad are from my culture."

"I can relate to my family more."

In the second question, 4 students in the experimental group answered negatively regarding learning music from other cultures. One was worried about the workload, one was worried about difficulty in understanding, 1 student declared that she only wanted to

learn about her own culture's music, and 1 student only wanted to learn about music with which he was already familiar. In comparison with the experimental group, the negative answers in the control group fell into the same categories considering workload and difficulty; however, the most common reason for the negative answers was that students did not like or were not interested in other cultures.

On the contrary, many students wanted to learn multicultural music. Reasons included were: (a) they would learn about other cultures and countries through music, (b) they would like to know more about other students' cultural heritage, (c) they thought it would be fun, (d) they were curious about learning new things, and (e) they had positive experiences learning multicultural music. Below are a few quotes taken from both the experimental group and the control group indicating why students wanted to learn about other cultural music:

"I can learn about different cultures through the music."

"I want to learn because I like finding out new things."

"If I go to a different country I will know something."

"I was interested in Chinese music even though my culture is not Chinese."

"I liked to hear music from different places [like] last year…"

"You get to know more about other people's heritages."

It is important to note that the students who did not want to learn about their own culture preferred to learn about other cultures, and the students who did not want to learn about other cultures preferred to learn about their own culture. The general results of this question indicated that there was a significantly higher percentage of students who wanted to learn about their own cultural music and other's cultural music at school in the experimental group (90%, 84%) when compared to the control group (74%, 76%). The majority of students however, in both the experimental group and in the control group were enthusiastic about learning multicultural music at school.

The next three questions asked about learning instruments, to try to determine if the experimental group's students would be interested in learning Chinese instruments after the experimental classes. Answers from this question were intended to show whether the experimental group's students were ready to allow new musical and cultural experiences into their daily lives. The experimental group's answers were compared to

the control group's answers, and results indicated that there was a large difference between the students who wanted to learn a Chinese instrument in the experimental group (84%) and the students who wanted to learn an instrument of other cultures in the control group (69%). This question varied slightly between the two groups because students in the control group did not have the Chinese experimental classes.

The numerical results of this question had previously indicated that the experimental group was keener on learning a non-Western instrument. Analysis of the written responses re-enforced the numerical results. While looking at why the students did not wish to learn instruments from Chinese or other cultures, 4 students from the experimental group had individual reasons, with only 1 student's reason directly pointing to a dislike of Chinese music. The students in the control group's reasons however were directed more towards multicultural music. Many students thought that cultural instruments would be very hard to learn, and some stated that they were only interested in instruments that they already knew, some said that they did not like multicultural music, some said that they only wanted to learn from their own culture, and some were worried that there were no interesting instruments from other cultures. The following are selected quotes from these students:

"I don't really need to learn to play multicultural music."

"I wouldn't because it will be really hard to understand."

"I think I should only learn from my own culture."

"They might not have interesting instruments."

"I like instruments I [already] know."

These students were not interested in playing instruments from another culture because of their lack of familiarity with other instruments, and their assumptions that if something was different, it must be hard. They also did not see a reason why they should be playing instruments from another culture. It can be assumed that the experimental group's students did not have these doubts about Chinese instruments because of the in-class exposure, understanding of Chinese music, and perceived advantages of learning music from other cultures.

Students' answers for learning multicultural instruments were compared to answers from the previous question, focusing on whether they would like to learn music

from around the world. Seven students from the control group, who chose "no" to learning multicultural instruments, also chose "no" for learning about multicultural music. By reading their reasoning for resistance to learning multicultural music, correlation occurred between the answers. For example, if a student did not wish to study multicultural music because they did not like it, they would have the same reason for the rejection of instruments from other cultures. Additional links between the two questions for these 7 students were: (a) they did not want to learn unfamiliar music; (b) they thought it would be difficult; (c) they did not want to learn about other cultures; and (d) they preferred to learn music from their own culture.

Results also indicated that the percentage of students who wished to learn Western instruments was higher in the control group than in the experimental group. This showed that most of the students in the control group, who did not want to learn instruments from another culture, were interested in a Western instrument. The 4 students from the experimental group who did not want to learn a Western instrument had the following reasons: it might be hard, he did not like the sound of Western instruments, she was not interested in music in general, and he was not interested in musical instruments in general. None of these reasons were direct effects of the learning Chinese music. Therefore, the learning of multicultural music did not decrease the interest in Western music.

In both the experimental and control groups, students who wanted to learn instruments from other cultures had very similar rationales, with the only exception being that the experimental group learned about Chinese instruments in class. Their most popular reason was because the instruments were similar to Western instruments, and that they sounded good and looked interesting. In comparison to the students in the control group, experimental group students saw that the Chinese instruments were similar to Western instruments, and that they were interesting. The common reasons for why the experimental and control groups wanted to learn cultural instruments revolved around curiosity, learning about other cultures, and trying something new. Below are the quotes taken from those students' answers:

Experimental group: "I would like to learn how to play [GuZheng] because it sounds beautiful."

"I want to learn a Chinese instrument that is related to Western instrument, like the Dizi is known as the Chinese flute."
"I think it's great that you get to play an instrument from your own culture."
"I would like to learn the Er-hu because I would learn a bit more about the Chinese culture."

Control group: "Because I think it would be interesting to learn how to play an instrument I probably never heard of."
"Because I want to know how they work and how they sound."
"I would because I want to learn about that culture through music."

Eighty-four percent of the students in the experimental group indicated a desire to learn both Chinese and Western instruments if given the opportunity, indicating that students had willingly accepted more possibilities for their future musical experiences.

It is crucial when teaching about culture at school that students leave with a positive impression of the culture or country being studied. As expressed by the parents in the focus groups, many were concerned that a false or negative image of their country/culture would be presented to the students because of North American biases. Therefore, to determine if the experimental classes had left a positive impression of China on the students and had brought up critical inquiries about the country, the following questions were asked. Both questions were given to the experimental group while the control group received the first question only.

1) Would you like to travel to other parts of the world one day? If you would, name three places you would like to go to.
2) List some things that you are curious about China after taking these special music classes.

Results indicated that all students from the experimental group wanted to travel, with 52% of them listing China as one of the places they would like to visit. All of the students who had a Chinese heritage listed China as one of the places that they would like to visit. The results also showed that 94% of the students in the control group wanted to travel, but only 25% listed China as one of their travel destinations. It was also noted that two

students from the control group listed *only* the U.S.A. as their preferred destination.

Students in the experimental group were curious about various aspects of China, and students wished to experience Chinese specialties as seen in photographs during the experimental classes. These included "jasmine flower/tea", "pandas", "food", "emperor's palace" and "Great Wall." Many students were still curious about aspects of Chinese music and the Chinese language. Six of them wrote detailed and insightful questions including various topics not mentioned in class. These answers are quoted below.

Student A: "How do they make these instruments? How do Chinese people learn musical instruments? Do they take classes? I think [the researcher] should make us learn about more songs to get to know them."

Student B: "I am curious about China's population, China's education, China's jobs, and if China has folktales."

Student C: "Is China's economy better than Canada? How many people exactly are in China? How many visitors do they get each year? How big is China? I would like to learn more about China's history."

Student D: "Is pop culture music more popular now in China? Is China a very popular country? I wonder if lots of different people from around the world visit China now."

Student E: "How Jasmine tea tastes like. Do Chinese people dress differently? Are Chinese people really rich? Do Chinese men have long hair?"

Student F: "How did Chinese go around the world? Since China has half of the world's population, are all the forests wiped out?"

These answers indicated that the experimental Chinese music classes had sparked positive student interest in China. They were thinking about China according to what they had learned, seen, and experienced during the music classes, which were simply based on general facts. It is important to note that not all of the students quoted above listed China as one of the places to which they would like to travel, but even those who did not, were still very interested in China. Only Student D from the above list had Chinese heritage, indicating that the experimental classes had influences on students with varied cultural backgrounds.

Some unenthusiastic responses were found in the second part of the questionnaire relating to cultural studies. The students' answers were highlighted in an attempt for educators to see a more complete picture. Two of these students were from the control group and one of the students was from the experimental group. Student 1 in the control group selected the answer "no" to the questions regarding learning about multicultural music, learning about his/her own cultural music, learning an instrument from another culture, and travelling to other parts of the world. This student stated that he did not think that he liked the music from different places, and that he liked his own culture's music more; however, he did not want to learn about his cultural music at school because he was already learning it at Saturday language school, and at his home. Student 2 in the control group selected the answer "no" to the question of learning music from different cultures, learning Western instruments and learning other cultures' instruments. She stated that she did not find cultural music interesting, did not like Western music that much, and did not like instruments from other cultures. The only music that Student 2 liked was music from her own culture, and that was the only music she wished to learn. Student 2 also listed the U.S.A. as the only country that she wished to visit. Student 3 in the experimental group had a negative experience with the Chinese music classes because he selected "no" for the questions on whether or not he would like to learn more about Chinese music, if he would like to learn a Chinese instrument, and if he would go to a Chinese concert. He stated that he was not interested in Chinese music and wrote "NOTHING" in capital letters under the question asking about what he was curious of, about China. Student 3 stated that he wanted to learn about music from his own culture because "it's my culture and I want to know more." He also wrote that he only liked the music he knew about and listened to, not music from different cultures.

In these cases, all 3 of the 4 students were rejecting other culture's music while believing that their own culture's was the only music they should learn or they should enjoy. It cannot be determined if these responses were due to identity struggle, or family influence. Whatever the case might be, these students appeared to have a negative attitude towards multiculturalism. Other concerns that were discovered in the second section of the questionnaire included 2 control group students who commented on the question of whether they would like to learn instruments from other cultures. Both students answered

"yes" to this question but their reasons were "I can know how they play *weird* looking instruments." and "I would because *some* cultures are *good*." The usage of the word "weird" in this case was presented as negative, and it suggested that this student might have thought that other cultures' instruments were strange and alien. The second student's comment defined "some cultures are good", indicating that he might be discriminating against certain cultures.

Students' Learning

The second part of the third section in the posttest questionnaire was modeled upon Edwards' study, and attempted to describe what exactly the students had learned from the experimental classes. This section also attempted to determine how this knowledge compared to what the students in the control classes had learned. In keeping with Edwards' study, students in both the experimental and the control groups were asked to complete the following sentence: "I learned that..." Students were to list everything that they had learned during the experimental period. Students' responses were analyzed with the following learning categories emerging from their responses:

Musical Learning	– any concept, skill, or information that relates to Western-European music.
Cultural Learning	– any non-musical concept, skill, or information that relates to a particular culture.
Musical-Cultural Learning	– any musical concept, skill, or information that relates to a culture that is not Western-European.
Affect	– any statement of positive or negative attitudes on music, culture, or instructional methods.
Intercultural Comparison	– the deliberate comparison between two cultures on music, or other dimensions.

Each student's response was categorized into one of the above categories. If the student wrote a similar comment twice, the comment was categorized and counted once. The experimental group's responses were compared to those of the control group in terms of the total number of comments, and in terms of the number of comments in each category. During the experiment's time period, experimental classes learned about

Chinese music with the integration of Chinese cultural studies, while the control groups learned about native Canadian music from the Northwest Territories and popular music from British Columbia with little or no cultural studies. The comparison of the responses answered the following questions:

1) Was cultural content necessary in teaching multicultural music?
2) Did teaching cultural content come at the expense of teaching musical knowledge?
3) Was it worthwhile to include cultural facts with music, when focus and time limited the amount of cultural details that could be taught?

Results indicated that the experimental group (N = 25) had written a total of 319 individual comments, while the control group (N = 51) had written a total of 323. Considering the difference in sample size, the experimental group wrote considerably more comments than the control group. The following table lists the percentages of students' comments in each category.

Table 4

Students' Comments on Their Learning Experience After Experimental Classes Classified Under Five Categories

	Total Comments	Musical Learning	Cultural Learning	Musical-Cultural Learning	Affect	Intercultural Comparison
Experimental Group (N = 25)	319	79 (25%)	152 (48%)	64 (20%)	14 (4%)	8 (3%)
Control Group (N = 51)	323	225 (70%)	14 (4%)	70 (22%)	13 (4%)	0

Experimental Group.

Experimental group students wrote 79 comments that were categorized as Musical Learning. These comments included the following nine musical skills and concepts: singing, playing xylophone, listening, conducting, ostinato, pentatonic scale, Western

instruments, rhythm, and the music and achievements of musician Yo-Yo Ma. One hundred and fifty-two comments focused on the cultural skills and concepts that the students had learned. These included: Chinese food, tourist locations, transportation, cities, population, history, folk tales, arts, Jasmine tea, calligraphy and Chinese crafts. The Musical-Cultural Learning category consisted of 64 comments on Chinese instruments, pop genres, musicians, and Chinese traditional and classic musical pieces. Comments in the Affect category indicated all positive attitudes. Of the 14 comments, 3 related to musical affect, 5 to cultural affect, and 6 related to instructional methods. In addition, there were 8 comments relating to Intercultural Comparison. The following quotes were taken from the students' comments. Grammatical and spelling errors have been corrected for ease of reading:

Musical Learning:

"Chinese music often uses the pentatonic scale."

"How to use a xylophone and play some songs on it."

"How to conduct songs in 2/4 time and 4/4 time."

"Yo-yo Ma plays different types of music."

Cultural Learning:

"There are tall condos [in cities] to fit lots of people in them."

"There used to be an emperor that ruled China."

"Chinese people eat McDonald's."

"[Chinese] usually eat noodles, rice, bread, McDonald's."

"How jasmine tea smelled like."

"Most people in China ride a bike."

Musical-Cultural Learning:

"There are lots of Chinese folk songs."

"I listened to Chinese rap, rock, and ballads."

"Chinese instruments, for example, pipa, dizi."

"Twelve Girls was a band, they were chosen out of a lot of girls."

Affects:

"Favourite musician is Yo-Yo Ma who played the cello."

"I learned that I like Chinese music!"

"Chinese people paint beautiful drawings."

"I liked learning about Chinese culture."

"[Chinese music] made music easy to learn."

"[I was] taught how to respect Chinese culture."

"I learned I had a lot of fun learning this."

Intercultural Comparison:

"I learned that Chinese music and instruments are similar to Western ones."

"Western music is very different than Asian music."

"They have a same fast food restaurants and same stores and same things."

"I also learned that a lot of people in China ride bicycles instead of cars."

"You don't have to be Western to play Western music."

The majority of comments from the experimental group focused on Cultural Learning (48%), followed by Musical Learning (25%) and Musical-Cultural Learning (20%). Although Musical Learning had fewer comments than Cultural Learning, they covered nine different musical skills and concepts that students had obtained from the experimental classes. These skills and concepts were similar to the musical knowledge that the control group's students had acquired. The Affect category comments indicated again that the students enjoyed the experimental classes, and Intercultural Comparison comments indicated important awareness of the similarities and differences between two cultures. Also, the large amount of comments written by each student, combined with the positive attitudes toward Chinese culture, showed that students were enthusiastic about the experimental classes. This enthusiasm often extended onto the back of the questionnaires as some students, on their own initiative, made elaborate drawings of what they had learned about Chinese culture. One of these drawings is included in Appendix I.

Control Group.

The control group wrote 225 comments relating to Musical Learning, which ranged from reading and clapping rhythms, playing instruments such as xylophone and drum sticks, singing, playing and writing an ostinato, listening to music, musical terms and definitions, and the performances of "Stomp". Only 14 comments could be

categorized as Cultural Learning, with these comments consisting of a simple list of place names such as "British Columbia", "Northwest Territories" and "Nunavut". Seventy comments focused on Musical-Cultural Learning and they included information such as band and musician names or musical characteristics from British Columbia and the Northwest Territories. Thirteen comments reflected attitudes, with 10 positive and 3 negative; 10 comments focused on instruction, and 3 on music. There were no affective comments written on a specific culture. Below are quotes taken from the control group's comments:

Musical Learning:

"We learned to read music, the titi's and ta's."

"We learned singing 'the Elders are Watching.'"

"We made an ostinato."

"We learned from Stomp that we can use house[hold] stuff to make music."

Cultural Learning:

"We learned about B.C. and Northern Canada."

"We learned about Northwest Territories and Nunavut."

Musical-Cultural Learning:

"B.C. music is usually jazzy or soft rock."

"Nelly Furtado and Nickelback are from British Columbia."

Affect:

"I liked learning about the people who sing music in B.C."

"We learned a lot of things during the 1st term and it was fun."

"We do something called Rocking Rhythm Raps and they are the fun ways to learn how to read and learn music notes."

"I like Stomp the most because it is fun."

"We wasted a lot of time playing the Elders are Watching on the xylophone. We also did journals on music if we liked it or not."

The control group did not write any comments focusing on Cultural Comparison, as the majority of their comments focused on Musical Learning. The lack of quantity and depth of comments focusing on Cultural Learning and Musical-Cultural Learning in the control

classes indicated that although the control students learned native music, they might not have formed a close connection to native culture. There were more individual comments focusing on Musical Learning, but the number of different musical skills and concepts learned by control group's students were almost identical to experimental group's students. For example, both of the groups learned to sing, to listen to music, to play the xylophone, to play and write an ostinato, to read a rhythm, and to learn about a famous Western performing group (Stomp) or musician (Yo-Yo Ma). Therefore, even though the experimental group was taught more cultural knowledge, they still acquired the same amount of musical knowledge as the control group.

Music Teacher's Comments

After the experiment, Mrs. Carter was interviewed about her experience with the experimental classes. The music teacher believed that the experimental classes were different from the multicultural music unit she had taught the previous year in that more cultural background related to the musical examples was covered and discussed in depth. Mrs. Carter rated classes as "really enjoyable" to teach, believing that students in the experimental group "really enjoyed" the classes. Some difficulties were experienced with the pronunciation of instrument names and piece titles, yet musical concepts were easily delivered through the Chinese musical material.

Mrs. Carter was able to cover one third of the requirements listed on the provincial music curriculum, and she could use the same comment categories on the first term report card for the experimental class, as the other Grade 5 classes (control group). She believed that the experimental classes learned to appreciate other cultures and to respect music from other parts of the world. She also believed that these experimental classes could be applied to the school curriculum in Ontario. Mrs. Carter was willing to teach classes similar to the experimental classes with music from cultures other than China, if resources were readily available. She felt that multicultural music should be taught, even if all students came from only one culture, so that students could be exposed to a broader perspective of the world.

Summary

The majority of data in the study was collected from the students at Sunnydale Public School who underwent experimental music classes during one school term. Students' responses were collected through pretest, midpoint, and posttest questionnaires. Quantitative and qualitative data emerged from the three questionnaires where some data was compared between experimental and control groups. Questionnaires were designed to determine whether or not the students enjoyed multicultural music, and if the experimental group reacted differently than the control group. Student participants were also asked to give reasons to support their Yes/No answers in order to further understand their acceptance or rejection of multicultural music.

The pretest, completed by the experimental group only, indicated that students in the class were enthusiastic about music classes and multicultural music prior to the experiment. A posttest question asking students to rate the experimental classes, demonstrated similar ratings as the pretest, an indication that the experiment had not lowered students' enthusiasm for music class or multicultural music. When the students with a Chinese background in the experimental group (N = 5) were asked to rate the experimental classes according to what they thought of the classes, and what they perceived their classmate thought of the classes, three students believed that their classmates did not enjoy the class as much as they did. Results suggested that these students were unsure if their cultures could be accepted by their peers.

A midpoint questionnaire was completed by the experimental group only. This questionnaire indicated that students in the experimental class were interested in aspects of Chinese instruments, Chinese musical genre, and the Chinese language. Responses to the questionnaire were analyzed and suggested that it was valuable to teach students similarities between Western and Chinese music, as it helped students relate the familiar to the unfamiliar. Many students selected their favourite Chinese instrument and musical genre because of their similarities to familiar Western counterparts.

A posttest questionnaire was completed by both the experimental and the control groups. In the musical affect portion, the results indicated that a larger percentage of students in the experimental group enjoyed Chinese listening examples than in the control group. The results of posttest questions related to interest in a foreign culture and

additionally showed considerable differences in attitudes towards multicultural music and learning between the experimental and control groups. A larger percentage of students from the experimental group were willing to learn about their own culture's music in school, to learn about another culture's music, and to learn about an instrument from another culture. A larger percentage of experimental group's students also indicated a desire to travel to China, and they wrote insightful questions expressing interests in the country, showing that exposure to Chinese music had lead to the students' interest in China.

The differences in learning between the experimental and the control groups were best displayed by students' responses to one open-ended question in the posttest, in which they had to list all they had learned in the experimental period. First, each experimental student had written, on average, 12 total comments, with 6 comments focusing on Cultural Learning. Each control student had written, on average, 6 total comments, with less than 1 being a Cultural Learning comment. Secondly, comments written by the experimental group relating to Cultural Learning and Musical-Cultural learning were far more in-depth than the control group's comments in the same categories. Moreover, some students in the experimental group demonstrated their enthusiasm for Chinese music by voluntarily drawing on the back of the questionnaires. In analyzing the comments for this question, it was also found that Musical Knowledge acquired by both groups was very similar. Comments relating to Cultural Appreciation and Intercultural Comparison were found in the experimental group but not in the control group.

From these results, it can be concluded that cultural content should be included when teaching multicultural music, in a manner similar to how it was included in the Chinese music experimental classes. By learning about Chinese culture relating to the Chinese music being studied, the students' learning experience was enhanced because they were able to gather intriguing details about Chinese culture, compare Western and Chinese cultures and music, and form an emotional bond with the Chinese culture. Also, teaching cultural content did not hinder the learning of musical content, as shown by the responses on the question "I have learned..." It was shown that both the experimental and control groups acquired similar musical knowledge. Lastly, it was apparent that cultural content should be taught even when details and facts were not covered

completely within the timeframe, because the experimental group showed considerable insight regarding Chinese culture in their answers and comments in the posttest questions.

Finally, Mrs. Carter confirmed that she enjoyed teaching the experimental classes. She believed that her students enjoyed the classes and predicted that it would be possible to integrate similar classes into the music curriculum in order to teach music from many other cultures.

In conclusion, experimental classes had the following effect on the majority of the students: (a) they were intrigued by Chinese culture and had a positive impression of China; (b) they learned to appreciate similarities and differences between Western and Chinese music; and (c) they were more open to having Chinese musical experiences ranging from listening to Chinese music, to learning a Chinese musical instrument.

Chapter 5: Summery, Discussion, and Recommendations for the Future

The Problem

Motivated by the belief that music education should be a major building block in promoting multicultural education in schools, the purpose of this study was to examine the effects of implementing multicultural music education in elementary schools. The study gathered information from music teachers, parents, and students, to learn about their experiences and opinions on multicultural music education. The following six subproblems defined the investigation:

1) How do current music teachers teach multicultural music; what are their teaching philosophies towards teaching multicultural music?
2) Is it possible to cover curriculum requirements using musical examples from other cultures?
3) What should be taught when teaching multicultural music? What can students learn from it?
4) Does cultural knowledge come at the expenses of musical knowledge if cultural references are used when teaching using multicultural music?
5) Should multicultural music be taught in every elementary school regardless of its student racial demographic?
6) What are the benefits of teaching multicultural music?

Methodology

The study consisted of three independent experiments with three different groups of participants (in-service music teachers, parents, and students). The music teachers provided information on the current status of multicultural music education in the Peel District of Ontario; parents offered their opinions on multiculturalism in school; and students underwent 14 experimental music classes focusing on Chinese music, providing the majority of data for this study. Data from the three experiments was collected via questionnaires, focus groups, and interviews. Quantitative data was collected using Likert scales and Yes/No questions. Qualitative data was gathered using open-ended questions and focus group discussions.

Summary and Discussion of Findings

Summaries and discussions were organized as to answer the six subproblems defining the study.

How is Multicultural Music Being Taught?

The review of literature described the attitudes of music teachers and professors towards multicultural music education in the United States. In a study completed by Norman (1999), 9 music professors were interviewed. Results indicated that while 3 of the professors were opposed to teaching multicultural music, 5 believed that the main purpose was to expand students' listening experience. Only 1 professor believed that the teaching of multicultural music education should be related to cultural studies and identity building. In Legette's study (2003), results indicated that 99% of 394 participants surveyed agreed with including multicultural music in their music classes. Nevertheless, 35% of participants would only include multicultural music in fewer than half of the classes because they believed that teaching American music was a top priority. Also, only 65% of the teachers would discuss information about multicultural music with their students.

In the current study, 19 music teachers from the Peel District School Board (Canada's most diverse school district) answered the survey questionnaire. Results indicated that most teachers taught 20% to 30% multicultural music in their music classes. Of the 19 participants, 5 taught music from all cultures (African, Latin-American, Asian), and 6 used multicultural music material to teach musical elements, critical thinking, and creative activities, the requirements of the Ontario Ministry of Education's music curriculum. Two teachers did not include any historic or cultural information when teaching multicultural music. The average comfort level for teaching multicultural music was 2.5 on the Likert scale, or between "comfortable" and "neither comfortable nor uncomfortable."

Results indicated that there were considerable variations in the methods used when teaching multicultural music education. Additionally, many music teachers were not teaching multicultural music education to its full potential. Most teachers taught only 20% to 30% multicultural music content in their classes; the remaining 70% to 80% was

centered on music of the dominant culture. Ghosh and Abdi (2004) stated that "the willingness to study other worldviews will necessarily displace the centre [dominant culture]. But the aim of a redefined multicultural education is that ultimately there should be no centre, no periphery" (Ghosh & Abdi, 2004, p.167). According to Ghosh and Abdi, a Eurocentric curriculum with the inclusion of a small percentage of world knowledge would still create a separation between the *norm* – European knowledge, and the *other* – world knowledge. Therefore, it is necessary for the Ministry of Education to provide teachers with more specific curricular guidelines for teaching multicultural music and to create a curriculum that is more inclusive.

Using Multicultural Musical Examples to Cover Curriculum Requirements.

The current study revealed that music curriculum requirements of the Ontario Ministry of Education could be taught using musical examples from China. Table 5 compares the musical knowledge acquired by the experimental and control groups. Results were taken from an open-ended question asking students to list all they had learned and are organized into the three categories of music education as outlined in the Ontario Ministry of Education Music Curriculum

Table 5

Student's Acquired Knowledge and Skills After Experimental Classes Classified into Three Categories According to Ontario's Music Curriculum

Categories	Experimental Group	Control Group
Musical Elements	Singing, playing the xylophone, music listening, reading rhythms conducting, pentatonic Scale, instrument families, Yo-Yo Ma's life and musical achievement.	Singing, playing the xylophone, music listening, reading rhythms, musical terms and definitions, watching and imitating performances of Stomp.
Critical Thinking	Verbally communicate feelings they towards music. What are the differences and similarities between Western and Chinese music/culture? What more do you want to know about China?	Verbally communicate feelings towards music.
Creativity	Creating an ostinato based on the pentatonic scale for a Chinese folk song.	Creating an ostinato, Creating a performance in the style of Stomp.

As seen from the above table, the experimental group learned content from all the categories given by the provincial curriculum, and they acquired almost the same knowledge as the control groups. The music teacher of the school confirmed that the same rubric evaluation for the school term was used for both the experimental and the control groups.

What Should Be Taught and What Can Be Learned from Multicultural Music?

This subproblem was answered by examining: (a) what the experimental group was most interested in when learning Chinese music; (b) what helped the experimental group to relate to Chinese music; and (c) what the experimental group learned from

Chinese music and culture.

Before examining the experimental groups' results, parental concerns expressed in the focus groups should be mentioned. The focus groups consisted primarily of immigrant parents. They were all supportive of their children being exposed to, and learning to respect different cultures everyday at school, and that music is a good subject to allow children to experience multiculturalism. Despite this, half of the parent participants did not want cultural knowledge to be taught in school because they were concerned that their cultures could be represented negatively and unfairly, similar to how foreign cultures were sometimes portrayed in North America's media.

The parents' concerns were rational. In a study completed by Phinney, Chavira, and Tate (1992), results indicated that after Hispanic Grade 9 students viewed a negatively biased video about Hispanic culture, they gave lower ethnic group ratings to Mexican-Americans as a whole, than when neutral Hispanic information was presented to them. Phinney et al.'s results and parental concerns indicated that schools must be cautious in selecting cultural information to present to the students.

In the current experiment, the researcher chose to teach demographical, geographical, and cultural facts about China with the support of visual aids. Negative political and social-economic views of China were avoided because the researcher believed that it was more important for the students to learn the general facts about China, and to gain interest first. As shown in the study, after students began to express interest and curiosity about China, they started to ask questions with open and critical minds. At the end of the experiment, the students did express interest in China and developed a positive attitude toward the country.

By analyzing the students' responses to the experimental classes, it was shown that students were interested in both Chinese instruments (with DVDs and pictures as visual aids), and Chinese culture. The construction of Chinese instruments and their different sounds fascinated the students. Students were also surprised and excited to discover that the popular musical genres in China were similar to Western popular music. Focus was placed upon understanding the similarities and differences between Chinese and Western music and culture. Understanding the similarities helped students relate to unfamiliar material, while studying the differences defined the foreign culture.

Music educator Campbell believes that teachers should explain to students the deeper meanings of music in the mainstream culture and at the same time help students to develop an awareness of unfamiliar musical sounds (Campbell, 2004). Ghosh and Abdi highlighted the importance of teaching cultural similarities claiming that "the politics of recognition underlying multiculturalism is not only an affirmation of difference, but a recognition of the interconnectedness of various ethnocultural groups" (Ghosh and Abdi, 2004, p.168).

In the experimental group's responses to the posttest, participants listed what they had learned during the experimental classes. Students identified that they learned a large amount of Chinese cultural information and Chinese music. Some students also wrote comments comparing the cultures and music. Most students stated that they enjoyed the Chinese music and that they did not have to restrict themselves to experiencing only limited types of music from certain parts of the world. As previously explained, experimental group students acquired a similar amount of musical knowledge when compared to students in the control group.

Does Cultural Knowledge Come at the Expense of Musical Knowledge?

"Musical study is both an end and a means through which cultural understanding may result. Furthermore, knowledge of music's role and meaning within culture can lead to enhanced understanding of the musical sound" (Campbell, 2004, p.216). Both the current study and Edwards' (1998) study demonstrated that the experimental groups acquired a great amount of musical and cultural knowledge from the multicultural music classes. The quantity of the experimental groups' responses to the question "I have learned..." vastly exceeded the control groups' responses in both studies. The current study also demonstrated that students in the experimental group acquired a similar amount of musical knowledge compared to the control group. From the pretest and posttest ratings of the current study, students gave both the regular music classes and the experimental music classes very high ratings, indicating that the experimental classes did not lower the students' enthusiasm for music by teaching music from another culture.

Abril's (2006) study demonstrated that if a multicultural music class focused on culture, the students would learn more cultural knowledge than musical knowledge;

likewise, if the focus was on music, the students would learn more musical knowledge. Abril (2006) suggested that as long as teachers choose a balance between the two, students can benefit from both musical and cultural knowledge. Campbell (2004) believes that when music is taught in context, with its cultural, historical, and social meanings, students could relate to the music better and can enhance their musical experience. She states "students who discover the significance of the conch shell to Buddhism... listen differently to its sound than those who have had the aural experience." (Campbell, 2004, p.218)

Therefore, cultural knowledge and musical knowledge do not mutually exclude one another. Rather, they support each other by completing the whole musical experience. If multicultural music is taught without any cultural content, then its aural experience will be meaningless as students will not be able to connect to the foreign and unfamiliar musical sounds, thus the music will seem inhuman to them.

Should Multicultural Music Be Taught Even if All the Students Are of the Same Ethnic Background?

The in-service teacher and the parent participants in the current study answered this question in their responses, where they all agreed that multicultural music education should be taught to everyone. Teachers realized that it is important for students to be exposed to the world. The researcher believes that xenophobia levels may be lowered in Herouxville or other small towns that do not have exposure to population diversity if multicultural content and anti-racism education were to be implemented into the school system.

Ghosh and Abdi (2004) pointed out the phenomenon that while minority groups are asked to integrate into mainstream culture, the dominant groups are not required to make any efforts to integrate into a multicultural society. The authors believe that the asymmetrical demand on the dominant and minority groups undermine the meaning of multiculturalism. This issue could be resolved by implementing multicultural education in all schools, which will encourage schools with a homogeneous racial population to explore the multicultural aspects of the world.

Banks & McGee Banks (2004) believe that a curriculum focused on mainstream culture has negative consequences for *both* mainstream and minority students, and that this kind of curriculum reinforces racism and ethnocentrism.

> A mainstream-centric curriculum has negative consequences for mainstream students because it reinforces their false sense of superiority, gives them a misleading conception of their relationship with other racial and ethnic groups, and denies them the opportunity to benefit from the knowledge, perspectives, and frames of reference that can be gained from studying and experiencing other cultures and groups. (Banks & McGee Banks, 2004, p.242)

The Benefits of Teaching Multicultural Music in School

Teaching multicultural music in school benefits students, society, and the music education sector. When students learn to be open to new cultures, and obtain a secure identity, they could grow up to be empathetic and responsible citizens, who would protect justice in society. If music education could contribute to our society's multiculturalism, then the subject itself may become more attractive to students, parents, and administrators, which could raise the importance of music classes in schools.

Students.

In the current study, posttest results indicated that experimental group students gained positive experiences from learning Chinese music and culture. Students realized that Chinese music was similar to Western music in both genre and orchestral instruments. They expressed feelings of connection when learning about similarities between cultures (e.g. eating McDonald`s, rap and rock music). They also expressed amazement when learning about differences (materials of instrument, methods of transportation and living).

Students learned that it was not necessary to restrict their enjoyment of music to that of their own culture, and it was interesting to explore other cultures' music. They also learned that their classmates would enjoy their culture's music. In the results from the posttest questionnaire, the majority of experimental group students indicated that as they would like to learn music from their own culture in class, they would also like to learn

music from other places in the world. Students also showed the ability to judge a piece of music in isolation from its cultural origin or foreignness when rating four listening examples in the Music Affect test. Students must develop this type of neutral judgment for music if they are to expand their experiences beyond familiar styles of music. By evaluating Chinese music without a cultural centre-point, students begin to learn how to judge without prejudice or discrimination.

The positive image that the experimental classes projected on China and its music assisted the Chinese-Canadian students with their identity formation by recognizing their culture at school. It also encouraged them to share their ethnic knowledge with their classmates. They saw that Chinese music was being accepted and appreciated by their classmates, and most of all, they saw that their culture had a place in the larger society. The results indicated that Chinese students who participated in the study gave very good ratings to the experimental classes; however, some thought that their classmates did not enjoy the classes as much as they did. Posttest responses also revealed some control group students who indicated that they did not wish to study their culture's music at school because they did not think that their classmates would enjoy it. These students' attitudes showed that they were unsure of how the mainstream society perceived their culture, and they felt that their culture was excluded from it.

According to Phinney's (1996) ethnic identity development theories, positive socialization between ethnic group and mainstream society would foster integration later in life. Berry et al.'s (2006) international study also determined that participants who acculturated by integration had the best psychological and sociocultural adaptation. This indicated that the best way for ethnic minorities to adapt was to identify with both their ethnic group and the larger society. In the current study, one Chinese student stated on the midpoint questionnaire that "traditional music makes me relaxed and feel good about my country." This response suggested that the experimental classes were fostering positive ethnic images through the community/school, which would help students in the minority ethnic groups to develop a positive ethnic identity.

Society.

Multicultural music education could benefit Canadian society by producing

responsible citizens and by fostering positive relationships between cultural groups, building towards a peaceful and inclusive society. Responsible citizenship is created when ethnic minority group students develop positive ethnic identities and are involved in positive experiences with the larger society. As the current study indicates, teaching music from a minority ethnic group encouraged students from that group to share their culture. It also demonstrated that their ethnicity is an important part of the larger society. These messages help minority students to develop ethnic identity, which can in turn, help students become actively involved in society at large and their specific group. Previous studies have shown that integration is the best method for minorities or immigrants to adjust to their new environment. Canadian immigration and multicultural laws strongly support the notion of the integration of culture. Banks & McGee Banks (2004) noted that having a curriculum that did not focus on one culture could also help students from the mainstream develop an identity that was more realistic, because it did not foster a sense of false superiority. Students from mainstream cultures would learn that all groups should be respected and treated equally at school through a multicultural curriculum (Banks & McGee Banks, 2004, p.243).

Learning about music from different culture can also foster a positive relationship between ethnic groups. Through the study, it was shown that the experimental group students were intrigued by Chinese culture. Moreover, Chinese students in the experimental group learned how to share their culture with others while other students learned to respect their Chinese classmates' culture. Hopefully, teaching music from other cultures will result in similar positive interests which would develop students' respect for all cultures.

Music Education.

In the researcher's opinion, music education's importance in Canadian schools has never been fully appreciated. Music's status had always been that of an enrichment program rather than that of a core subject like Math or Language. Music educators use many different ways to promote music. Some advocate using research that links musical involvement with academic achievement, while others try to enforce the importance of music through competition results. Both methods are affective but also unsuccessful in

elevating music to the status of a core subject. Furthermore, the first method uses music to support other subjects (studying music will make students better in math), whereas the second method focuses solely on the performance aspect of music. Therefore, neither is capable of supporting music education in an independent and holistic manner.

A 2005 study commissioned by the Coalition for Music Education in Canada found that more than 50% of Canadian schools have non-specialists teaching music. Among all provinces, Ontario reported the highest percentage of non-music specialists teaching music in its schools, the lowest school board support rate of any of the provinces, and the largest decrease in government funding for music education (The Coalition for Music Education in Canada, 2005).

Music educators must find new strategies to re-enforce music as a subject with its own benefits to students and to society. Multicultural music education may be the solution to the problem. Music is a subject that deserves the same status as language and math because it is a universal phenomenon and a potential that is born within every human being (Trehub, 2003). Teaching music with a multicultural approach could expand a student's horizons to include knowledge from all over the world, and benefits students and society in the many ways mentioned in previous sections of this paper. Identity development, cultural appreciation, and the prevention of cultural discrimination do not occur easily in subjects such as math and science; however, these qualities can be naturally incorporated in multicultural music classes, as shown in the study.

In the world today, where young soldiers sacrifice their lives in wars, it is crucial that we educate students to appreciate and empathize with cultural differences. Students must understand the causes and effects of cultural discrimination to avoid making false accusations, or to avoid being victimized by others. As Ghosh and Abdi noted: "It is not possible (nor desirable) to wish human differences away" (Ghosh and Abdi, 2004, p.169). Therefore, a multicultural curriculum (easily implemented in music, art, or literature) must be used to recognize the differences and to acknowledge the equal worth of unfamiliar cultures.

Recommendations for the Future

A music curriculum that aims to teach musical elements, critical thinking, and

creativity using music from around the world is a necessity for music education. The curriculum should be focused on introducing different music and cultures to the students in a positive manner, where the explorations of unfamiliar sounds and customs are encouraged. By having a multicultural curriculum, music education can relate to our multicultural society and diverse student population. It is essential for music educators to recognize their students' ethnic identities by incorporating the goals of multicultural education into music classes. With this in mind, a change in curriculum cannot be made by individual teachers alone. The Ontario Ministry of Education and Training and other provinces and territories across Canada must ensure that teachers have access to multicultural materials, teaching methods and authentic musical examples from a range of cultures.

In order to learn the effects of a truly multicultural music curriculum, future research should be conducted using a larger sample size and additional cultures. More detailed case studies could be undertaken with minority students whose cultures' music is taught in class in order to learn their reactions towards sharing their cultures. Also, music teachers from areas with less diverse populations should be surveyed about their attitudes to teaching multicultural music. Longitudinal studies on multicultural music education could determine whether the effects from multicultural music classes, such as listening to a variety of music and respect towards other cultures, are temporary or permanent. It was found that research on multicultural music education in Canada is lacking. Because Canada has a diverse population, which is celebrated as a national asset, multicultural music education should be integrated into the Ontario Music Curriculum and other provinces and territories to assist with the pursuit of equity in education and society.

RESEARCH CONSENT FORM
McGill University

Your signature below serves to signify that you agree to participate in this study. Your participation will be entirely voluntary and you can choose to decline to answer any questions or even to withdraw at any point from the project. Our meeting will be audio recorded for the convenience of transferring the data. Anything you say will be reported in such a way as to make direct association with you impossible. My pledge to confidentiality also means that no other person or organization will have access to the data and that they will be coded and stored in such a way as to make it impossible to identify them directly with any individual. Your names will also be kept anonymous.

I have read the above information and I agree to participate in this study.

Name: _____ Signature:_____

Date:_____

Appendix C

Questionnaire for Music Teachers of Peel District School Board.

Please type your answers in the square brackets provided below each question; you may type more than one answer when appropriate.

1) What is your ethnic background?

A) European
B) Asian
C) African
D) Latin American
E) Other:_____ (please specify)
[ ]

2) To what percentage do your teaching materials consist of music from non-European cultures?

A) More than 50%
B) 40% - 50%
C) 30% - 40%
D) 20% - 30%
E) 10% - 20%
F) Less than 10%
[ ]

3) What type of multicultural music do you prefer to teach?

A) Vocal
B) Instrumental
[ ]

Why? [ ]

4) When you teach music from cultures other then European…

a) You would most likely teach music from:
   A) Asia
   B) Africa
   C) Latin America
   D) Other:_____ (please specify)
   [ ]

b) You choose to teach these cultures' music because:
   A) There are students in your class with these cultural backgrounds.
   B) You are most familiar with the music from these cultures
   C) Teaching materials are most available for these culture's music
   D) Other:_____ (please specify)
   [ ]

c) Where do you get your teaching materials?

[ ]

d) What other resources do you use?
   A) Guest artists
   B) Authentic instruments
   C) Other art forms from the same culture (fine art, dance, drama)
   D) Other:_____ (please specify)
   [ ]

e) On a scale of 1-5, how comfortable are you with teaching music from other cultures? (please type in the number closest to your comfort level)
   1 = very comfortable
   2 = comfortable
   3 = neither comfortable or uncomfortable
   4 = uncomfortable
   5 = very uncomfortable
   [ ]

f) What aspect of the Ontario music curriculum do your multicultural music lessons cover?
   A) Musical elements
   B) Critical thinking
   C) Creative activities
   D) Other:_____ (please specify)
   [ ]

g) Do you teach multicultural music with cultural background and historical context?
   A) Yes, cultural background
   B) Yes, historical context
   C) No, I only teach the music for its own purpose
   [ ]

h) Do you teach multicultural music from the present or the past?
   A) Present (within the last 50 years)
   B) Past
   [ ]

5) In one or two sentences, please describe your purpose for teaching multicultural music.

[ ]

6) Would you still teach multicultural music even if all your students came from only one culture?
   A) Yes
   B) No
   [ ]

- END-

Appendix D

Parents Focus Group Questions

1) What is your national heritage?

2) Are you or your parents immigrants?

3) How long have you been in Canada?

4) How old is your child/children? Were they born and educated in Canada?

5) Does your child speak a language other than English?

6) Do your children participate in any cultural activities (dance, language classes, religious practices)?

7) On the scale of 1-5 (1= very knowledgeable, 2 = knowledgeable, 3 = neither, 4 = not knowledgeable, 5= doesn't know much at all), how knowledgeable do you think your child is to his/her native culture?

8) On the scale of 1-5 (1= very interested, 2 = interested, 3 = neither, 4 = uninterested, 5= very uninterested), how much interest do you think your child has in his/her native culture?

9) Have you noticed a change in the level of interest, in their native culture, once they started attending school?

10) Do you listen to music from your culture at home?

11) Are your children interested in it?

12) What is your feeling on children being exposed to different cultures in school?

13) Do you feel that the school should teach about different cultures at school, provided that it will be done without bias, and that the learning of different cultures will be distributed equally?

14) Do you think that the knowledge your children learn in school helps them relate to their cultural background?

15) Do you think our school system represents our multicultural society (teachers, equal opportunities, racism, prejudice)?

16) Would you like to see your children having more interest in their own cultural background? How do you think the school's curriculum can help to achieve that?

17) Do you think that your culture's music represents your culture well?

18) Do you think that if your child was exposed to your culture's music at school, along with other culture's music, he/she would become more equipped to face the cultural issues that he/she might face in our multicultural society? Why?

19) Do you think that it is important, in today's multicultural society, for your child to learn about different cultures in the world? Why?

20) Do you think that music from different cultures (traditional/popular) can be a good vehicle to start teaching your child about similarities and differences in societies and to foster their awareness and respect of our multicultural society?

Appendix E

Student Pretest

Please circle the number that represents how you feel:

1) On a scale of 1 – 5, how much do you enjoy music class?

   1 = I really enjoy music class
   2 = I enjoy music class
   3 = I don't care about music class
   4 = I don't enjoy music class
   5 = I really don't enjoy music class

2) On a scale of 1 – 5, how much did you enjoy the multicultural music unit you did in music class last year?

   1 = I really enjoyed it
   2 = I enjoyed it
   3 = I didn't care about it
   4 = I didn't enjoy it
   5 = I really didn't enjoy it

3) On a scale of 1 – 5, how important are music classes to you?

   1 = They are very important to me
   2 = They are important to me
   3 = I don't care much about them
   4 = They are not important to me
   5 = They are very unimportant to me

Appendix F

Student Midpoint Questionnaire

1. How is Chinese music similar to Western music?

2. How are they different?

3. What is your favourite Chinese instrument? Why?

4. Out of all the different pieces of Chinese music we have heard, which one do you like the best? Why?

5. List all the things you have learned so far about Chinese music.

Appendix G

Student Posttest

Experimental group.

Listen to the following musical examples and rate them on a scale of 1 – 5

Example 1: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Example 2: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Example 3: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Example 4: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Please answer the following questions:

Part A (if your heritage is China/Taiwan/Hong Kong)

1) On a scale of 1-5, (1 = really liked it, 2 = liked it, 3 = didn't care, 4 = didn't like it, 5 = really didn't like it) please rate how much you liked the music classes with the Chinese theme.

   1 2 3 4 5

2) On a scale of 1-5, how much do you think your friends in the class enjoyed them?

   1 2 3 4 5

3) Would you like to learn more about Chinese music? Why?

   Yes No

4) Would you like to learn about music from other cultures? Why?
Yes No

Part B (if your heritage is NOT China/Taiwan/Hong Kong)

1) On a scale of 1-5, (1 = really liked it, 2 = liked it, 3 = didn't care, 4 = didn't like it, 5 = really didn't like it) please rate how much you liked the music classes with the Chinese theme.
1 2 3 4 5

2) Would you like to learn more about Chinese music?
Yes No

3) Would you like to learn about music from your own culture? Why?
Yes No

4) Would you like to learn about music from other cultures? Why?
Yes No

Part C (for everyone)

5) Would you like to learn to play a traditional Chinese instrument? If yes, which one? Why or why not?
Yes _____ No

6) Would you like to learn to play a Western instrument? If yes, which one? Why or why not?
Yes _____ No

7) If you got to choose to learn between the traditional Chinese instrument and the Western instrument, which one would you learn? Or would you choose both?
Chinese Western Both

8) Would you go to a Chinese concert if you had the chance? If you would, will you choose to go to a *traditional* one, or *pop culture* one?
Yes _____ No

9) Would you go to a multicultural concert if you had the chance? Why or why not?
Yes No

10) Would you like to travel to other parts of the world one day? If you would, name three places you would like to go to.

Yes No

1.

2.

3.

11) List some things that you are curious about China after taking these special music classes.

12) Please list all the things that you have learned in the past two months in music class.

I have learned…

Control group.

Listen to the following musical examples and rate them on a scale of 1 – 5

Example 1: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Example 2: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Example 3: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

Example 4: On a scale of 1 – 5, how much do you like this piece of music?

1 = I really like this piece
2 = I like this piece
3 = I don't care about this piece
4 = I don't like this piece
5 = I really don't like this piece

5) Would you like to learn about music from all different cultures at school? Why?

Yes No

_____

2□Would you like to learn about music from your own cultural heritage at school? Why?

Yes No

_____

4) Would you like to learn to play a Western instrument? Why or why not?

Yes No

_____

4) Would you like to learn to play an instrument from another culture? Why or why not?

Yes No

---

5) If you got to choose to learn between the Western instrument and the instrument from the other culture, which one would you learn? Or would you choose both?

Western Other culture Both

6) Would you go to a multicultural concert if you had the chance? Why or why not?

Yes No

---

7) Would you like to travel to other parts of the world one day? If you would, name three places you would like to go to.

Yes No

1.

2.

3.

8) Please list all the things that you have learned in the past two months in music class.

I have learned…

Appendix H

Interview Questions for Mrs. Carter (postexperiment)

Regarding to the Chinese music lessons from the past two months:

1) How were these lessons different from the multicultural music unit you taught last year?

2) On a scale of 1 – 5, how much did you enjoy teaching these lessons?

   1 = I really enjoyed teaching them
   2 = I enjoyed teaching them
   3 = I didn't care about them
   4 = I didn't enjoy teaching them
   5 = I really didn't enjoy teaching them

3) On a scale of 1 – 5, how much do you think your students enjoyed these lessons?

   1 = They really enjoyed them
   2 = They enjoyed them
   3 = They didn't care about them
   4 = They didn't enjoy them
   5 = They really didn't enjoy them

4) Was it difficult to teach these lessons?

5) Have these lessons successfully delivered one third of the knowledge on the provincial music curriculum requirement?

6) What other knowledge do you think the students have gained from these lessons?

7) On a scale of 1 – 5, how applicable were these lessons to the school system?

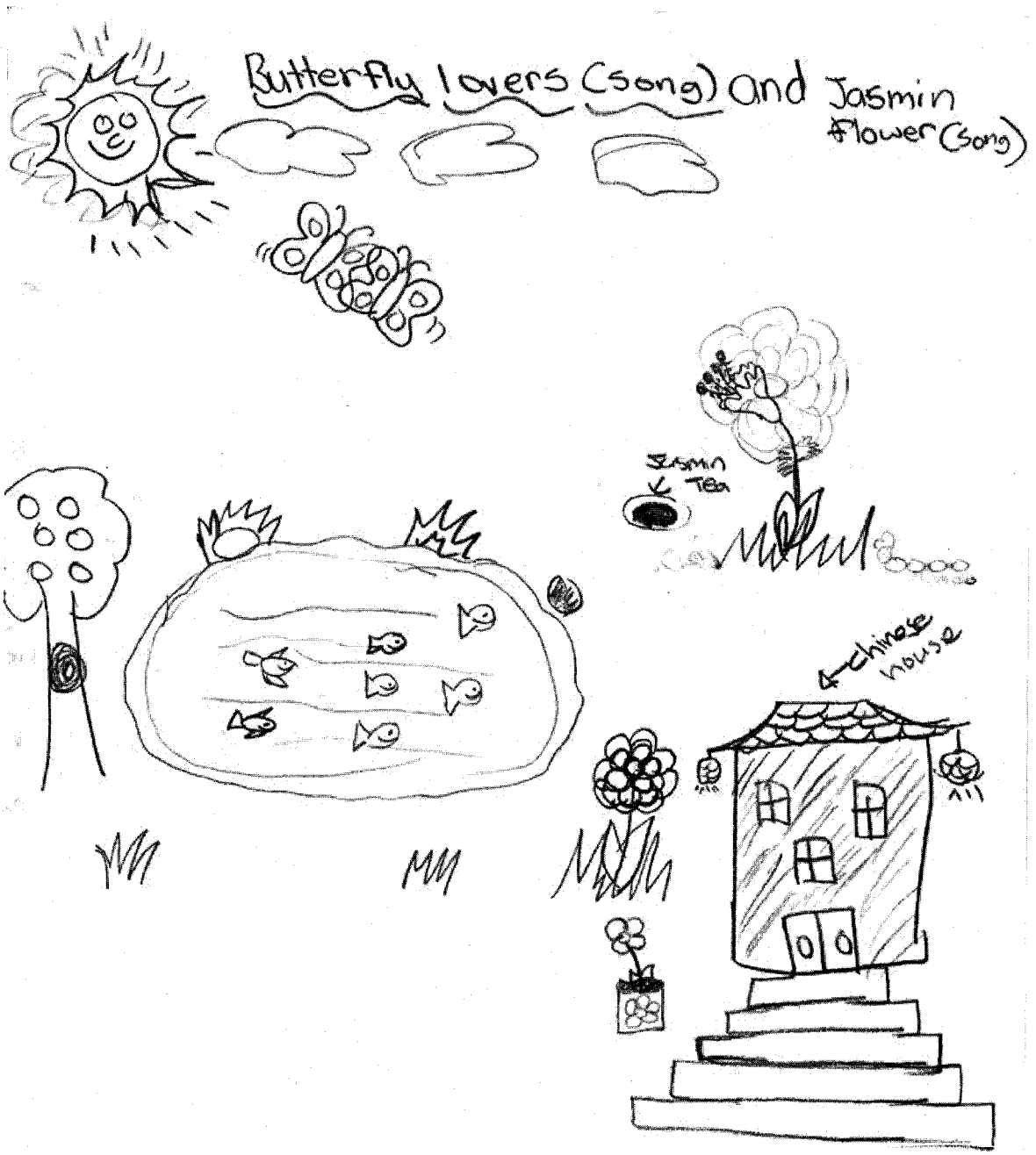
   1 = They can be applied easily
   2 = They can be applied
   3 = It depends on each schools' situation
   4 = They can be applied with difficulties
   5 = They cannot be applied

8) Would you like to teach lessons like these with music from cultures other than Chinese?

9) Would you still teach multicultural music even if all your students came from only one culture?

Appendix I

Student Drawing



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