A Case Study of Two Preservice Elementary Music Teachers as Culture-Bearers

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A CASE STUDY OF TWO PRESERVICE ELEMENTARY MUSIC TEACHERS AS CULTURE-BEARERS

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College
in partial fulfillment of the requirements for the degree of Doctor of Philosophy

in

The College of Music and Dramatic Arts

by

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B.M.E., University of Pretoria, 2014
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To God be the Glory!
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Abstract

The integration of music from unfamiliar cultures in music classrooms is part of education curriculums around the world. International music education organizations also have goals for using a variety of musics in music education programs as one way of educating students to meet the 21st century global education targets. In the American education practice, the concept and principles of multiculturalism have been prominent in classroom subjects for over 50 years. In music education, multicultural approaches continue to be included in music standards and curriculum guides across the United States. Music educators, likewise, often use culture-bearers to expose their students to unfamiliar cultural musical experiences to learn directly from the culture representatives. Nevertheless, more can be done to support the idea of preservice general music teachers to explore their culture-bearer pedagogical identities. There is also an increased interest in integrating multicultural music in K-12 classrooms using culturally responsive teaching, preparing music teachers that can teach from a multicultural and culturally responsive perspective, and ongoing research regarding multicultural music and culturally responsive education in general music classrooms.

The purpose of this study, therefore, was to examine the perspectives of teaching Cajun music by two preservice elementary music teachers as ethnic members of the Louisiana Cajun culture. I examined how teaching multicultural/multiethnic music from a culture-bearer position enhances the participants’ elementary music teaching process while recognizing students’ cultural backgrounds through culturally responsive teaching.

As evidenced from the findings, the exploration of culture bearing can be an important part of multicultural/multiethnic and culturally responsive teaching in general music classrooms. The undergraduate courses in multicultural music, fieldwork, and student teaching experiences...
were significant in preparing the two participants in this study as they developed a culture-bearer pedagogical identity, and confidence to teach music of other cultures. The participants’ thoughtful realization of culturally responsive teaching is an ongoing development beyond the undergraduate college experience. By encouraging preservice music teachers to develop their cultural music strengths and teach from a culture-bearer identity, we would not only further the celebration of our and each individual’s uniqueness but also contribute to proficiency in both multicultural and culturally responsive education.
Chapter 1. Introduction

In his first year at Sunshine Elementary School, Mr. Aristide’s curriculum included teaching music from unfamiliar cultures. He chose to teach a unit based on music from his native Louisiana Cajun French before proceeding to other music cultures around the world. Mr. Aristide was born and raised in the Cajun culture. He had deep knowledge, understanding, and firsthand informal and practical experience from which he could share and represent the music and culture of the Cajun French from an insider perspective. He was well versed with the history of the Cajun French people, games, songs, stories, lullabies, music instruments, and other traditions about food, festivals, and the language. He was a good example of a culture-bearer.

To get his fifth-graders to understand the Cajun people and their culture, Mr. Aristide used personal knowledge in addition to maps, images, pictures, video excerpts and written literature about the Cajun French people, their culture, folk music and musicians. He began the unit with the Fais do-do, a Cajun French music and cultural activity. He told his students that the Fais do-do means ‘go to sleep’ in Cajun French. The Fais do-do was originally used in the event of adults getting together to dance to a live Cajun music band while their little children slept in rooms at the venue. He asked his students what they knew about this culture and its music. After establishing the student’s prior knowledge, he showed them a big picture of the Fais do-do. The teacher guided the students into describing and analyzing what they saw in the picture. He also allowed them to make social and cultural connections of the musical event depicted in the picture. In subsequent lessons within the unit, Mr. Aristide played Cajun Fais do-do songs and asked his students to critically listen and identify the different music instruments, all which were depicted in the Fais do-do picture.
Mr. Aristide later introduced the students to the Cajun French dances. He led the students into a question-and-answer moment about the different forms of dances that they knew. This was to allow students to connect to their own cultural backgrounds in terms of dance. He connected students’ answers and discussion to the Cajun French dancing culture. After that, he taught his students the Cajun two-step dance and how to play various Cajun music instruments.

Mr. Aristide asked his students to discuss celebration music making moments in their own families and communities. Additionally, he engaged them to think about moments that bring people together in their communities and the kinds of musical activities that accompany such gatherings. Students wrote and shared their opinions about the Fais do-do and its cultural context while critically reflecting on their own cultures as points of reference.

Mr. Aristide’s students came from diverse linguistic, cultural, ethnic backgrounds and experiences. The students learned music concepts and skills through listening, discussion, analysis, and performance of the Fais do-do. The teacher contextualized the meaning of the Fais do-do within a cultural and social perspective. He engaged his students in various activities to help them make sense of this particular music experience. The students, through discussions connected the Cajun people’s music experiences with their own musical lives and backgrounds.

In his evaluation remarks about the lesson, Mr. Aristide mentioned that his students had learned about an unfamiliar musical culture of the Cajun French people of Louisiana, played assorted music instruments, participated in performing both the Cajun as well as the dance movements of their own cultures, and integrated their own cultural backgrounds as references. The students had generally acquired information about Cajun music, musicians, culture, and geography from a culture-bearer, while comparing and reflecting on such elements with their own backgrounds.
The vignette above is an illustration of three concepts that form the backbone of this study: (1) multicultural music education, (2) culturally responsive teaching, and (3) culture-bearers in music education. Mr. Aristide’s class demonstrates the integration of multicultural education in the classroom through the teaching of concepts and skills using music from a culture that is unfamiliar to his students. From a culturally responsive teaching perspective, he uses his students’ cultural references in analytical and practical ways as they connect and make sense of Cajun music and culture. He is a culture-bearer: he teaches music of his own cultural background based on his insider experience and knowledge of traditional practices that include music.

In this introductory chapter, I will offer an orientation to this study starting with a description from which this research was established. I give a brief biographical tell a story from my own life that further illustrates the concept of culture bearing, and brings context to my interest in this topic. I then write a brief historical background regarding the trend of integrating music from unfamiliar cultures in the United States music classrooms. It is the foundation to my argument that our profession should provide opportunities for preservice music teachers to utilize their ethnic/cultural musical backgrounds as culture-bearers as part of preparing them to be culturally responsive. At the end of the chapter, I will define the terms culturally relevant teaching, multicultural music education, and culture-bearer, as they will be used in this document.

Background to the Study

As a graduate teaching assistant in an elementary methods class for senior music education majors, I taught a unit on using culturally responsive strategies with multicultural/multiethnic perspectives. A core objective was for undergraduates to design lesson
plans integrating music from unfamiliar cultures for an elementary general music classroom. At the end of the unit, students prepared and taught in groups a 20-minute demonstration music lesson. Two students, Matthew and Jordan (pseudonyms) — both natives of Louisiana with a French Cajun cultural background — based their groups’ lessons on Louisiana Cajun music and culture. In their groups, they each took the lead in teaching Cajun song activities, proper pronunciation, and sharing related background information about the Cajun cultural heritage. Matthew and Jordan grew up in the Cajun French culture. They both have a good practical and theoretical experience of the Cajun traditions from an emic perspective that include music, food, history, and the language. They have taught and performed Cajun music, worked with renowned Cajun musicians, and cultural practitioners as well as teaching Cajun music in education settings. In chapter two, I further delineate what Louisiana Cajun music is; I also present the portraits of Matthew and Jordan in chapter four.

For six weeks during their student teaching term, Matthew and Jordan integrated the music of Louisiana Cajun French culture in their music classrooms as culture-bearers. That integration aligned with the tenets of multicultural music education that emphasize introducing students to a variety of music and music making experiences other than their own. From a culturally responsive teaching perspective, the teaching of Louisiana Cajun music allowed students to critically reflect and integrate their own cultural experiences in the learning process. Additionally, it provided opportunities for students to learn about and legitimize their cultural heritages and others through the usage of multicultural/multiethnic curricular materials to connect culture to music content knowledge (Lind & McKoy, 2016; Walter, 2018).

This study, therefore, through the experience of two preservice elementary music teachers offers a perspective on positioning as a culture-bearer of one’s cultural/ethnic music. As
evidenced from the findings in this study, this exploration of culture bearing can be an important part of multicultural/multiethnic and culturally responsive teaching in general music classrooms. The participants of this study and motivation to conduct this research are grounded in the Cajun culture and music of Louisiana.

My interest in this topic and the concept of culture bearing in the music classroom, are rooted in my personal emic viewpoint as a Ugandan with a wide cultural and musical experience of my heritage. I have integrated Ugandan ethnic music in general music classrooms, musical and theatrical arts workshops, performances, and in educational settings in my home country and beyond. I have traveled to different continents engaging in music education-based programs including in the United States. Being natively versed in non-Western musics and educated in the ways of Western music and music making, I have situated my students of all ages in multicultural music involvements from an experience and cultural perspective. In addition, I have incorporated music experiences that form overlaps between Western and non-Western approaches, accentuating music knowledge and high-level skill development. This culture-bearer representation, therefore, is grounded in a profound direct knowledge from informal and formal practical music and cultural experience that was a part of my upbringing and living.

In the process of engaging with different music students and audiences, I have, over the years, learned to approach my classes from a culturally relevant perspective. This has allowed my participants to be actively involved by utilizing their own cultural backgrounds and experiences.
I am, therefore, aware of the determinants that have contributed to positioning myself as a culture-bearer and a culturally responsive music educator. Consequently, I wanted to find out how Matthew and Jordan would position themselves as culture-bearers as they integrated Cajun music in elementary music classrooms from a multicultural and culturally responsive perspective during their student teaching.

**Integrating Music of other Cultures in the Music Classroom**

The integration of music from unfamiliar cultures in music classrooms is part of education curricula and curricular goals in countries around the world. Introducing music from diverse cultures (beyond that of the western art canon) into classrooms goes back to the first decades of the 20th century (Wang & Humphreys, 2009). This is when conceptualizations of multicultural education and its applications in music first began to figure prominently in the curriculum used for music in textbooks, method books, and repertoire in North America (Walter, 2018; Wang & Humphreys, 2009). This was to make education and schools more equitable and accessible to more students respectively. It was also a way of reflecting the diverse ethnic cultures in the United States. From a music education perspective, it was to introduce students to other music cultures around the world. Since then, teaching music education from a multicultural perspective has continued to grow, as curriculum designers and educators integrate content and cultural examples from different cultures (Campbell, 1992).

International music education organizations also have goals that call for using a wide variety of musics in music education programs as one way of educating students to meet the 21st century goals and a global approach to education (Rabkin & Redmond, 2004). The International Society for Music Education (ISME) founded in 1953, which is the premiere international organization for music education and present in over eighty countries, states that “music
education programs should take as a point of departure the existence of a wide variety of musics, all of which are worthy of understanding and study” (“ISME Core Values,” n.d.). On teacher education preparation, ISME affirms, “all teacher education curricula should provide skills in and understandings of a selection of both local and international musics” (“ISME Core Values,” n.d.).

In the American education practice and policy, the principles of multiculturalism have been prominent in all subjects and disciplines for over 50 years (Banks & Banks, 1995). This multicultural education approach has long been the standard for including diversity in the school curriculum and exposing students to other world cultures as a pedagogical technique (Walter, 2018). The National Association of Schools of Music (NASM), which is the main accrediting agency for American college and university music departments and schools, requires a multicultural repertoire for undergraduate music majors as part of its standards. NASM specifically highlights popular and non-western musics in new competency-based standards for pre-service music teachers. (Noland, 2017; Wang & Humphreys, 2009). The National Association for Music Education (NAfME, 2014) also emphasizes providing opportunities for all students to create, perform, respond and connect to all styles of music. Today multicultural music education continues to be included in different national music standards, and curriculum guides across the United States. This demonstrates an increased interest in teaching music from a multicultural perspective, and many states have included similar concepts in their music standards. The need to prepare music teachers that can teach from a multicultural perspective continues to be at the forefront of music education research in higher education.
Culture-bearers. Music educators often use culture-bearers to realize success in exposing their students to unfamiliar musical experiences from diverse world cultures. Culture-bearers provide students with the opportunity to learn directly from the culture representatives through their national attires, language, artifacts, stories, dancing and original stories (Anoshkin, 2018; Roberts & Beegle, 2018). With a wide firsthand experience as a general music teacher and a music teacher educator, a culture-bearer, and researcher, I have realized the significance of supporting and preparing educators to utilize music cultures of their own as well as that of students’ cultural/ethnic backgrounds. The preparation of music teachers that can integrate diverse music beyond that of their own background continues is an ongoing effort. Nevertheless, there is still a great deal to do to support the idea of preservice general music teachers exploring their culture-bearer pedagogical identities. In the next chapter, I review relevant research literature to provide perspective and support for this study’s significance in the current body of research.

Definition of terms. In this paper I use the term culturally responsive teaching as a pedagogical approach that a teacher uses to provide opportunities for all students to relate course content to their cultural contexts, and a way of demonstrating cultural competence to teach in a diverse setting (Diller & Moule, 2005; Gay, 2010; Scherff & Spector, 2011). The term multicultural music education is used to refer to the study of music from cultures that are characterized by race or ethnic origin, age, class, gender, religion, lifestyle and exceptionality (Campbell, 1993). I use the term culture-bearer to refer to a person who embodies and transmits the cultural practices of a given culture through diverse activities that include music (Anoshkin, 2018; Morrison, 2001; Roberts & Beegle, 2018).
Chapter 2. Review of Literature

Introduction

In this section, I use current research and relevant literature to discuss how two preservice elementary general music teachers position themselves as culture-bearers. This review of literature is broken down into the following subsections:

a) Defining multicultural education and multicultural music education

b) A historical overview of multicultural music education

c) Preparing preservice music teachers to teach from a multicultural perspective

d) Culturally responsive teaching

e) Multicultural music education as culturally relevant teaching,

f) Preservice teachers' self-Efficacy in culturally responsive teaching

g) Culture-bearers in music education,

h) Louisiana French Cajuns: history and music.

Defining Multicultural Education and Multicultural Music Education

Multicultural education. The term multicultural education continues to be widely used since the middle part of the 20th century in education practice, research, and theory, yet as Miralis (2006) and other scholars before him noted, there is a lot of misconception regarding its meaning and implications (Hidalgo, Chavez-Chavez, & Ramage, 1996; Rodriguez, 1979; Sleeter & Grant, 1987). The lack of a definitive meaning may also be rooted in the ambiguous use of the term multicultural despite its use in numerous ways as a prefix to several concepts, ideas, and words. These include *multicultural concept, multicultural curriculum, multicultural perspectives, multicultural imperative* among others (Miralis, 2006). In relation to the frequent use of term *multicultural*, Campbell (1993) noted that, “multiculturalism is a power-packed word that is
currently directing the course of government policy, funding agencies, popular mass-media entertainment and curricular reform. It can no longer be dismissed as an isolated or regional phenomenon” (p. 14). Additionally, the term *multicultural* is used interchangeably without clarification of its differences with such terms as *cross-cultural, culturally responsive, inter-cultural*, (Campbell, 1992; Lundquist, 1991; Miralis, 2006; Palmer, 1994; Schippers, 2010; Swanwick, 1988).

The term *multicultural education* may continue to mean different things to different people as Sleeter and Grant noted in 1987, however, scholars have over the years, defined multicultural education in ways that relate to students, curricula, or methodology (Knapp, 2012). Lechner and Barry’s definition (1997) considers gender and students with special needs on top of racial, ethnic, and social identities. Multiculturalism in education has also been exclusively used in some instances to refer to the ethnic diversity of students themselves. Multicultural education may refer to student diversity beyond ethnicity, to include religion, sexual orientation, intelligence and ability (Knapp, 2012). Multicultural education as described by Atta-Alla (2012), and Garderen and Whittaker (2006), should afford all students with the skills, attitudes and knowledge needed to function within their ethnic and mainstream culture, as well as within and across other ethnic cultures (Thomas, 2019).

In curricula related descriptions, scholars have used multicultural education to describe strategies used to teach diverse students, or methods intended to teach students about diversity (Knapp, 2012). Others like Saldana and Waxman (1997) consider multicultural education as a teaching process that recognizes cultural diversity as well as equitable coexistence through individual and group effort. Banks and Banks (1995) in what can be considered a more encompassing description, defined multicultural education as a field of study designed to
increase educational equity for all students that incorporates content, concepts, principles, theories, and paradigms from history, the social and behavioral sciences, and particularly from ethnic studies and women’s studies.

The objectives and perceptions of the teacher and the values of the school community regarding multiculturalism and multicultural education, usually determine its presence in an education institution (Knapp, 2012). As a result, reception of, and approaches to multicultural education are mainly determined by the level of assimilation or pluralism held by a given school setting (Knapp, 2012; Rodriguez & Sherman, 1983). Some multicultural education theorists (Banks, 1999; Grant & Sleeter, 2007) believe that approaches that integrate students’ cultural experiences provide a more equitable environment for all students more especially the minority learners by creating instruction strategies that celebrate the diversity experienced in society (Knapp, 2012). On the other hand as Knapp (2012) notes, approaches that focus on assimilation deprive students’ cultural experiences and lead to student inequality.

Grant and Sleeter (2007) emphasize a “multicultural social justice approach” meant to educate students into understanding the inequities surrounding their lives as a way of empowering them to overcome and challenge such injustices. This approach is grounded in Paolo Freire’s (1993, 2005) philosophical writings on critical pedagogy based on his experiences teaching marginalized and lower class individuals in Brazil. Freire’s pedagogy focuses on teaching students to understand the world in their own terms and decolonize themselves from dominant epistemologies (Knapp, 2012).

In contrast to multicultural education is monoculturalism. Scholars have described monocultural education as a system where schools and/or educators deliberately refuse to implement multicultural school practices although such practices have been found to improve
students’ educational opportunities (Mampaey & Zanoni, 2016) especially those from minority backgrounds (Demie, 2005; Scheurich, 1998). One of the common practices through which monocultural education is enforced is the use of western-centric curricula that are oriented focused on to socializing students into western knowledge, values and beliefs (Ladson-Billings, 1995; Mampaey & Zanoni, 2016; Scheurich, 1998). Mampaey & Zanoni, (2016) argue that educators that are reluctant to reflect critically on multi and monocultural practices avoid discussions about issues of multicultural education, and passively accept monocultural education.

**Multicultural Music Education.** The conditions in terms of defining multicultural education are similar in music education (Lundquist, 1991; Miralis, 2002; Miralis, 2006; Okun, 1998) and the differences in definitions between terms are the subject of ongoing discussions in the field of music education around the world (Campbell, 1992; Miralis, 2006; Volk, 1998). The term *multicultural music* as Miralis (2006, p. 54) writes, is used interchangeably with terms such as “diverse cultural music” (Goetze, 2000); “ethnic music” (Meyer, 1960); “indigenous music” (Rose, 1996); “musics of the world” (Anderson, 1980); “world music” (Campbell, 1992; Nettl, 1995; Schippers, 1996; Schmid, 1992; Stock, 1994; Trimillos, 1983); and “world musics” (Campbell, 1988; Palmer, 1992; Reimer, 2002; Seeger, 1972; Volk, 1998).

Miralis (2006) argued that the lack of clarity between these terms creates confusion. In his endeavor to discuss the reasons behind the use of the various definitions, Miralis (2006, p. 55) identifies three areas that might give reasons to beliefs about and approaches to integrating multicultural perspectives in music education. One is a belief that they bear exactly the same meaning; second, a lack of awareness of the minute or distinctly different approaches, philosophies, and practices associated with each of the terms, and therefore use a term without
paying adequate attention to its specific meaning. Third, that the users are aware of the
differences associated with each term and carefully choose their preferred term to signify the
different types of educational experiences in music. Miralis (2006) suggests that selecting the
appropriate terminology to define and describe what music educators do is crucial in providing a
clear understanding of the underlying philosophy and goals.

In general, however, music educators, scholars, and practitioners have described
multicultural music as the integration of music from diverse cultures in school music
curriculums. Knapp (2012) writes that like education in general, music educators using the term
multicultural usually concentrate on a range of cultural classifications, such as race, ethnicity and
nationality. Volk (1998, p. 4) defined multicultural music education as “the teaching of a broad
spectrum of music cultures in the music curriculum, primarily focused on ethnocultural
characteristics.” Earlier on in 1993, results from a survey by Volk revealed how ethnicity and
nationality were commonly evoked as cultural categories in discussions on multicultural music
education. As an approach to the teaching and learning of music, multicultural music education
encourages the exploration of world music cultures as an essential element of the music
curriculum (Campbell, 1993).

In this study, I adapt the term *multicultural music education* to describe any music
education activity that acknowledges cultural diversity in the classroom (Knapp, 2012) through
curricula, musical repertoire, and pedagogical processes. This position closely aligns with
Campbell’s (1993) definition. “*Multicultural music education* is the study of music from groups
distinguished by race or ethnic origin, age, class, gender, religion, lifestyle and exceptionality”
while “a music program that focuses in greater depth on a representative and prominent musical
style of a group of people united by national or ethnic origin is a model of ‘multiethnic music education’” (p. 15).

**A Historical Overview of Multicultural Music Education**

The interest in and integration of music of different cultures in music education programs around the world has been growing since the mid-20th century (Campbell, 1997; Kang, 2016; Volk, 1993, 1994). Before then, scholars perceived music of other cultures from an ethnocentric outlook and only valued it gradually as positive public and commercial reception, as well as beliefs in music universalism became apparent (Ellis, 1885; Gilman, 1909; Hornbostel, 1928; Kang, 2016). Today music education associations, organizations, and curricula institutions around the world continue to promote multicultural music education research and practice. Calls for cultural diversity in educational practices have been in part the major causes of this development. In addition, the increase in migrations around the world since the early 20th century have contributed to cross, multi, and intercultural communities and schools resulting in calls for multicultural integration in schools’ curriculums (Ho, 2016).

In the United States, multicultural approaches in school music programs go back to the industrialization era of the 1800s. This is when waves of immigrants from Southern and Eastern Europe came to the country (Bell-McRoy, 2014) contributing to an increase in, and a period of cultural diversity. By the 1900s, schools turned out to be the main vehicles of assimilation for new Americans as educators felt the need to imbed Anglo-Saxon values in the diverse schoolchildren populations at the time (Banks, 1999; Mark, 1998). As Volk (1993) put it, *Americanization* became the urgent goal for swift amalgamation.

In the 1960s schools integrated children of immigrants into the predominantly white, protestant, western European culture that was accepted as American culture (Banks, 1995; Mark,
This was a way of making education more equitable and schools more accessible to more students in a period when the country experienced sociocultural changes. Schools wanted to reflect the diverse ethnic cultures present in the United States. As a result, there was a need for multicultural education and teaching from a multicultural perspective (Hanley, 1999; Sleeter, & Grant, 1987). The introduction of publications on multicultural education in the country began and addressed related concerns, theoretical formulations, and recommendations (Banks, 1995; Bell-McRoy, 2014; Hanley, 1999; Sleeter & Grant, 1987).

Music educators contributed to the assimilation practices of the time as they facilitated the integration of immigrant students into the mainstream American culture (Bell-McRoy, 2014; Mark, 1998). By using European philosophies and educational methodologies, Volk (1998) reported that music educators focused on using European music. Mark (1998) recounted that through assimilation practices, music educators “served the national purpose by attempting to develop the music preferences of children of the lower economic class to the level of European classical music” (Mark, p. 82). Despite the music educators’ efforts, however, there were attempts to suppress ethnic musics from other countries (Volk, 1998). Nevertheless, the music of settlers continued to be a big part of the immigrant communities because of thriving cultures in settlement houses. The Hull House in Chicago founded by Jane Addams in 1889 was an example as it encouraged the use of folk songs and dancing activities in playgrounds and parks in the immigrant neighborhoods (Bell-McRoy, 2014; Mark, 1998; Volk, 1998). Campbell (1993) pointed out that this led to an appreciation for music from other world cultures in the music education community marking the beginning of a multicultural music education movement in the 1920s. According to Anderson (1974), a discussion ensued about the need to teach music from a
global perspective after the establishment of a Music Supervisors National Conference Committee on International Relations in 1928.

The inclusion of music from global cultures in music education gained strong acceptance after the formation of the International Society for Music Education (ISME) in 1953 (Volk, 1993). In a Yale Seminar of 1963, the participants further supported the concept by expressing the need for a music repertoire that included non-Western and folk music for music education (Volk, 1993; Werner, 2009). Regarded as one of the major turning points and a catalyst for future movements for multicultural music education in the United States, the Yale meeting coincided with the political and social changes in the 1960s around the country (Volk, 1993). Because of these events, there was an increased interest and tolerance of multicultural music and diversity in general in the United States (Bell-McRoy, 2014; Palisca, 1964; Werner, 2009).

Around the same period, the 1967 Tanglewood Symposium organized by the Music Educators’ National Conference (MENC), made recommendations that ensured renewed practices and the role of music education in modern American society in improving music instruction. Calls were also made towards a global view of music in the schools and approach to music education. Another key moment in the history of multicultural music education in the United States happened in 1972. This was the passage into law by Congress of the “Ethnic Heritage Program,” Title IX of the 1965 Elementary and Secondary Education Act. The law provided a legal basis for exploring ethnic and world musics that led to the publication of multicultural material by music publishing companies (Mark, 1998). MENC on the other side, through its established commission on Graduate Music Teacher Education in the 1970s, examined the degree requirements of graduate students in music education. In 1990, a MENC Multicultural Symposium sought to ensure that multicultural approaches to teaching music were
included into the elementary and secondary school music curriculum (Herring, 2015).
Multicultural methods to teaching music were also expected to be integrated into all phases of teacher education in music. Bell-McRoy (2014) writes that in ensuring that the resolutions were realized, MENC was expected to support national and regional accrediting groups to require comprehensive multicultural approaches for all education programs, especially those in music.

In a 2000 Housewright symposium, Music education leaders reevaluated the state of music education in the United States. The major outcome indicated that American schools needed to give added attention to diverse music repertoire rather than solely focusing on the Western art tradition. In 2007, Tanglewood II reexamined the issues raised at the first Tanglewood of 1967 with a continued commitment towards teaching music to diverse populations and in multicultural perspectives. While some researchers have expressed the importance of including multicultural music education in all schools irrespective of their cultural demographics (Bell-McRoy, 2014; Dodds, 1983), other researchers have questioned the reasons why multicultural music should be included in the school curriculum. The curious researchers caution against the superficial inclusion of multicultural music as a way of simply satisfying an “encyclopedic urge for completeness” (Bell-McRoy, 2014, Kraus, 1967, p. 32).

To realize success in preparing preservice music educators with the aptitude to integrate multicultural music in their classrooms, higher institutions of learning in the United States have over the years included music programs across specialization through which they realize quality and meaningful inclusion of music of different world music cultures. This is in line with the National Association of Schools of Music (NASM) accreditation criteria. It is also in accordance with the primary goals of NAfME regarding the need to integrate all styles of music in the music classroom (NAfME, 2014). To realize success in teaching music education from a multicultural
perspective, it is incumbent upon music teacher education programs to create and prepare
preservice music teachers with such competence and confidence.

**Preparing Preservice Music Teachers in Multicultural Music Education**

The American society has been getting increasingly diverse since the last five decades. According to the National Center for Education Statistics (2016), racial, ethnic, and cultural diversity continues to grow in schools throughout the United States (National Center for Education Statistics, 2016; VanDeusen, 2019). As a result, many educators believe that a multicultural teaching approach can contribute to an inclusive and equitable education process. Having teachers that can meet the demands of multicultural communities and demographic shifts in public school enrollment within in the United States, calls for preparing preservice teachers who can teach students with different backgrounds from their own (VanDeusen, 2019); ethnically, linguistically, racially, and economically (Bond, 2017; Ladson-Billings, 2006). The preparation of music educators, therefore, that can reflect in their teaching, the diversity of classrooms and musical expressions available locally and globally for multimusical understanding is an appropriate response to the growing multiculturalism in schools (Schippers & Campbell, 2012). There are ongoing efforts in higher education institutions on the identification of philosophies, goals, and implementation strategies within their programs regarding preservice teacher preparation in multicultural music education (Corbett, Wilson, Noblit, & McKinney, 2001; Marshall, 2013). This also allows music teacher educators and researchers to rethink the traditionally Eurocentric foundations to accommodate an increasingly diverse American society and classrooms (Campbell, 2002, 2004; Howard et al., 2014; Volk, 1998).
Research on the status of multicultural music curricula in higher institutions of learning has also been extensively explored (Kratus, 2007; Montague, 1988). Findings reveal that while there is tremendous research on the inclusion of multicultural music education in the elementary and secondary classroom, there is less attention on the topic in higher education (Bell-McRoy, 2014; Kratus, 2007). As Howard et al. 2014 suggest university faculty members need to create courses that address musical diversity in their repertoire, instructional techniques, and curricular approaches. Such efforts contribute to an understanding of how higher education instructors assess their programs in training preservice music teachers to use multicultural perspectives in their music classrooms. The assumption is that through the process of developing multicultural music programs especially in methods classes, preservice teachers would increase their familiarity with multicultural teaching, thereby positively affecting their attitudes toward future teaching (Teicher, 1997).

In addition, is an ongoing discussion among many authors (Anderson, 1992; Boyer-White, 1988; Campbell, 1993, 2004; Knapp, 2012; Miralis, 2002; Montague, 1988; Schippers, 2010; Volk, 1998) regarding the role of music teacher education programs in promoting inclusive and diverse programs to counter the Euro-American art music. As such, both the National Council for Accreditation of Teacher Education (NCATE) and NASM require multicultural training as a component for accreditation and certification (NASM, 2010; NCATE, 2008). In order to fulfill the standards of NASM and NCATE and advance multicultural music education, music teacher education programs include multicultural music courses in their curricula.

Although, the implementation of multicultural training is left to individual music schools (Knapp, 2012), universities normally include world music survey and geographic area courses,
performance ensembles, or multicultural related units in their courses (Knapp, 2012; Miralis, 2002; Montague, 1988). Such inclusions are in line with Campbell’s (2004) argument about the need for preservice music teachers to perform, listen, and engage with music from other cultures as a way of gaining experience and knowledge of such musics. Campbell’s (2004) position had earlier been discussed by Montague, (1988), Palmer, (1994), and Volk, (1998) all of whom advocated for developing music teachers’ competence in a wide variety of musics. In a more specific call, Robinson (2002) and Volk (2004) championed for a multicultural music pedagogy course for music education majors to give them a hands-on experience of music from unfamiliar cultures.

In 2002, Miralis used document analysis and faculty interviews to investigate multicultural music teacher preparation among music educators at nine Big Ten schools. Miralis (2002) used survey, geographic, interdisciplinary, ethnomusicological, performance, pedagogical, multicultural, and intracultural as the multicultural music teacher training data categories (Knapp, 2012). One of his key findings regarding the place of multicultural music in the Big Ten Schools was that five of the Big Ten universities offered, and required their undergraduate music students to take a specific course that examined music from around the world. In 4 of the 5 schools, students were expected to take this course in their freshman year. This according to Miralis (2002) would give students the chance to take other world music focused courses later during their undergraduate education. In his discussion, Miralis noted that the main goals for requiring students to take compulsory multicultural related courses was to expand students’ understanding of what music is and its place in a variety of different cultures. Offering these courses in the first year of college was also indicative of the overall philosophy of those schools regarding their approach toward other types of music beyond the canon of western
art music. These initiatives, as Miralis (2002) indicates demonstrate the importance of multicultural music teacher education as supported by other scholars and researchers (Chin, 1996; Klocko, 1989; Lundquist, 1991; Okun, 1998).

In the same study, Miralis’ (2002) findings revealed that the availability of multicultural-world music courses provides multidimensional benefits for college students or community members. That, multicultural world music courses can attract more students to music classes, bring more revenue to music schools, and advertise the school of music’s offerings to the rest of the university community. That, the same courses can make more people interested in the role, function, and value of music in various world cultures, and may present an opening for interdisciplinary partnerships between music and other fields such as history, sociology, anthropology, ethnic studies, dance, and art (Miralis, 2002).

Wang and Humphreys (2009) analyzed the time spent in undergraduate music education courses according to Multicultural and popular music content (Knapp, 2012) at a higher education institution in the United States. Although the findings are not generalizable, Wang and Humphreys, (2009) indicated that since the music school that was investigated for the study is fully accredited by the NASM, it suggests that its teacher education curriculum may be similar to those other large music schools in the United States. Results from Wang and Humphreys’ study (2009) revealed that students spent almost 93 percent of their formal music study and performance time on western art music styles. This finding may be an indication that despite the ongoing calls for multicultural music teacher education, the conservatory and western art music model is still predominant in many American music schools (Emmons, 2004; Humphreys, 2002, 2006; Nettle, 1995; Norman, 1999; Reimer, 2002; Rideout, 1990; Volk, 1998; Wicks, 1998). This according to Wang and Humphreys (2009) falls far short of fulfilling the needs of pre-
service music teachers about the exposure to diverse musical styles. Despite curricular shortcomings in music teacher education programs, several researchers found positive attitudes among preservice music teachers toward teaching multicultural music.

**Preservice music teachers’ perceptions of multicultural music education.** Using the Mumford Afro-American Popular Music Attitude Scale to measure attitudes of pre-service music teachers toward the popular music of African-Americans and its use in the music classroom, Mumford (1984) found that exposure to ethnic and popular music proved more effective than lectures and readings in producing positive attitudinal change. In the same year, Stephens (1984) also applied Mumford’s instrument to investigate if the integration of African American popular music into the undergraduate curriculum influenced the perceptions of music students. The findings indicated that inclusion of African American popular music had a slight effect on students’ preference of African American music.

Norman (1994) investigated the perceptions of selected doctoral students in music education and music education faculty, music supervisors, and music teachers regarding multicultural music education (Yoon, 2008). Norman’s (1994) findings consisted of both positive and negative attitudes toward multicultural music education. The results revealed that while the majority of participants recognized the need to reflect on the changing cultural demographics of America in music classrooms, they also reported a lack of training to integrate effectively multicultural music in their lessons that made them reluctant to teach from that perspective (Yoon, 2008). Additionally, Norman (1994) reported that most of the participants in this quantitative study lacked a sound philosophical foundation for multicultural music education even though they favored developing and implementing a multicultural music curriculum.
In 1998, Okun investigated how undergraduate music teacher education programs can respond to the demands of pluralistic values that embrace culturally inclusive curriculums in schools (Cannon, 2002). His findings, which still resonate in the present day, indicated that preservice music teachers in the United States are not adequately prepared to address and present a global music perspective in their classrooms. Additionally, Okun (1998) discussed ideas that he claims would contribute to preservice music teachers’ acquisition of a balance of experiences regarding multicultural music teaching. These include listening and/or appreciation of a wide variety of unfamiliar music, an endeavor to learn and perform on a western art music instrument, a study of one or more unfamiliar music cultures, and identifying strategies and materials that would support the integration of multicultural perspectives in the music classroom.

Some researchers have discussed higher education institutions’ use of fieldwork and immersion experiences because of their positive effects on the attitudes of pre-service music teachers regarding multicultural education (Gay & Howard, 2000; Vannatta-Hall, 2010). In his investigation of undergraduate music education majors’ regarding teaching music in a culturally diverse setting, Emmanuel’s (2003) findings revealed that providing well-structured immersion field experiences in a culturally diverse school setting could counter students’ pre-existing opinions and attitudes about unfamiliar cultures, people, and environments. Bond (2017) suggests that an immersion field experience such as the one in Emmanuel’s (2003) work may be matched with courses in which students explore their own musical development through reflective or autobiographical writing. Researchers like Yilmaz (2016), Gay and Howard, (2000), Lowenstein, (2009), Young and Snead (2005) highlight that while institutions endeavor to prepare pre-service teachers to teach from a multicultural perspective, research generally
confirms that the lack of extensive immersion and student teaching experience make the pre-service teachers anxious and not adequately able to apply what they learned after graduation.

In 2002, McClellan realized that while research in music education and music teacher education has probed ways to teach music from a variety of cultures, instrumental music seemed to trail behind in providing novice teachers with the necessary methods to be effective in the classroom. He investigated ways to ascertain the attitudes of college/university students towards multicultural instrumental music and reference culturally appropriate methodology for future instrumental music teachers. In his findings, McClellan (2002) reported finding positive attitudes among instrumental music education majors toward the inclusion of multicultural music in the instrumental music curriculum (Wang & Humphreys, 2009). However, he also found that pre-service instrumental teachers deemed their preparation for teaching multicultural music as inadequate.

Joseph and Southcott (2010) sought to explore the perceptions of final year music teacher education students regarding their understandings and beliefs concerning multiculturalism and the inclusion of multicultural music in schools. Their findings revealed that preservice students in their study understood that developing sociocultural awareness, embracing inclusivity and cultural diversity are vital in being culturally responsive teachers.

In 2012 Knapp used a mixed-method research design to examine the relationship between undergraduate music education students' multicultural music training, perceptions of authenticity of multicultural music, and preferences for teaching multicultural music. Results from his qualitative data generally supported quantitative findings in which students believed authenticity affected their preferences for teaching multicultural music and that they lacked the multicultural training necessary to make decisions about authenticity (Knapp, 2012). As a result, the need for
enhanced preparation programs for pre-service music teachers to teach in diverse classrooms or environments is an ongoing highlight in music education research (Gay & Howard, 2000; Lowenstein, 2009; Salgur & Gursoy, 2015).

In dealing with the same challenge, preservice music educators also need preparation in understanding their own cultural awareness as part of culturally responsive and sustaining pedagogy. Much as music teacher educators endeavor to prepare preservice teachers to use multicultural perspectives in their classrooms, many prospective music educators fail at this because of a limited experience in cross-cultural exposure and knowledge of how to build on students’ own cultural experiences in the teaching process. As a result, some preservice music teachers who may have been exposed to multicultural music education approaches, graduate with limited cross-cultural knowledge, exposure, utilization, and recognition of the need for culturally responsive teaching.

**Culturally Responsive Education**

Several terminologies are associated with culturally responsive teaching including culturally responsible, culture compatible, culturally appropriate, culturally congruent, culturally relevant, and even multicultural education (Harmon, 2012; Irvine & Armento, 2001). Culturally responsive teaching is defined as “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (Gay, 2010, p. 31). Culturally responsive teaching as a comprehensive approach exceeds teaching multicultural and ethnically based music content to students. It allows for understanding of who students are while challenging teachers to know who they are when making decisions about teaching and learning. Walter (2017, p. 26) puts it better by writing that “culturally responsive teaching fundamentally changes what teachers do,
because teachers’ knowledge of the cultural legacies of themselves and their students can influence the delivery of music content as well as students’ ability to gain knowledge, skills, and appropriate dispositions in school music environments.”

Culturally responsive education was an outgrowth of multicultural education in the general education field having developed from studies of teachers working with African American students (Kindall-Smith, 2006; Robinson, 2006). The theory and application of culturally responsive teaching music education appeared due to the need for developing strategies to work with urban populations (Robinson, 2006). Bond (2017) notes that, although the term *culturally responsive teaching* originated two decades ago in the general education literature, mention of any of its variants only emerged in music education in mid 2000s. Harris (2014) also writes that, in their distinction between multicultural education and culturally responsive teaching, Rychly and Graves (2012) clarify that,

> education that is multicultural can be delivered to a classroom containing students from the same culture; the content presented is representative of various cultural perspectives. Culturally responsive pedagogy, on the other hand, must respond to the cultures actually present in the classroom. It connects new information to students’ background knowledge and presents the information in ways that respond to students’ natural ways of learning. Multicultural education may be a heading under which culturally responsive pedagogy exists. Culturally responsive pedagogy is one means to the ultimate objective of multicultural education for all (p, 44).

The integration of music from diverse cultures around the world while engaging students’ experiences is also part of confronting social justice issues in the curriculum and classrooms (Schippers & Campbell, 2012). This is in line with the many discussions in the music education community surrounding equity and access to music for all students (Walter, 2017). Culturally responsive teaching is therefore, viewed as a probable approach to this realization (Lind & McKoy, 2016).
Some of the strategies of culturally relevant teaching include getting to know and understand students’ identities, achievements, and perspectives. It also involves knowing families’ music heritages, attending community music performances in which students are engaged, and creating opportunities for students to conduct and share research findings into their own sociocultural and music backgrounds (Brown-Jeffy & Cooper, 2011; Gay, 2010; Lind & McKoy, 2016; Walter, 2017). Ladson-Billings (1994) emphasizes that culturally responsive approaches focus on independent learning. That this can be achieved by centering on the affective and cognitive aspects of teaching and learning which in turn builds a strong academic mindset. These approaches enable music teachers to encourage diversity and strengthen the connections between school, home, and community music while developing caring and accepting relationships (Brown-Jeffy & Cooper, 2011; Lind & McKoy, 2016; Walter, 2017).

According to Wiens (2015), understanding students’ connections between home and school is important for music educators because they do not have the same amount of time with the students as the classroom teachers. Consequently, they need to find ways of getting information as they work towards knowing their students more. However, in order to realize these strategies; it is important that teachers understand their own backgrounds, cultures, school and music experiences, and self to appreciate the value attached to allowing students to express their own (Gay, 2010; Nieto, 2012). Through this self-reflection, Wien (2015) postulates that having an awareness of the lens through which we view our students and ourselves, and become thoughtful about how our own experiences, may influence what we expect from our students.

**Multicultural Music Education as Culturally Responsive Teaching**

Multicultural music education exposes students to diverse music literature and experiences beyond a Eurocentric view. It also allows for multiple perspectives and supports
inclusion in the curriculum, which helps students from diverse backgrounds, see themselves reflected in the process. As a result, multicultural music education becomes an important element of culturally responsive teaching because it is a way of validating other cultures including those of the students and contributes to improving the learning capacity of diverse students (Walter, 2017). In addition, it allows for the exploration of multicultural music content and culturally responsive strategies in the music curriculum. Our students are experiencing music in a variety of ways; examining various genres, styles, and musicians with our students is a way to demonstrate to our students that differences including theirs, are welcome and worthy of study (Gay, 2010; Walter, 2017).

As the 21st century classroom becomes more diverse with students from different backgrounds in terms of language, abilities, race, socioeconomic status among other cultural identities and differences, so are the needs for teachers to identify effective pedagogical methods that are culturally responsive (Gollnick & Chinn, 2002; Richards, Brown, & Forde, 2007). Through a culturally responsive instructional environment, teachers are able to increase student success, by facilitating and helping the students to bridge the gap between home and school (Allen & Boykin, 1992). This allows the students to adjust to the different world experience at school in a culturally supported and learner-centered context. Wiens, (2015, p. 19) puts it better stating:

At the root of every person is their culture, that is, their identity and sense of place in the world.” Consequently, “The child’s need for place is strong. It is a need for security, comfort, belonging, connectivity, identity, and at-homeness.” By identifying, developing, and making use of the strengths that students bring to the classroom, teachers are able to promote their students’ achievements by drawing on the experiences of students, their families, and on their unique music experiences.
Teachers, however, continuously face challenges of increasingly diverse student populations with insufficient preparation. Some researchers have underscored the need for teacher educators to provide better support for such teachers especially regarding the usage of culturally responsive teaching approaches (Butler, Lind, & McKoy, 2007; Rohan, 2011). Gay (2000) points out that as part of their preparation, teachers should be value reflection on their pedagogical strategies to recognize the importance of students’ cultures and background as they encounter diverse learners. As Rohan, (2011) rightly notes, Gay rejects the notion that a good teacher is “good” in any setting with any student. “Many educators still believe that good teaching transcends place, people, time, and context. They contend that it has nothing to do with the class, race, gender, ethnicity, or culture of students and teachers” (p. 22). It is Gay’s belief that good teachers place culture at the forefront of understanding education, and therefore, carefully differentiate curriculum content and pedagogy as a way of meeting the needs of diverse students (Gay, 2000; Rohan, 2011).

Gay further argues that dismissing students’ ethnic and cultural heritages and identities compromises their potential for success in the classroom (p. 23). She contends that, “ethnicity and culture are significant filters through which one’s individuality is made manifest” (p. 23). Rohan, (2011, p. 17) also maintains the same position with Gay (2000) noting that to ignore cultural and ethnic difference is to be unresponsive to individual strengths and needs.” Similar to Rohan’s (201, p.18) study, Gay’s (2000) description of culturally responsive teaching through the following aspects is relevant to this particular research:

- **Culturally responsive teaching is validating** and “acknowledges the legitimacy of the cultural heritages of different ethnic groups” and builds bridges of meaningfulness between home and school experience” (p. 31).
• **Culturally responsive teaching is comprehensive,** aiming to teach the whole child within a caring community of learners, where educational excellence includes “academic success as well as cultural competence, critical social consciousness, political activism, and responsible community membership” (p. 31).

• **Culturally responsive teaching is multidimensional.** It encompasses “curriculum content, learning context, classroom climate, student-teacher relationships, instructional techniques, and performance assessments” (p. 31).

• **Culturally responsive teaching is empowering.** It enables students to become “better human beings and more successful learners” (p. 32).

• **Culturally responsive teaching is transformative.** “It shows respect for the cultures and experiences of students, recognizing their strengths, talents and achievements. It uses cultural heritage and experience as a valid pedagogical resource and aims to help students to become critical citizens who recognize and actively combat inequity and oppression” (p. 34).

• **Culturally responsive teaching is emancipatory.** It aims to liberate students from the “mainstream canons of knowledge and ways of knowing” (p. 35).

In line with Gay’s descriptions of culturally responsive teaching, other scholars (Ford, 2010; Harmon, 2012; Ladson-Billings, 1994; Walter, 2017) have also described it as one of the most effective means of meeting the learning needs of culturally different students. Nevertheless, Bond (2017) cautions that amidst an increase in publications and presentations regarding culturally responsive teaching in music education, there is need for continued reflection on the way it is interpreted in the field. Limited conceptions of culture, outdated, or superficial interpretations of culturally responsive teaching prevent music educators from realizing the full
potential of cultural responsiveness (Bond, 2017; Ladson-Billings, 2014). A natural starting point according to Bond (2017, p.171) lies in preservice preparation programs which can revise curricula at the undergraduate and graduate levels, provide professional development to in-service practitioners, and strive to recruit preservice teachers from all backgrounds.

Villegas and Lucas (2007) worked on developing culturally responsive teachers within a curriculum that integrates issues of diversity throughout the teacher preparation program. They suggested that addressing elements of culturally responsive teaching within and across classes would be more effective in preparing teaching for diverse classrooms than separate multicultural education courses.

Fitzpatrick’s (2011) mixed methods research studied the identification of cultural variation in psychological needs. Participating teachers in the study considered culturally responsive practices as crucial skills in their service. Teachers mentioned showing care and being informed of students’ in and out of school lives as an example. This was supported by a participant’s recognition that being aware of one’s students and giving attention to their lives beyond school was “inseparable from his job as a band director” (Fitzpatrick, 2011, p. 239). Recognition of students’ context in Fitzpatrick’s study also resonated with Shaw’s (2015) case study that investigated urban choral teacher’s knowledge and experiences of context in realizing culturally responsive teaching.

After observing teachers and students at elementary schools that had African-American students score higher than expected on standardized tests, Willis (2003) identified three areas that related to the school climate in which teachers of these students operated; teachers held positive attitudes about students, high expectations of students, and positive extended family relations. Willis (2003) revealed that teachers felt responsible not only for themselves but also
for others. Additionally, there were strong relationships between teachers and staff with students and their families. These relationships were all formed through strategies rooted in culturally responsive teaching (Harmon, 2012; Love & Kruger, 2005). Irvine and Armento, (2000) who noted that culturally responsive educators listen to and allow their students to share personal stories, on top of developing personal connections with their students’ families, support this finding.

Bond (2017) writes that culturally responsive education as a pedagogy validates students’ varied experiences by teaching through their strengths. This is because of its emphasis on high expectations, the formation of cultural competence, and the development of a critical consciousness. By utilizing students’ cultural knowledge, background, and benchmarks, culturally responsive teaching makes the learning process of ethnically diverse students more relevant and effective (Gay, 2010). Harmon, (2012) also emphasizes that using culturally responsive instruction, requires teachers to incorporate elements of the students’ culture in their teaching. This kind of teaching supports Freire’s idea of horizontal dialogue, shifting the power to working with our students instead of teaching to our students (Wiens, 2015). This strategy to teaching according to Abril (2013) “considers the role of culture in every aspect of teaching and learning so that student learning is made more relevant, meaningful and effective”, 2013, p. 6).

The role of culture as Bond (2017) notes, and the cultures present in today’s music classrooms, are particularly overlooked especially when one considers the many aspects of culture that an individual can identify with.

Language, behavioral expressions, interpretations of actions, and societal expectations are all culturally borne and implemented. Culture includes ethnicity and race, as well as gender, class, language, region, religion, exceptionality, and other diversities that help to define individuals. Participating as a member of these microcultures makes each individual a multicultural being (Brown-Jeffy & Cooper, 2011, p. 72).
As Richards et al. (2007) note, teachers have a responsibility to all their students to ensure that they all have an equal opportunity to succeed to the best of their ability. However, not all teachers have the training, willingness, aptitude, instructional, and institutional support to realize culturally responsive teaching and instructional approaches in their classrooms. The lack of these elements and self-reflection affects teachers as they prepare to be more culturally responsive to the diverse group of students present in today’s classes (Wiens, 2015).

A lack of knowledge regarding the role of culture in the classroom may lead music educators to maintaining their own be perceptions instead of encouraging those of the students and community, thus impeding a holistic and representative teaching and learning environment (Irvine, 2003; VanDeusen, 2019). Abril (2006) identified the potential of global music education as a means for individuals to gain self-knowledge about themselves and their relationship with musical and cultural contexts they encounter (Bolden & O’Farrell, 2019). Acquiring self-awareness about oneself as a music educator while appreciating the cultures of others, may involve supporting as well as encouraging preservice music teachers to explore and share their musical cultures as culture-bearers.

**Preservice Teachers’ Culturally Responsive Teaching Self-Efficacy**

Since its inception, higher institutions of learning have acknowledged the value of preparing teachers that can confidently realize success in culturally responsive teaching. The studies reviewed regarding preservice self-efficacy towards culturally responsive teaching, although not all of them focused on music, they point to areas of focus relevant to music education.

A study by Lambeth and Smith conducted in 2016 on pre-service teachers’ perceptions of culturally responsive teacher preparation revealed that pre-service teachers needed help with the
best practice approaches for them to understand and connect with students especially those of non-Caucasian races and cultures. The preservice teachers felt a need for their mentors to demonstrate culturally responsive teaching methods during their teacher preparation programs. In the same study, pre-service teachers understood their responsibility to know their students’ backgrounds and interests beyond the school. This would positively enhance how they connected with their students’ diverse cultural backgrounds and experiences. In a related study conducted a year earlier Karataş and Oral (2015) examined the views of postgraduate teachers regarding culturally responsive education. Findings from their qualitative study indicated that most teachers mentioned a lack of self-assurance to implement culturally responsive education. The participants in that study attributed their inefficiency to their teacher training programs.

McKoy, MacLeod, Walter and Nolker (2017) acknowledged that while educators around the world have embraced culturally responsive teaching, music educators have not incorporated it consistently. In their study that investigated the impact of an in-service program on cooperating teachers’ perceptions of culturally responsive teaching, the researchers identified three significant findings. That, cooperating teachers’ lacked knowledge regarding the diverse characteristics surrounding culture; the need for an increased awareness of the impact that cultural backgrounds have on student learning in addition to avoiding making assumptions about students’ cultural backgrounds; and the importance of obtaining students’ background information in a teacher’s respective class than using broad generalizations given on school demographics. This study although it focused on cooperating in-service teachers, its results may be useful in music teacher preparation programs.
In 2006, Barnes study was to support multiple structured courses and field experiences so that preservice teachers, in a reading methods class, could have a more integrative, connected learning experience in their teacher education program as they worked with a culturally and linguistically diverse student population. Barnes findings from the field study experience revealed the need for preservice teachers to focus on their own attitudes and beliefs about diversity to understand better that their views of the world are not the only views. In addition, there was a need for preservice teachers to learn that students are connected to a complex social and cultural network that has influence on their educational development.

In 2010, Frye, Button, Kelly, and Button quantitative study focused on ascertaining preservice teachers' self-perceptions regarding their own knowledge about culturally responsive teaching and their ability to provide instruction that met the needs of diverse students. Their findings indicated that students are able to self-assess these skills and perceive personal growth over the course of a semester. The authors reported in their discussion that although it is important to demonstrate and teach culturally responsive strategies and skills, it is equally important that preservice teachers develop a sense of efficacy about what they know and can apply in their own classrooms.

Siwatu’s (2011) explanatory mixed methods study involved the collection of quantitative data to examine the nature of preservice teachers’ culturally responsive teaching self-efficacy beliefs. It also used interviews to identify the types of culturally responsive teaching self-efficacy-forming experiences that preservice teachers confronted during their teacher education preparation program. Siwatu also investigated the perceived influence that these experiences had on the development of the preservice teachers’ self-efficacy beliefs. Siwatu’s findings revealed
that preservice teachers were more confident in executing the general teaching practices that may not require the integration of students’ cultural and linguistic background. Findings from this study also indicated that preservice teachers’ self-efficacy beliefs were lower when it came to completing tasks that were specific to culturally responsive teaching. Qualitative data revealed that the amount of exposure to culturally responsive teaching practices varied among preservice teachers. The participants for this study also believed that their experience with culturally responsive teaching influenced the formation of their self-efficacy beliefs.

**Culture-Bearers in the Music Classroom**

Culture bearers preserve national and cultural identities in different ways that include music. They embody a culture and transmit its accepted values and traditions to others through diverse activities across generations and society as markers of a culture (Anoshkin, 2018; Goodenough, 1999; Morrison, 2001; Roberts & Beegle, 2018). School music programs engage culture-bearers in various areas of the curriculum. These include timetabled lessons, co-curricular activities, workshops, school camps, single or series of lessons, assemblies, and concerts. Such engagements can last years, months, to a few days as culture-bearers give first-hand knowledge and expertise in a culture and its music (Hanley, 2003; Bryce, Mendelovits, Beavis, McQueen, & Adams, 2004). However, as Joseph, & Southcott (2013) caution, the availability of financial resources is key in achieving success in such programs.

Joseph, (2010) writes that the inclusion of culture-bearers is essential to realize culturally inclusive music programs both formal and informal and at all levels of education. Culture-bearers are according to Damm (2006) key to an effective study and development of music programs of other cultures. They (culture-bearers) carry on the traditions of their cultures through song, poetry, instrumentation, and authentic personal narratives. As Conlin (2017) adds,
“culture-bearers pass down hymns, folk songs, spirituals, songs of patriotism, holiday music, classical music, nursery rhymes, songs from stage and screen, rounds and canons, camp songs, humorous songs, singing games and dances, cowboy songs, and songs from other cultures and countries” (paragraph, 10). Working with culture-bearers, therefore, allows students to engage with their own and others’ musical cultures in and beyond the classroom.

Positioning as a culture-bearer in the music education requires having an in-depth knowledge and understanding of a given cultural practice and its subsequent music style. As music educators integrate music of other cultures in their classrooms, they need to have the ability to consciously represent and transmit the music in their classrooms (Ysaye Barnwell, “culture bearer” 2012). As Erwin, Edwards, Kerchner, and Knight (2003, p. 135) wrote, “The culture bearer provides a first-hand “insider’s view of a culture.” The ability to be a successful culture-bearer also requires engaging in that culture’s community with performers, elders, and teachers to gain a deeper understanding and confidence to transmit it accordingly. While learning a given culture may involve engaging in formal settings like in an institution or enrolling in a program, it is a practice commonly realized in a self-educational process often through listening, participating, observing, repeating, and decision-making (Anoshkin, 2018). As a result, many culture-bearers may not identify as representatives of a native ethnic culture but as authentic messengers and representatives of a culture. Abril (2006) uses an example of a performer, arranger, composer, or transcriber as a culture-bearer with in-depth knowledge of a given culture and musical style.

Encouraging and providing opportunities for preservice music teachers to be culture-bearers of their own cultures through music, may contribute to confronting often-held stereotypical beliefs about students from different cultural backgrounds (VanDeusen, 2019). In a
review of research, Sleeter (2001) found that white preservice teachers who had few experiences with cross-cultural teaching often held stereotypical beliefs about students whose racial, ethnic, and cultural backgrounds differed from their own (VanDeusen, 2019). One way to counteract these preconceptions is by providing individuals with opportunities to analyze and reflect on their own cultural perspectives and worldviews, while gaining insights and competence related to other cultures (Diller & Moule, 2005; VanDeusen, 2019). By finding confidence in presenting themselves as culture-bearers, preservice music teachers would be able to reflect on their own cultural perspectives as they further become more receptive of other cultures as well as developing an understanding of culture’s influence on teaching and learning (Delano-Oriaran, 2012). In this study, part of the rationale for the preservice music teachers to teach music of their Cajun culture, was to give them a hands-on opportunity to “develop an initial repertoire of teaching competencies, comprehend the various dimensions of music experience and understand student learning” (Campbell & Brummett, 2007, p. 52).

**Louisiana French Cajuns: History, Culture, and Music Overview**

**The Cajuns and their assimilation into the American way of life.** While this study focuses on Cajun music, it is necessary to understand the heritage of the culture behind this music genre. The ancestors of the current Cajuns were part of the Expulsion of the Acadians in the Great Upheaval, the Great Expulsion, or Le Grand Derangement (Herrick, 2015). According to Henry (1998), the word *Cajun* is derived from the French word *Acadien* (which refers to the French settlers of Nova Scotia in the 1600s).

The present-day Cajuns, an ethnic group mainly found in Louisiana in the United States, are descendants of the original Acadian French-speaking exiles from Acadia in Eastern Canada (Herrick, 2015). The Acadia region consisted largely of what are today’s Nova Scotia, New
Brunswick, Prince Edward Island, eastern Quebec, and northern Maine (Faragher, 2006; Fortier, 1894; Sexton, 2013). The Cajuns trace their roots to the influx of Acadian settlers after the Great Expulsion from their homeland during the French and British war of mid-18th century (Faragher, 2006; Grenier, 2008; Patterson, 1998). The Treaty of Paris of 1783, which provided 18 months of unrestrained emigration, ended the war and spurred the Acadians' migration from Canada (Debien, 1978). After multiple destinations as exiles, they settled in South Louisiana where they established permanent settlements. Many ended up west of the Mississippi River, which was then a French-colonized territory in Louisiana (Brasseaux, 1992).

**Settling in Louisiana.** Today, Cajuns are largely found in the Acadiana region covering 22 parishes and make up a significant portion of the state's population with an impact on the state's culture that includes folkways, music, and cuisine (Brasseaux, 1992; Trépanier, 1991). After settling, Gaudet (2000) notes that the Acadians continued to speak their language and practiced their native Catholic religion while pursuing their livelihoods without interference but in isolation. The already well-established French living in Louisiana often rejected the Cajuns due to their strange sounding dialect. Cajun French is a misnomer for the French that the Acadians who arrived spoke before they arrived (Henry, 1998). It is a dialect of the French language spoken primarily in Louisiana.

During the Reconstruction and post-Reconstruction eras that happened after American Civil War and the industrial revolution, Southerners, in general, thought little of the Cajuns and their culture because their values contradicted the largely held American values of material wealth, the Protestant work ethic, and progress (Hebert, 2011). On the other hand, Cajuns thought little of the American way of life especially education, an attitude that contributed to why the Americans looked down upon the Cajuns of south Louisiana (Conrad, 1983; Dormon,
1983; Estaville, 1987; LeBreton, 1988). Because of such perceptions and prejudices, a poor status, different cultural traits and frequently illiterate, Herrick (2015) notes that the Acadians married their own and kept to themselves. Hebert (2011) writes that regardless of the negative stereotypes, Cajun communities maintained their ethnic qualities of hospitality, family ties, and community practices as a big part of their folkways. They were determined to preserve their lifestyle, their version of the French language, Catholic religion, traditional ways, and their identity. Today, Cajuns are part of the mainstream society and culture while some live in communities outside Louisiana. In 1980, the United States government officially recognized the Cajuns as a national ethnic group (Henry & Iii, 1999; Hunter, 1980).

The American Civil War and the industrial revolution resulted into a hybrid of the Cajun culture (Hebert, 2011; Sexton, 2013; Stivale, 1994). The Cajuns assimilated into the American life through cross-cultural intermarriages but still appreciated and respected their traditions and heritage (Brasseaux, 1987). Cajun children also integrated into American culture in the post Reconstruction in the form of education and began to speak and read English. The Louisiana Constitution of 1921 had enforced this as a law, which affected the Cajuns’ French usage as their only means of language communication. An instituted Compulsory Education Act in the early 20th century forced Cajun children to attend formal schools. This suppressed Cajun culture by forbidding the use of the Cajun French language in schools. American teachers used harsh and threatening means to force their Cajun students to use English yet many did not know the language before (Tidwell, 2007).

During this time, printing newspapers in both French and English ended and the latter was the sole language used for newsprint (Hebert, 2011). When greater emphasis on the English language increased, and the construction of Louisiana-Western Railroad, which led to the
development of urbanized small communities, Cajun ethnic ties began to unravel and their culture lost some of its rural isolationism since landing in Louisiana (Brasseaux, 1978). Bustling mini-metropolis sprung up and Cajuns that lived in these town areas acculturated and adapted to the necessary urban norms while rural Cajun folks preserved the Cajun culture. The rural Cajuns achieved a social isolationism that by the 1920s and 1930s people identified the Cajun culture based on its ethnic qualities (Dormon, 1983). However, as the rural Cajuns preserved their cultural traditions, the Second World War, threatened their isolationism when many young Cajun men recruited into the army acculturated into mainstream Anglo-American values. As Brasseaux, (1992) writes, with inter and cross-cultural integrations, a new generation of Acadian children grew up without learning Cajun French which dealt the strongest setback to Cajun ethnicity and heritage. Nevertheless, according to Hebert, (2011) Cajun values still seeped through as the core ethnic elements rooted in the Cajun subconscious survived when parents passed down to their children cultural traits through practices and beliefs.

In the modern era, some Cajuns self-identify or others identify them as being Creole. The word “Creole,” is a translation of the French Créole that refers to “born in the New World.” Landry, (2016) writes that it was a non-racial label meant to distinguish the native-born population from immigrants from Europe and Canada as well as from slaves directly imported from Africa. In the twentieth century, however, the word “Creole” became the subject of much debate when the term was associated with mixed racial origins—a socially undesirable association for contemporary white Creoles (Brasseaux, 1992). Cajun began to eclipse Creole as the default French Louisiana term. Brasseaux (1992) notes that the term Cajun was used by Anglos to refer to all persons of French descent and low economic standing and a socioeconomic classification for the multicultural amalgam of several culturally and linguistically distinct
groups. This was regardless of their ethnic affiliation. As a result, poor Creoles of the bayou and prairie regions came to be permanently identified as Cajun (Dubois & Melançon, 2000). The term Cajun also became synonymous with “white French Louisianian” which led to numbers of white Louisiana residents identifying as Creoles dwindling, in part because of the term’s racially ambiguous nature. Today Cajuns and Creoles are often identified as distinct groups, and many Cajuns disavow a Creole identity and vice-versa (Brasseaux, 1992; Reaser, Wilbanks, Wojcik, & Wolfram, 2018).

By the late 1940s and 1950s, Americanization broke the core groups that had kept the essential elements of the Cajun ethnic identity, language, customs, and lifestyle (Ancelet, 2011). As different scholars (Ancelet & Gould, 2007; Brasseaux, 1992; Hebert, 2011; Stivale, 2001) have expressed this was largely due to the introduction of modern transportation, supermarkets, mechanization, rural electrification, and urbanization. These weakened the structural and functional need for the continuation of the old practices, in both material and non-material culture (Dorman, 1983; Hebert, 2011). Since the late 1960s, efforts have been in place by the social class of Cajuns to preserve the French language in Louisiana, advocating for their legal rights and recovering their ethnic pride and ancestry (Henry & Iii, 1999).

In the 20th century, the Cajuns became the working class of their region that led to a positive change in their social and economic lives. According to Henry and Bankston (2002) the term "Cajun", became a term of pride among Louisianans in the early 21st century although previously considered an insulting term. Today most Cajuns reside in Acadiana, where their descendants are still predominant. One of the cultural activities that the Cajuns still pride in is their music. Although the assimilation and Americanization process affected the original Cajun
traditional music and dance, Herrick (2015) reported that it is still practiced and performed both in the Acadiana region and beyond.

The music of the Cajun people of Louisiana. The Acadian immigrants brought their music in the 1800s that blended with the existing local sounds (Brasseaux, 1992). The original Cajun music evolved from a blend of several folk cultural elements that include Native American, Scotch-Irish, Spanish, German, Anglo-American, and western French folk ballads (Ancelet, 1989; Hebert, 2011; McNeill, 2014; Stivale, 2002). Since then, as Ancelet, (1989) asserts, music and dances have always been a part of the Cajuns’ everyday life and recreation.

When they settled in Louisiana, traditional Cajun musicians that comprised of community members and family groups played in their local areas travelling on horsebacks, wagons, or walking (Ancelet, 1989). Structured social spaces called bals de maison became the spaces where fiddle bands provided musical entertainment at dances, special events, house parties, family and community gatherings especially on weekends (Herrick, 2015; Stivale, 2002). The Cajun gatherings also celebrated hard work in what was called joie de vivre or “joy of living”, in some cases referred to as “letting the good times roll” known in French as Laissez les bin temps rouler. Percussion instruments that included triangles, sticks, brooms, straws, knitting needles, and utensils accompanied the fiddle-bands performances (Ancelet, 1989). The musicians, consisting of three to four performers as Herrick, (2015) writes, usually sat at a corner of the dance floor. These get-togethers as the primary source of entertainment were also a means of social strength and communal ties. At these weekly gatherings, as Hebert, (2011) writes, whole families attended and joined in the dancing reaffirming established familial and social alliances. The events were hosted in modest farms houses, on porches or on in the front yard. Mothers rested their infant children to sleep in a back room designated as le parc aux petits, literally
translated as children’s park, while the parents socialized (Herrick, 2015). Over the years, these traditional music-making practices were influenced by social, political, and cultural changes that took place in Louisiana and the United States as a country.

**Cajun music’s trend since the early 20th century.** The original music making practice of the Cajuns began to change in the early 1900s when a multitude of social developments ranging from the availability of public utilities, affordable transportation, and communication devices, transformed traditional music practices (Ancelet, 1989; Hebert, 2011; McNeill, 2014; Stivale, 2002). The arrival of the automobile, as Hebert, (2011) writes, also helped to overcome the minimal and restricted travel, which allowed musical ensembles, and family groups to reach distant musical festivities. With the increased ease in transportation modes, country house dances began to die out in most areas. Musicians could also listen more to others for new ideas and learn new tunes. Commercial dance halls began to spring up in line with the many inventions that influenced the lives of the Cajuns throughout the 20th century (Comeaux, 2000). The simple halls with kerosene lamps and unamplified instruments gave way to full modern halls with full electrical service and instrument amplification (Ancelet, 1989; Hebert, 2011; Stivale, 2002). In addition, the availability of electricity to rural communities, the presence of phonographs in many homes, the radio, and the recording of local rural musicians also greatly affected traditional Cajun music. With the many changes, bands began to emerge that still played traditional Cajun music, but mainly influenced by Western swing blues, Appalachian folk and country music. Hebert, (2011) discusses that the development of the lumber industry, railroad construction, the influx of industry to the Lake Charles area, the growth of the oil industry, and availability of cheaper farmland brought increased migration from the Midwestern United States by boat from Europe.
Music companies began to make affordable guitars, mandolins, and banjos and the typical music instruments for Cajun music became the accordion, fiddle, steel guitar, guitar, triangle, harmonica, bass guitar, and upright bass (Hebert, 2011; Stivale, 2002). While the fiddle was the predominant instrument in earlier years, the diatonic accordion introduced by the German immigrants in the late 1800s became equally dominant as Cajun music gained national attention. With the availability of the accompanying stringed instruments (Guitar, bass fiddle, banjo), the music changed to accommodate these new sounds (Ancelet & Morgan, 1984). This added a fuller sound and a more musical rhythm for the band’s performance and numerous clubs and lounges booked traditional occasion dancers and jukeboxes.

The music of other cultures infiltrated the repertoires of previously isolated rural music. Musicians that had previously learned the fiddle by ear from their ancestors and local masters turned to the phonograph to hear different genres of music and musicians, which gave them new ideas and source of learning (Hebert, 2011; Stivale, 2002). The early 1900s witnessed the continued blending of a traditional rural Cajun music, with country, swing, and other pop style sounds. The impact of these styles and the amplification of musical ensembles, and the addition of different instruments influenced Cajun dance halls and Cajun music through the years (Ancelet, 1989). This era of modernization in the American society from the 1930s contributed to the decline in the rural Cajun ethnic culture (Conrad, 1983; Dorman, 1983). Consequently, the radio, television, and the movie theaters replaced the ‘bals de maisons’ traditionally Cajun music styles. By the mid-1970s according to Ancelet (1989), Cajun music would emerge into what is known as the String Band period when many audiences wanted to hear the most popular tunes heard on the radio and phonographs, instead of traditional Cajun music, with the accordion. Cajun musicians began to play popular country tunes with French lyrics delving into the
repertoires of country musicians on some of their recordings and singing them at dances. The recordings and song selections seemed to reflect the outside influence of this new music (Ancelet, 1989; Hebert, 2011; Stivale, 2002)

From a religious perspective, the Cajuns because of their traditional Catholic religious background observe events like Mardi Gras, Lent, and Holy Week. These religious observances are part of *Cultural Catholicism in Cajun-Creole Louisiana* (Gaudet, 2000). Although not strictly theological and liturgical, they are integral to many people and remain religiously valid as unofficial religious customs and traditions in the practice of Roman Catholicism (Hoyt-Goldsmith & Migdale, 1995; Lindahl, 1996; Gaudet, 2000). Mardi Gras carnival festivities, which ruraly revolves around French music, is a common celebration in many parts of Louisiana, particularly the Southwest. Mardi Gras (French for “Fat Tuesday”) celebrations in rural Acadiana are distinct from the more widely known celebrations in metropolitan areas (Gaudet, 2000). A distinct feature of the Cajun celebration largely centers on the *Courir de Mardi Gras*, translated as “Fat Tuesday run” (Hoyt-Goldsmith & Migdale, 1995). The *courir* tradition according to Hoyt-Goldsmith and Migdale (1995) has common features with the observance of *La Chandeleur* by Acadians in Nova Scotia. Other popular festivites in the Cajun culture include the *faïs do-do* which means “go to sleep” in French. It originated from an earlier traditional practice where couples bring their children with them to the dance hall and have them sleep in the rafters as the parents danced late into the night to a live local band (Stivale, 2001).

Cajun music has influenced American popular and country music, as well as pop culture, and mass media. McNeill (2014) asserts that present day Cajun music is a combination of styles that has changed significantly over time. Mattern (1998:42) also mentions of the influences to the original Cajun music to include “French folk music, American Indian chants, West Indies
work songs, New Orleans jazz, Texas swing, bluegrass, country and western, Spanish guitar music, Anglo folk songs, '50s rock and roll, field hollers, and pop music.” As a result, Brasseaux, (2009) notes that Cajun music has over the years developed into subgenres within itself. One of them is Traditional Cajun that goes back before the 1930s. It comprises the roots of Cajun dance music, with a few instruments such as the Cajun accordion, fiddle, and triangle with a basic rhythm, staccato style notes in major scale riffs and repeated verses.

Ancelet (1994) discusses that the dances in the traditional genre go back to the early 1900s and include the waltz and two-step as the most common dances of this Cajun music genre (Doucet, 1989). The 1920s and 1930s, saw recordings of songs that became standards in the Cajun music repertoire (Mouton, 2015). In the 1940s, bands began to use the steel guitar in their performances and in dancehall Cajun music (Comeaux, 2000; Doucet, 1989). The jig is one of the dances that is common in this genre of Cajun music. Another sub-genre is Country and Texas swing Cajun (1934–1941) which involves heavy elements of Texas country music influence with a limited accordion prominence but a strong reliance on the fiddle and piano with a swinging tempo (Mouton, 2015). The Cajun Dancehall style (1946–1960) as a Mouton (2015) notes, originated in the 1940s post-war era and continues today in small town dance halls (Comeaux, 2000). The genre shares characteristics with traditional Cajun music but has added instrument accompaniment that include the bass, guitar, drum kit, electric or acoustic, and steel and rhythm guitar. During this period, bands moved to large halls from the house dances and used electrical instrumental amplification as a way of cutting through the noise of the crowd (Comeaux, 2000).

Dancehall Cajun is today commonly associated with 
fa\is do-dos 

music and gatherings in South Louisiana. The Cajun “Renaissance” is another genre. It draws on elements of the earlier traditional, Texas swing, and dancehall periods and incorporates more modern elements of folk,
Contemporary Cajun music is a modern style that involves Cajun music with a heavy influence of rock, R&B, blues, soul, and zydeco (Bernard, 2009). This makes it produce a less traditional but more contemporary sound. The accordion is the lead instrument accompanied by the electric guitar, washboard, and keyboard.

Cajun music is generally catchy with a rousing beat that places the accordion at the center (Ancelet & Morgan, 1984). The. Also prominent is singing, melodic instruments like the accordion and fiddle, and a triangle in the background. Simple primary chords are also characteristic of Cajun music (Shahriari & Andrew, 2006). The drum kits, the upright bass, and the banjo became part of Cajun music after the influence of New Orleans jazz (Brasseaux 2009). On the other hand, the lap steel guitar and mandolin, which are part of present Cajun music, are a result of Western swing (Ancelet, 2011; Brasseaux, 2009). The piano and washboard became part of Cajun music in the 1940s (Brasseaux 2009). The diatonic button accordion has since then influenced Cajun music harmonically (Savoy 1984:1). They are responsible for creating or reinforcing the rhythms—which take a prominent position in the music in light of the limited available harmonic movement.

The voice in Cajun music plays an important role by largely sticking to a single voice in terms of style. As Brasseaux (2009:152) writes, harmonized vocals of “the Anglo South” have never had a strong place in Cajun music. Call-and-response is fairly used with the songs mainly following a simple ABAB structure. Savoy, (1984: xiii) claims that a loud singing style was historically common as singers sang loudly to have their voices over a dance hall without amplification. This practice changed after the introduction of amplification. Vocalists were able to sing smoothly (Savoy 1984: xiii). Another theme is the use of sparse, impressionistic lyrics and the occasional use of French.
Today, Cajun music continues to flourish in spite of influences. In his conclusion of an article on Cajun dance hall music, Comeaux, (2000) writes that,

change is inevitable, and while it is disheartening to see the passing of this tradition, it is comforting to see development of dance hall/restaurants and survival of so many older traits, albeit in an altered form. There is a general resurgence and a growing vitality and respect for Cajun music. It remains popular at existing dance halls, at restaurants/dance halls, and at music festivals, and not just those in Louisiana, but at festivals around the world... The Cajuns have survived, and much of their culture remains strong. Cajuns have always been willing to adjust and adapt as situations and conditions change. Their culture has thus changed and evolved, but they, as a people with a unique culture, have survived. This is clearly reflected in changes in their dances, their music, and in places where they dance (p. 51).

Even with the reduction in house dances, other music making activities, such as reunions house parties and get-togethers continue to be a source of music making and merriment and still common among rural and urban Cajun musicians today (Ancelet, 1994). Herrick in his study of regarding the new generation of Cajun musicians (2015) reports of efforts of preserving the Acadian and French Cajun heritage especially its music, is realized by Educators, government workers, and members of the Cajun community. The formation of the Council for the Development of French in Louisiana (CODOFIL) in 1968 by the Louisiana legislature has led to Educational and cultural efforts to preserve the Cajun heritage that led to a new generation of Cajun musicians and reverence to traditional Cajun music (Herrick, 2015). As Hebert (2011) writes, Acadian and Cajun scholars, musicians, artists, as well as ordinary Cajuns continue to support the efforts in the preservation and continued celebration of their heritage. This study, therefore, falls within the ongoing efforts to preserve Cajun music and heritage.

**Conclusion of Literature Review**

This literature review involved a systematic identification, location, and analysis of scholarly documents and works with information that related to this study. By reviewing
previous studies and synthesizing available literature, I gained an understanding and insight regarding the place of my topic within the current scholarship. I identified two gaps in the research to justify and rationalize the need and purpose for this research. First, studies on the experiences of music teachers or preservice teachers teaching their cultural musics from a culture-bearer perspective. Second, research that focuses on Cajun musicians as culture-bearers of their music in elementary general classrooms.

Through a historical overview of multicultural music education in the United States, I have examined how American perspectives about world music have evolved since the industrialization era of the 1800s. Scholars gradually came to value the music differences of other cultures. They also acknowledged how diverse musical experiences contribute to the overall musicianship of students from K through college. This was also because of the increasingly diverse student populations in terms of race, ethnicity, and culture throughout the United States. Additionally, this allowed music teacher educators and researchers to reconsider the traditionally Eurocentric music education system. Many educators believed that a multicultural teaching approach could contribute to an inclusive and equitable education process. This trend led to the need to prepare music educators that can meet the demands of multicultural communities and demographic shifts in public schools. Such teachers, as research suggests, would have the ability to integrate all styles of music in the music classroom as supported and required by national and accrediting organizations.

Through this review, it is obvious that although music teacher educators continue to prepare preservice music educators whose teaching will respect and support the diversity of classrooms and musical expressions in the United States, some collegiate music schools still practice a conservatory-style music teacher preparation. In addition, results from several studies
revealed that many preservice teachers do not feel adequately prepared to teach from a multicultural perspective. Despite curricular and teacher preparation inadequacies, generally positive attitudes toward multicultural music education prevail among preservice music teachers. Multicultural education is recognized as an important strategy in meeting the needs of diverse student classrooms; nonetheless, its curricular-centered approach is still a cause for concern.

As an outgrowth of multicultural education, culturally responsive teaching became part of education and music teaching and learning as a better pedagogical approach for both teachers and students. Culturally responsive teaching emphasizes and values learners’ cultures and background as a pedagogical source. This helps students to become critical citizens, realize academic success, cultural competence, critical social consciousness, political activism, and responsible community membership who recognize and actively combat inequity and oppression (Rohan, 2011). The quest for realizing an ‘authentic’ representation of music from different world cultures in the music classroom is a significant research area within music education (Campbell, 2004; Kallio, Westerlund, & Partti, 2015; Nethsinghe, 2013; Palmer, 1992). Equally significant is research regarding culturally responsive teaching that recognizes the importance of including students' cultural references in all aspects of learning (Ladson-Billings, 1994).

In terms of embracing culture as part of the teaching and learning process, for this study I have discussed and reviewed literature about culture-bearers. It is clear that school music programs engage culture-bearers in various areas of the curriculum to realize authenticity and culture representation in music classrooms. However, research that focuses on the experiences of music teachers or preservice teachers teaching their ethnic or cultural musics as culture-bearers are scant. Instead, authentic culture-bearers are those that are invited from distant lands and cultures. This is despite the fact that researchers emphasize the need for music teachers to reflect
and integrate their own cultural backgrounds that include music, in their classrooms as a way of appreciating the cultures of others especially those of their students. It appears to be commonly believed that teaching music from cultures other than one’s own is a more meaningful multicultural music experience. This perception likely inhibits music educators’ endeavors to introduce multicultural and multiethnic music from their own cultures in their music classrooms. There is also a preoccupation with selecting repertoire from other world cultures as a way of introducing multicultural music experiences in the classroom; this ignores students’ own cultures (Abril, 2013).

I reviewed literature on Cajun music and culture because of this study’s focus on Cajun preservice teachers as culture-bearers. The history of the Louisiana French Cajuns since their arrival in present day Acadiana indicates that music and dances have always been a part of the Cajun heritage. Social, political, and cultural influences have, over the years, led to changes in the original folklore practices. However, this study is relevant because of the ongoing urge to preserve the Cajun culture including its music. While there is plenty of documentation on Cajun music and culture, there is a dearth of research-based and documented work with Cajun musicians as culture-bearers of their music in elementary classrooms.

**Purpose Statement and Research Question**

Scholars have conducted research regarding a) authenticity in multicultural music education, b) teaching from a multicultural perspective, c) experiences of teachers and their students with culture-bearers, and d) culturally responsive music education. However, research that focuses on preservice music teachers’ experiences with teaching music of their own cultures—using the tenets of multicultural music education and culturally responsive teaching—is rare. The purpose of this study, therefore, was to examine the perspectives of teaching Cajun
music by two preservice elementary teachers as ethnic members of the Louisiana Cajun culture. I placed special attention on critically examining how teaching multicultural/multiethnic music from the position of a culture-bearer enhances the participants’ overall elementary music teaching process while recognizing their elementary students’ cultural backgrounds through culturally responsive teaching. The primary research question was: how do two preservice elementary music teachers situate themselves as culture-bearers? The sub questions were: (1) what process and activities (if any) do two preservice elementary music teachers find most useful to experience as they explore their culture-bearer pedagogical identity? and (2) how does the process of situating self as a culture-bearer contribute to two preservice music teachers’ perception of proficiency to teach from a culturally responsive and multicultural music education perspective?
Chapter 3. Method

In this chapter, I describe the research design and method of investigation for the current research. The strategies I employed for selection of participants, data collection and analysis procedures, and ethical considerations are described in detail. This review is broken down into research design, case study rationale, selection of participants, data collection strategies, data analysis, and validity and reliability.

Research Design

In this research study, I used a qualitative research design to investigate two preservice elementary music teachers as they situated themselves as culture-bearers of Cajun music. Qualitative research is ideal for investigating and analyzing data from direct fieldwork observations, in-depth open-ended interviews, and written documents (Patton, 2002). Qualitative researchers according to Patton (2002), engage in naturalistic inquiry, inductively studying real-world contexts to generate detailed narrative descriptions. By employing and fulfilling the tenets of a qualitative research design, I was able to study and understand the meanings, characteristics, processes, descriptions, and the socio-cultural contexts, which underlie this research.

Yin (2014) in discussing qualitative research reasons that qualitative studies are preferred when the purpose of research is to depict the views and perspectives of individuals’ actual situations with minimal intrusion of artificial research procedures. Through a qualitative approach, I was able to collect rich descriptive data and develop an understanding of the phenomenon by answering questions on the “what”, “how”, “when” and “where” of the study. Creswell (2013) discusses five approaches to qualitative research: (a) narrative research, (b) ethnographic research, (c) phenomenological research, (d) grounded theory research, and (e) case study. This study utilized a case study research approach.
Case Study Rationale

Case study designs in research answer ‘how’ and ‘why’ questions about contemporary issues that do not require manipulation of behavioral events (Yin, 2014). As Stake (2003, p. 135) states, a single case study examines something quite specific, an integrated system that has identifiable boundaries (Rohan, 2011). Case study designs involve investigating a case from an actual life setting. The result is a systematic and comprehensive exploration of the case in a physical context to generate knowledge while understanding human interaction within that social unit (Stake, 1995; Yin, 2014).

By using case study design, I was able to give an in-depth description and interpretation of the participants’ experiences throughout the study as they situated themselves as Louisiana French Cajun culture-bearers during their student teaching practice. As a case study representing a single system confined by time and place (Creswell, 2012), I investigated two preservice elementary music teachers’ experience as culture-bearers, in an elementary school setting during their student teaching in the 2018-2019 college academic year.

Stake (1995) differentiates between three types of qualitative case studies distinguished by the size of the bounded case (described within certain parameters, such as place and time) or in terms of the intent of the case analysis. The three are instrumental, intrinsic, and collective case studies. In an instrumental case study, the researcher focuses on an issue and then selects one bounded case to illustrate it (Stake, 2003). The case is secondary to understanding a particular phenomenon and designed around an established theory or methods. The instrumental case offers a thick description of a particular site, individual, group, or occupation. The researcher selects it carefully, and formal sampling may happen before selection of the case to ensure that the case will yield fruitful findings pertaining to the research question (Stake, 2003).
For this research project, I employed an instrumental case study design (Creswell, 2013; Stake, 2003) to investigate how two preservice elementary general music teachers situated themselves as culture-bearers.

**Selection of Participants**

Qualitative research projects employ sampling approaches designed to enlist people and texts that allow for theoretical and conceptual explanations of a topic. In qualitative research, purposeful sampling is a widely used technique for the identification and selection process of information-rich cases for the most effective use of limited resources (Patton, 2002). Creswell and Plano Clark (2011) add that this involves identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest. Such individuals should also be available, prepared to participate, and can expressively articulate experiences and opinions thoughtfully (Bernard, 2017; Spradley, 2016).

There are different purposeful sampling strategies. For this research, I used criterion sampling because it allows the researcher to identify similarities and differences in the phenomenon of interest (Palinkas, Horwitz, Green, Wisdom, Duan, Hoagwood, 2015; Patton, 2002). I purposefully sampled the two participants for this research based on a set criterion. They were both senior preservice students and both attended the same elementary music methods course unit that I taught on integrating multicultural/multi-ethnic perspectives in elementary general music classrooms with culturally responsive strategies. Both participants are residents of Southern Louisiana with a French Cajun background. They possessed knowledge and experience with the phenomenon of interest in terms of the Cajun culture and general music teaching background. They were also willing to share their experience and knowledge as part of the study.
For purposes of the participants’ privacy and as an ethical consideration, I refer to them with the pseudonyms Matthew and Jordan.

**Research Sites**

This research was conducted in two elementary schools where each of the participants taught. I have named the schools Prism and Sunshine elementary schools to protect their privacy. Both are public schools located in a small semi-urban city with a population of approximately 17,500 people in Southeastern United States and are three miles between each other. The two schools are located in a school district whose state board of elementary and secondary education has ranked it as the top school district in the state for the last ten years.

Prism Elementary is a grade 1-2 school with a student-teacher ratio of 18 to 1. It is a Title 1 school with a population of around 800 students: 49% of them getting reduced lunch. It has an ethnic distribution of about 48% White, 47% Black, and a small portion of Asian, Hispanic, and other. Sunshine Elementary on the other hand, is a grade 3-4 school with a population of 819 students a student-teacher ratio of 19 to 1. It is also a Title 1 school with 49% of its students getting reduced lunch. For demographics breakdown at Sunshine Elementary, 42% White, 51% are Black, and 4% two or more races.

Both Prism and Sunshine elementary schools have a weekly 30-minute music lesson for each class that follows the state music standards. The lessons are held in designated music rooms that are adequately resourced with an assortment of music instruments and equipment. Both schools also have one full-time music teacher. The two schools consistently receive music education student teachers from the same university that the participants for this study attended. The music teachers are also active members in music education-based school-university partnership projects.
Data Collection

I collected data over a course of six weeks in spring 2019 using semi-structured interviews, focus group interviews, class observations, document analysis, participants’ audio diaries, and video recordings. Prior to data collection, I had one meeting with the cooperating teachers about the research study. The meeting helped to familiarize the teachers with the research project that their student teachers were participating in. I interviewed the cooperating teachers at the end of the study about their experiences with Matthew and Jordan as they taught Cajun music.

Semi Structured Interviews

Interviewing is the most common format of data collection in qualitative research. Most qualitative research interviews are either structured, semi-structured or unstructured (Mason, 2002; Fontana & Fray, 2005). Researchers generally administer structured interviews orally using a list of predetermined questions. They have little or no room for changes nor follow-up questions to responses that may require elaboration. Such interviews allow for limited participant reactions and as a result offer little use if depth is required (Denzin & Lincoln, 2011). Unstructured interviews in contrast, are conducted with little formal organization and do not reflect any predetermined theories or ideas (Gill, Stewart, Treasure, & Chadwick, 2008; Zhang & Wildemuth, 2009). I used semi-structured interviews, which are in-depth, conversational and allowed respondents to answer a blend of preset closed and open-ended questions while employing follow-up questions when it necessitated (Zhang & Wildemuth, 2009).

I conducted two semi-structured interviews each lasting 45-60 minutes with both participants with one at the beginning of the research and one at the end. The semi-structured interviews at the start of the study provided me with a thorough understanding of the
participants’ cultural, social, and musical background. This was also a moment to understand the participants’ frame of mind before the research started. In both interviews, I used key questions about the study (Appendix C) that helped me to define the areas I was exploring. I also used the semi-structured interview approach to pursue additional but relevant areas pertaining to the study in more detail especially areas not previously thought of (Longhurst, 2003). I conducted a 45-60 minutes semi-structured interview with each of the cooperating teachers at the end of the study (Appendix C). The cooperating teachers had observed and supervised the preservice teachers.

**Focus Group Interviews**

This type of data collection in qualitative research comprises a small group of individuals with certain characteristics that a researcher brings together to explore attitudes and perceptions, feelings, and ideas about a given issue or topic (Denscombe, 2014). Additionally, focus group interviewing provides “a more natural environment than that of individual interview because participants are influencing and influenced by others just as they are in real life” (Krueger & Casey, 2000, p.11). I conducted two focus group interviews with both participants. They each lasted 60 minutes with one at the beginning and the second at the end of the study. I prepared a set of guiding questions that I used to ask with content and process functions (Appendix C).

**Lesson Observations**

Observations as a data gathering methods allow the researchers to get an insider perspective of the study population and understanding the interaction among them (Mack, 2005). Rule and John (2011) note that observation, as a research method is particularly suitable in portraying the liveliness and situatedness of behavior amongst the participants in their natural context and to communicate a feeling of being there (Cohen, Manion, & Morrison, 2000). The distinctive nature of participant observation was useful because I was able to meet the
participants in their teaching settings to learn what life was like for an “insider” while remaining, inevitably, an “outsider” (Mack, Woodsong, MacQueen, Guest, and Namey 2005, p. 13). I visited the participants at their student teaching sites and observed them while they taught but also got to see them as they related and expressed themselves in a school environment.

During this period, I observed 20 lessons between both participants totaling approximately 10 hours. Matthew taught second grade while Jordan taught third grade classes. During the lessons, I took field notes with a special focus on the participants’ teaching approaches: specifically, how they integrated and realized Cajun music and cultural content in their instruction and communication. Additionally, for any questions that emerged as the participants taught, I took note of them with precise times and moments in the lesson to reflect on and/or discuss during subsequent interviews.

**Document and Artifacts Analysis**

As a data gathering technique, document analysis refers to various procedures involved in analyzing and interpreting data generated from the examination of documents and records relevant to a particular study (Schwandt, 2014). Like other analytical methods in qualitative research, document analysis is used to elicit meaning, gain understanding, and develop empirical knowledge (Corbin & Strauss, 2008; Rapley, 2007). As part of understanding how Matthew and Jordan situated themselves as Cajun culture-bearers in their elementary general music classrooms, I analyzed five textbooks, 17 internet websites and YouTube links, 4 audio recordings of Cajun music, and 2 art pieces. The participants used them as references and teaching learning aids in their lesson planning and instruction process. This was useful in corroborating other data collection strategies especially statements from the interviews.
Participants’ Diaries

Solicited participant diaries as a data collection technique can be a valuable source of rich data particularly when extended periods of participant observation are not possible (Jacelon & Imperio, 2005). I asked the participants to maintain a diary to focus on daily activities and reflections that they each valued. Through their diaries, I gathered information about the day-to-day activities of the participants as they related to the study and then explored those events during the last interview. Solicited participant diaries are done with the researcher in mind (Elliott, 1997), so the participants reflected on issues of interest to the study with knowledge that I was going to interpret them. While each participant had an option between audio-voice recording, video recording, or written journals, both participants used audio voice recordings. They each recorded an average of three minutes of voice memos for each of the eight lessons taught on Cajun music. The audio reflection recordings for both Matthew and Jordan totaled 72 minutes’ worth of data.

Video Recordings

As a qualitative data gathering tool, video recording usually gives greater flexibility than observations conducted by hand and it can increase the quality of research outcomes (Bowman, 1994). I used this tool for observational recording to follow the participants as they taught. Penn-Edwards (2004) differentiates observational recording from other categories of video-recording as one in which “the camera is focused on a specific action and records material that may be used as a database for coding and interpretation, for evaluation, or for profiling purposes” (p. 268). I recorded all the eight lessons for each participant with each lasting 30 minutes and gathered 8 hours of video data. For each lesson, I recorded, the digital camera focused exclusively on the
participants. This allowed me to get what Edwards and Westgate (1987) refer to as ‘retrospective analysis.’

I used video recordings for elicitation purposes alongside interviews and focus groups to prompt discussion, stimulate recollection and to provide a basis for reflection (Jewitt, 2012; Roth, 2007). Video elicitation helped me to validate and crosscheck my interpretations of the participants’ experiences while teaching. This was additionally useful in relation to other data sources including participants’ accounts as I gained insights into their perceptions and experiences during the course of data collection and analysis. I also used the video-recorded observations to return to the footage and examine participants’ behavior and responses in more detail (Delport & Roestenburg, 2011).

Data Analysis

After data collection, I transcribed the interview material first—semi-structured and focus group interviews—and the audio reflections. I read all transcribed data line by line for both the interview and audio diaries searching for, and noting In Vivo codes (Saldaña, 2016). By using this type of coding, I was able to capture and use participants’ words verbatim as themes to represent their voices directly. During the In Vivo coding process, I also employed open coding to the transcribed data applying single codes to words, sentences, and phrases. Step two, axial coding, was about critically examining the open codes. This enabled me to categorize and group axial codes using a cross-case analysis of the participants. After this process, I returned and immersed myself into the data collected in form of video recordings, documents and artefacts, and observation field notes to crosscheck my interpretations from the above coding process. I had a second read-through of the data and after reaffirming the axial codes, I refined them into
unique themes through selective coding. At this point of data saturation, I particularly focused on how the identified themes linked to answering the research questions.

**Researcher Reflexivity and Positionality**

Qualitative researchers address their bias and promote the ideal of trustworthiness by reflecting on and stating their positionality in relation to their background and place in the research process. As Malterud (2001, p. 483-484) wrote, “a researcher's background and position will affect what they choose to investigate, the angle of investigation, the methods judged most adequate for this purpose, the findings considered most appropriate, and the framing and communication of conclusions.” In order to examine myself both as a researcher, and my relationship to this study, I used a reflective process that allowed me to attend systematically to the context of my knowledge construction, at each step of the research process (Cohen & Crabtree, 2006).

“Reflexivity” according to Gilgun (2008) is about understanding the influence the researcher has on the people and/or topic being studied, while recognizing at the same time, how the research experience is affecting the researcher. I realized this reflexive engagement when planning, conducting, and writing about this research. This promoted an ongoing, recursive relationship between my subjective position and the intersubjective dynamics of the research process itself (Probst, 2015). This self-searching procedure allowed me to be aware of my assumptions and preconceptions, and how these could affect my research decisions (Hsiung, 2010). I maintained objectivity to avoid bias in this research process based on my multicultural/culturally responsive teacher experience and as a general music and teacher educator, and as a culture-bearer. I did so by consistently writing down notes and keeping a reflexive journal to document my thinking. I used member checks with my participants and my
mentor independently checked my analysis. Furthermore, I stayed close to my data. By using these procedures and through my analytic framework I was able to make sure that my findings were directly relatable to the data. In addition, by examining and reflecting on my relationship with the topic I was aware of the importance of avoiding this influence during the research process.

The researcher positionality shapes the research and influences the interpretation, understanding and upholding of truthfulness. By disclosing where and how positionality could have influenced their research, researchers help their readers in making informed judgements regarding the researchers’ influences on the research process and the extent to which they find the research to be truthful (Holmes, 2014). The three focus concepts for this study—multicultural music education, culturally responsive teaching, and culture bearing—are areas that I have experienced in theory and practice. As a result, this background shapes the ontological and epistemological underpinnings surrounding this research.

As a native of Uganda, I have travelled and worked as a multicultural music educator and culture-bearer in more than ten countries on five continents. I have taught music of my culture for over 20 years while integrating multicultural and culturally responsive strategies both as a general music educator and at college level. I have taught in culturally diverse environments and in schools that are between the extremely low and high socio-economic statuses. As a graduate teaching assistant, I have taught multicultural music education and culturally responsive teaching strategies to undergraduate students for the last four years including a class where Matthew and Jordan were students. This included preparing them for fieldwork teaching experiences, observations, and giving them feedback. However, during this research, I did not discuss their lessons from a position of teacher educator, but strictly as the researcher.
Validity and Reliability

Reliability and validity issues in case studies are referred to as “trustworthiness” of the data. Justification of warranted assertions (generalization) is necessary within this methodology because each study frames its own view of the world within the body of the work, which must stand or fall on its own merits (Bartlett, 2005). Trustworthiness of my conclusions in this research, therefore, relied upon triangulation of multiple sources of data collection methods I employed. The different sources of data provided different perspectives of the research problem (Berg 2004; Stake 2000). The triangulation process facilitated interpretive validity to ensure that my data was accurate and could be trusted (Maree, 2011).

In order to find different perspectives, I triangulated data from semi-structured interviews, focus group interviews, class observations, document analysis, participants’ audio diaries, and visual reflections using a digital-video camera. This triangulation process enabled me to search for common themes to provide reliable findings (Johnson & Turner, 2003). Additionally, as a way of ensuring trustworthiness, constantly reflected on the research process by taking field notes to remove possibilities of preconception that might have arisen within the course of the study.

Ethical Considerations

Ethical respects in research that involves human respondents are an indication that the researcher is aware of the moral considerations and conducts the study accordingly (Berg, 2004). I adhered to all aspects regarding the rights, privacy and welfare of the participants before starting the research process; I acquired the necessary approval from the Institutional Review Board (IRB) as per appendix A. I also provided the two participants with letters of informed consent seeking their voluntary participation in the research (Appendix E). I acquired official
permission from the schools’ authorities to conduct the research at their premises (Appendix F).

As clearly stated in the participant information form, participants were free to withdraw at any
time during the study. As the researcher, I made the participants aware that I would appropriately
protect their rights, identities, and interests. I guaranteed their confidentiality (as per IRB form)
in the dissemination of the research as well as the data that I collected during the research
process.
Chapter 4. Portraiture of Participants and Cajun Music Lessons

To illustrate the participant backgrounds, I have written narrative portraits of Matthew and Jordan. The content of their Cajun music lessons follows in a table.

Matthew

“Well, I don't really have a musical family.” This is how Matthew began to respond to a question regarding his Cajun heritage background and musicianship. “My dad is very much involved in a lot of music stuff here in Louisiana, but he doesn't play an instrument. My mom played flute, a little bit in the concert band, when she was in high school. My sister played it too, but she never really achieved a lot, I was the first one in the family to go into a music major and to keep going with it.”

Matthew described having had good music teachers at his high school that inspired him to pursue music as a career. “I just feel like between all my high school teachers, there was a lot of mentoring and holistic teaching and it helped me have this idea of Oh, I want to do this.” He considered his music upbringing very classically oriented. By the time of this research, Matthew mentioned having had some experience of teaching at summer camps for marching bands and in private lessons. He had never had any experience with elementary teaching before the fieldwork practicum at college.

As regards the Cajun background, Matthew proudly stated, “Well, it's my heritage although I am not good at the language… I don't really know the dialect well, because I never grew up with the dialect. My grandparents on my Cajun side of family passed away when I was very little, and my dad never really got their dialect, and when it got to this generation, we really lost the dialect within our family. But the Cajun heritage is still there. It's still a part of us. With music, I have been to festivals in Lafayette and the rural areas of Louisiana. I knew it existed. I
knew what it sounded like, I just didn't really know the artists. And when I really started looking into it, I not only got an appreciation, but I gotten like an excitement to continue working on understanding it, so much so that I wanted to pursue a whole career... have since continued with this inspiration, and the exposure, that type of music, and to go beyond and explore further about folk songs and folk music and cultural music and how to teach it, how to further it.”

Matthew mentioned one of the areas that fascinates him about Cajun music. “I would also say the sociality of it is a big deal to me because it's going from a two-hour period of time sitting in a traditional ensemble, where we were very quiet and you can't really speak until the director speaks to you, going from that to a coffee shop, where everyone's playing music and chatting the entire time and it's a social event, not just music. This drew me into it because I had started to hit a wall in my junior year in college...being in an ensemble just not having fun anymore. I wasn't having fun making music, and I just didn't know what it was until I started getting exposed to playing Cajun music more in jam sessions and then starting to realize this is fun. This is fun! With all this excitement and new knowledge about teaching music I knew I wanted to be an elementary music teacher...after fieldwork experience and teaching Cajun music in elementary general classrooms, I knew it was what I wanted to do. I began learning how to play these instruments, I was meeting these people and half the people are speaking in English half speak in French. I hear this other language that I've heard for so long when I was growing up and I want to understand it...we never spoke Cajun at home because one of my parents is Cajun French and the other is not. So, I took a Cajun French course to help me kind of understand a little bit more and so I understand Cajun French at a fundamental level.”

Matthew also likes telling stories; he has travelled to Quebec and Nova Scotia with his dad in Canada where his Cajun heritage culture is from.
Jordan

“My family on both sides is Cajun French.” Jordan says of his family as he tells me about his background. “I grew up around people who speak Cajun French and listening to the music because my dad plays swamp pop and they also sing in Cajun French, so, it was just a natural thing for me to learn the language of my people.” Jordan shared how it was sad growing up with friends that never spoke his language. “It was sad not to be able to share my culture with my friends because no one at my school really spoke fluent Cajun French and so it was sad to be myself at home with my family and speak Cajun French but then go to school and could only speak English. So, I really thought it was important for me to promote Cajun French in our schools in Louisiana and I really for a while wanted to be an elementary French teacher.” In his senior year, Jordan was on the fence, whether to do French or music, but ended up deciding to do music because that was what he had wanted to do since he was in sixth grade. “But then in 11th grade was when I was kind of like I should teach French… but I had always wanted to teach music, and I had just started getting really good at the oboe. And I wanted to discover more about the instrument itself, like that passion for the instrument and just playing music in general.”

Jordan described in detail, his Cajun music background as follows: “Well, my father is a Cajun musician. He is a drummer, and he played in swamp bands for 20 plus years, and he played with like all the local big names and Cajun zydeco music… that was really where I first got exposed to music and then I started myself learning music. I would go see my dad play at festivals and I would ride the rides or eat the food and he would be on stage playing and I would just enjoy his playing, but I wasn't necessarily like participating in playing Cajun music. When I was in fifth grade, I had recorders, then I started singing lessons in fifth grade, when I got to
sixth grade, I chose an instrument. So, because my father was a drummer percussionist, and also
my brother was a percussionist, he played in the Marine Band for a few years, I chose
percussion, I made it to the honor band in middle school, and then I got to ninth grade and I
really wasn't enjoying the band. I tried something different… I switched to oboe and later my
aunt gave me a flute and I worked super-duper hard to learn the flute and soon I was on flute
one… and like I beat out some, like other people who had been playing flute since sixth grade. I
was super proud of that. And then the next year I was playing Piccolo, and I was the section
leader in my junior year, and then in my senior year I was a drum major…I was on the fence
whether I wanted to major in music education or French education, because I really wanted to
promote Cajun French culture in Louisiana.”

On teaching opportunities. “Yeah, the fieldwork practicums, but the main experiences, I
was teaching at a Catholic school as part time, and then I taught in LA for a teaching program for
a month, I taught elementary music, but I taught in Spanish and I didn't really speak Spanish
before going there. So, it was, it was an experience, to say the least.

Besides music, Jordan likes to paint. He has been to France and Chile and used to be a
church pianist.

Synthesis of Participants’ Portraits

In the two portraits, Jordan and Matthew demonstrate their passion for the Cajun French
culture although the both had slightly different backgrounds in their exposure to the Cajun
culture. Matthew’s experiences and familiarity with the Cajun culture and its music was mainly a
personal initiative rooted in his love for his heritage. He did not have as much exposure and
practical engagement with the music, culture, and language while growing up. Although he
received immense support and an education in western art music, he connected with Cajun music
at a more personal level. On the other hand, Jordan had a rich Cajun musical background as well as an exposure to western art music. He was exposed to the Cajun French culture right from his household and an ardent performer of Cajun music in his father. Their journeys, while marginally different in terms of exposure, helped them each develop an interest in teaching Cajun music to children. It is evident that developing a culture-bearer identity as music teachers is appropriate based on their interest in preserving the Cajun culture and working with children.

**Cajun Music Lessons in Table Form**

The tables below summarize the four lessons on Cajun music, dance, and other cultural activities that the participants taught to different classes during the course of data collection for this study.

**Table 3.1. Jordan Cajun Music Lessons**

<table>
<thead>
<tr>
<th>Lesson One</th>
<th>Topic</th>
<th>Objectives and Learning Aids</th>
<th>Teachers and Student Activities</th>
<th>Teachers’ Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cajun Dance</td>
<td>Objectives</td>
<td>Identify traditional Cajun band instruments.</td>
<td><em>Fais do-do</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Describe the <em>Fais do-do</em> in Cajun culture.</td>
<td>Picture description.</td>
<td><em>Visual assessment of students in the dance to observe mastery.</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Perform a traditional Cajun two-step dance.</td>
<td>Defining <em>Fais do-do</em> as a Cajun staple.</td>
<td><strong>Audio assessment of students in a Jig to hear their Cajun French and level of difficulty singing in French</strong></td>
<td></td>
</tr>
<tr>
<td>Teaching/Learning Aids</td>
<td><em>Fais do-do</em> picture</td>
<td>Identify instruments in <em>Fais do-do</em> painting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cajun music</td>
<td>Listen to and identify Cajun music instruments</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Danse-toi</em></td>
<td><em>Danse-toi</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(table cont’d)
<table>
<thead>
<tr>
<th>Lesson Two</th>
<th>Music</th>
<th>Objectives</th>
<th>Teachers and Student Activities</th>
<th>Teachers’ Assessment</th>
</tr>
</thead>
</table>
|            |       | - Identify traditional Cajun instruments.  
|            |       | - Learn to say hello to each other in Cajun French.  
|            |       | - Play traditional Cajun melody on Orff instruments.  
|            |       | **Teaching/Learning Aids**  
|            |       | - Orff instruments  
|            |       | - Cajun French Hello song  
|            |       | **Bonjour!**  
|            |       | - Teach and learn a simple Hello Cajun French greeting Song by rote.  
|            |       | - **Si Tu m’aimes**  
|            |       | - Teacher performs for aural familiarity  
|            |       | - Teach song by rote using Orff instruments; add new parts.  
|            |       | **Instruments**  
|            |       | - Students explore different Cajun instruments and recall their names  
|            |       | - Teaching and practicing of song parts  
|            |       | Perform the songs in *Fais do-do* style  
|            |       | **Visual and aural assessment of students’ ability level to sing the Cajun French Hello song**  
|            |       | **Visual and aural assessment of students’ ability level to play the *Si Tu M’aimes* on the Orff instruments.**  

<table>
<thead>
<tr>
<th>Lesson Three</th>
<th>Food</th>
<th>Objectives</th>
<th>Teachers and Student Activities</th>
<th>Teachers’ Assessment</th>
</tr>
</thead>
</table>
|              |      | - Identify vegetables in the Cajun *Trinity* and learn about Louisiana food  
|              |      | - Independently sing a song in Cajun French  
|              |      | **Teaching/Learning Aids**  
|              |      | - Cajun music Images of Onions, Celery,  
|              |      | - Teacher explains other Louisiana foods: frog, turtle, squirrel, alligator; teaches song by antiphone *Slimy frog*  
|              |      | - Teacher explains; sing and play game (similar to hot potato) *Jambalaya*  
|              |      | **Visual and assessment of students’ ability to play the game.**  

(table cont’d)
<table>
<thead>
<tr>
<th>Topic</th>
<th>Objectives and Learning Aids</th>
<th>Teachers and Student Activities</th>
<th>Teachers’ Assessment</th>
</tr>
</thead>
</table>
| Bell Pepper and foods in the *Saute Crapaud* | **Musical pirogues**  
- Teacher explains game (similar to musical chairs)  
Students sing A section and stop at teachers turn. |  
- Audio assessment of students’ ability to sing the songs with correct pitch and word accuracy. | |
| Lesson Four Cajun Festivals | **Objectives**  
- Identify multiple sections in the music; make connections of Cajun music to other types  
- Identify Fete traditions of Louisiana.  
**Teaching/Learning Aids**  
- Plastic eggs and spoons, scarves, Cajun music, video excerpts of New Orleans Second Line | **Fete**  
- Teacher explains the term Fete as a vital part of Louisiana Cajun culture.  
**Courir de Mardi Gras**  
- Teacher explains Mardi Gras origins and tradition chicken chase – Courir de Mardi Gras.  
**Courir du pacques** (Easter Race)  
- Teacher explains the traditions of Mardi Gras and Cajun music.  
- Egg race game: eggs on spoons and running across room TSW (indoor tradition chicken chase race)  
**Laissez Les Bon Temps Rouler**  
- Teacher explains Cajun and Louisiana funeral traditions; role of Jazz band in Cajun’s celebration of life and family  
**Second Line**  
- Teacher leads student in a procession scarf activity about celebrating the coming Spring/Easter break and life in general | **Visual and assessment of students’ ability to participate in the games accurately.**  
**Audio assessment of students’ understanding by their verbal confirmations.** |
Figure 3.1. Picture of the *Fais do-do*

Table 3.2. Matthew’s Cajun Music Lessons

<table>
<thead>
<tr>
<th>Lesson One</th>
<th>Topic/Concepts</th>
<th>Objectives and Learning Aids</th>
<th>Teachers and Student Activities</th>
<th>Teachers’ Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction of the Cajun Culture: Two-Step dance</td>
<td>Objectives</td>
<td>Geographic Regions of the Cajun French</td>
<td>● Assess students’ understanding of Geographical locations of the Cajun French.</td>
</tr>
<tr>
<td></td>
<td>Visual Arts, Rhythm, Instrumentation</td>
<td>● Identify cultural aspects of the</td>
<td>● Teacher presents world, USA, Louisiana maps with francophone regions; engages students into Q&amp;A</td>
<td>● Visual and aural assessment of students’ ability level to perform the initial part of two-step dance.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>● Perform part of two-step dance with movements</td>
<td><em>Fleur de l’Acadiane</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teaching/Learning Aids</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>● Projector Screen with audio, open floor space, guitar</td>
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<td>(table cont’d)</td>
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</tr>
<tr>
<td>Lesson Two</td>
<td>Cajun Song; Two-Step/Waltz; French Language</td>
<td>Objectives</td>
<td>Teachers and Student Activities</td>
<td>Teachers’ Assessment</td>
</tr>
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<td>--------------------------------------------</td>
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<tr>
<td></td>
<td>Caju歌 Two-Step Dance</td>
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<tr>
<td></td>
<td>● Teacher presents videos of Cajun Two-Step; ask follow-up questions.</td>
<td></td>
<td>● Visual and aural assessment of students’ ability level to keep a steady beat and say “ta”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Teaches leg movements of step dance through mirroring and demonstration</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>● Teacher asks questions about rhythm and steady beat based on feet movements</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>● Students perform simplified version of two-step saying “ta” with footsteps</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cajun Song; Two-Step/Waltz; French Language</td>
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<td>Objectives</td>
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<tr>
<td></td>
<td>● Speak and tell the meanings of French words in the song.</td>
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<td>● Visual and aural assessment of students’ ability to sing Dans ma Maison.</td>
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<tr>
<td></td>
<td>● Independently sing a song in Cajun French</td>
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<td>● Visual and aural assessment of students’ ability to recognize differences in waltz and two-step dance counts.</td>
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<td>Teaching/Learning Aids</td>
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<tr>
<td></td>
<td>● Projector Screen with audio, open floor space, Guitar</td>
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<td></td>
<td>Dans ma Maison</td>
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<td></td>
<td>● Teacher presents the song; discusses its origin; and teaches meanings/translation and pronunciations</td>
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<td>● Teaches song by rote while accompanying it with the guitar emphasizing fast, slow, and swaying</td>
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<td>● Teacher leads students to sing “1,2,3” waltz style as he leads the song.</td>
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<td>Two-Step dance</td>
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<td></td>
<td>● Teacher reviews with students the two-step dance and the 1,2 counts as he plays the guitar.</td>
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<td>Lesson Three</td>
<td>Cajun Music Instruments</td>
<td>Objectives</td>
<td>Teachers and Student Activities</td>
<td>Teachers’ Assessment</td>
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<td>Identify traditional Cajun instruments</td>
<td>• Teachers asks questions about the waltz and two-step beats&lt;br&gt;<strong>Dans ma Maison</strong>&lt;br&gt;• Reviews of song.</td>
<td>• Visual and aural assessment of students’ ability to pronounce French words in the <em>Dans ma Maison</em>.&lt;br&gt;• Visual and assessment of students’ ability level to play the Cajun triangle and spoons.&lt;br&gt;• Visual and aural assessment of students’ ability level to play together as a small ensemble.&lt;br&gt;• Visual and assessment of students’ ability to perform the two-step dance with partners.</td>
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<td>Guitar, Fiddle, Triangles, Spoons, Cardboard Boxes</td>
<td><strong>Triangle/Spoons</strong>&lt;br&gt;• Teacher presents a style of playing the Cajun triangle.&lt;br&gt;• Students play Cajun style on triangles.&lt;br&gt;• Teacher presents, discusses culture of playing spoons with boxes; leads playing spoons with <em>Dans ma Maison</em>.&lt;br&gt;• Performing of <em>Dans ma Maison</em> on triangles.</td>
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| Lesson Four | **Fais do-do**  
Two-Step, Ensemble Performance, Steady Beat, Composition | **Objectives and Learning Aids** | **Teachers and Student Activities** | **Teachers’ Assessment** |
| --- | --- | --- | --- | --- |
| **Objectives** | **Fais do-do**  
- Describe what *Fais do-do*.
- Perform the two-step dance in a *Fais do-do* style with the band.
- Compose own rhythms in groups to accompany the *Fais do-do*.
- Perform the two-step dance on a steady beat. | **Fais do-do**  
- Teacher leads students to describe what they see in *Fais do-do* picture.  
**Accordion presentation**  
- Teacher: Show and tell with rhythms.  
- Guides students to compose rhythms.  
- In groups, students create rhythms; practice them.  
- Students perform their rhythms teacher playing the accordion. | **Visual and aural assessment of students’ ability**  
- compose and perform short rhythms.  
- Visual and aural assessment of students’ ability level to play together as a small ensemble and participate in a *Fais do-do* style performance. |
| **Teaching/Learning Aids** | **Two-Step dance**  
- Review of two-step dance; work on new rhythms; perform with dancers as practice.  
- Teacher guides students to rotate in groups to practice.  
- Teacher guides students in groups to rotate for performance/dance in a *Fais do-do* style. | **Bonjour Louisiane**  
- Teacher and students sit on rug; listen to a recording of authentic Cajun dialect.  
- Students listen for instruments and answer questions. | --- |
Synthesis of Participants’ Cajun Music Lessons

The two preservice teachers chose their own Cajun music and culture content to teach in the four lessons. Each participant’s choice exposed their students to the basic elements of the Cajun culture in the form of music, dance, instrumentation, food, and festivals. The two lesson portraits give a picture of how each participant approached the music lessons. They used appropriate activities to engage their students into knowledge acquisition of both the cultural information and music concepts. In addition, the lessons portray a thoughtful preparation process in terms of objectives and assessment strategies. They both went beyond culture bearing to demonstrate an understanding effective music teaching practice, which included connecting their students’ cultures and experiences in the planned activities. The cooperating teachers are also featured as having been equally present in working with the preservice teachers during the Cajun music activities. The major difference between the two lesson preparations is that Matthew’s approach is one of a repeated content structure that builds on previously learned material as he introduced new concepts to his second-grade students. This contrasts with Jordan’s approach of introducing and covering concepts independently.
Chapter 5. Findings

This chapter is divided into three sections through which I present the findings from this study on how two preservice elementary music teachers positioned themselves as culture-bearers. In the first and second sections, I present the findings associated with the two research questions. (a) Research question one—process and activities (if any) that the two preservice elementary music teachers found most useful to experience as they explored their culture-bearer pedagogical identity. (b) Research question two—how the process of situating self as a culture-bearer contributed to two preservice music teachers’ perception of proficiency to teach from a culturally responsive and multicultural music education perspective. The third section on the other hand, is a presentation of significant findings to this study in the form of themes that emerged beyond the set research questions.

Research Question One: Exploring the Culture-Bearer Identity: Most Useful Activities

What process and activities (if any) do two preservice elementary music teachers find most useful to experience as they explore their culture-bearer pedagogical identity?

Throughout the data collection and analysis process, I was able to get an informed understanding of what Matthew and Jordan found as the most useful processes and activities in experiencing and developing the culture-bearer pedagogical identity. I identified the following themes.

College Courses as Opportunities to Share and Teach about One’s Culture

One of the beginning moments that allowed the two participants in this study to explore the culture-bearer pedagogical identity was enrolling for undergraduate college courses that enabled them to present Cajun cultural music. In their second year, Matthew and Jordan took a course titled Teaching music in diverse settings. Through this course, they were introduced to
multicultural/multiethnic teaching and learning. This class, which had a service-learning component, was also an opportunity to not only appreciate and thoughtfully think about the music and practices of different cultures around the world, but enabled them to share and talk about their own music cultures. This experience was significant in developing the culture-bearer pedagogical identity in the process. “I always felt good and proud teaching about music of the Cajun French culture, and I wanna do more, it is not the usual classical music and stuff,” said Matthew in one of my discussions with him after observing one of his lessons.

Another course that the two participants enrolled in was an elementary methods course that had a unit dedicated to multicultural music teaching in general music classrooms. This course had two main goals. The first one was for students to be able to articulate the importance of multicultural music education in elementary schools. The second one was for students to be able to design lesson plans and activities that integrated multicultural and multiethnic perspectives for various elementary grade levels with culturally responsive strategies. On his confidence to use the knowledge learned from the courses as he teaches Cajun music; Jordan enthusiastically said,

Oh, I feel super comfortable…I feel confident that I could go and start teaching and use all this knowledge from classes to teach kids about my culture and other stuff… I mean, there are some things that I don't feel comfortable doing right now but I don't feel uncomfortable trying them...like, it doesn't intimidate me, and I'm not trying to talk myself up. I'm just saying, I feel well prepared, I feel comfortable.

The assignments for this course allowed both Matthew and Jordan to further share music of the Cajun French culture. The opportunity to teach and talk about the Cajun culture in class during course assignments and class projects provided a platform for the participants to research relevant activities and information.
Fieldwork and Student Teaching Experiences

Through field-orientations and student teaching exposures during their undergraduate music teacher preparation program, both participants taught Cajun music to elementary students, which built their confidence further in positioning themselves as culture-bearers. They identified relevant content and structured it for music classes; found appropriate teaching materials and activities; planned and taught the lessons; and self-reflected about their own lessons. They also received feedback from their supervisors and professors, which helped to develop their approach to using Cajun music in their classrooms. Here is a quote from Matthew’s second interview after teaching the Cajun music lessons.

Something that’s really helped me from the courses and fieldwork is to understand that in everything you teach a young child, you can teach to older people… and using Cajun music has also allowed me to do that… knowing when and how to simplify things and how to make them advanced but using the same material and add stuff to it.

Both Matthew and Jordan were cautious about misrepresenting their culture. There was a feeling of responsibility to be as authentic as possible since, as Jordan put it, “someone could quote you, and if you gave them wrong information, that would be on you.” They also highlighted the responsibility of representing any given culture with respect through teaching, especially to young ones. Matthew and Jordan were both in consent of the need to give accurate information to their students about the Cajun culture and any culture for that matter. The opportunity, therefore, to teach and own the culture-bearer identity as teachers further underscored that responsibility. “Children like to repeat things especially if it is from another language, because it is new to them, and they just have fun doing it, imagine if you gave them wrong facts?” Matthew hypothetically asked.
In the process of teaching Cajun music, the participants made use of their music teaching skills and strategies. They used PowerPoint presentations, images, and videos to help their students connect to and understand the content better. In their Cajun music lessons, Matthew and Jordan used songs, stories, games, and dances to support their teaching. They also used different Cajun artefacts that further reinforced their lessons and engaged students even better. These included Cajun pictures, paintings, and music instruments—the fiddle, accordion, triangle, guitar, and spoons.

**Continuous Learning and Development**

Much as the two participants proudly owned the Cajun identity, they have and continually seek out learning opportunities about the Cajun culture to develop and improve their skills and knowledge in order to perform effectively as culture-bearers. They both acknowledged that they did not know it all and needed to learn more about their culture. Matthew once expressed.

In spite of having taught Cajun French music, I don’t consider myself an expert of Cajun French culture, but this process has helped me with my confidence of being able to talk about the knowledge I’ve learned about the Cajun culture, especially the last year, a year and a half where I’ve really just tried to learn the more and more about the Cajun culture and music…I know some of the major artists within Cajun music now, more of the literature that would be good to read. I know contacts of people who talk to about all this stuff. I feel like there's always more and more and more to learn…it's very fortifying to me.

Matthew’s acknowledgement that he does not know everything speaks to the fact that culture-bearers cannot know everything but need to know how to admit it rather than giving false information. In addition, Matthew expresses that he learned more about his own culture by exploring the culture-bearer position. The two continuously researched for additional material to work with for their lessons. They used internet searches, printed books, and consulted family members and friends with experience in the Cajun culture. Through such consultations, both
participants were able to acquire and develop a database for classroom materials and sources for their lessons.

One of Matthew’s lessons during student teaching and part of this study was about Cajun traditional music instruments and dance. He did lesson presentations on guitar, fiddle, accordion, triangle, and spoons. Although not an accordion player, Matthew learned to play simple melodies to be able to share with his students during his music lessons. Matthew indicated that he was able to realize success in these activities partly because of additional research, consultations and acquaintances that were a result of a self-initiative to be better. Jordan expressed his wish to preserve and promote the Cajun culture in his first interview and mentioned how any opportunity to prepare lessons and teach helps him to get better. “I have always wanted to teach Cajun French and even if I ended up as music educator, I know I will always learn more and become better at teaching Cajun music.”

It was evident from the participants in this study that, the courses at college with components of learning about diverse musical cultures provided opportunities for them to share and express knowledge of their own musical cultures. The same platform and being able to teach elementary students about Cajun music and culture, allowed the participants to think about what it means to represent one’s culture and the responsibility it bears especially as a teacher to provide accurate information for students. These proved to be meaningful experiences in developing the culture-bearer pedagogical identity.

**A Watchful Eye and a Curious Ear**

The two participants appreciated and acknowledged the need for someone to observe and give them feedback about their music instruction in general and Cajun music teaching in particular. This was an important step in gaining confidence as Cajun culture-bearers. It was
apparent that both Matthew and Jordan were comfortable and excited about sharing and teaching the Cajun French culture and music to their students. They, however, needed that watchful eye and curious ear to help them get better. These included the supervising professors, graduate teaching assistants, and the in-service teachers. By doing so, the participants would not only succeed in teaching Cajun music from a culture-bearer position but also be effective music teachers. “We all need someone to see what we do and how we do it even if its stuff that I am comfortable doing, it’s the best way to learn.” Jordan pointed out in a focus group interview.

Working alongside in-service cooperating teachers on a daily basis as another set of eyes and ears, was also particularly helpful to the participants in becoming better at teaching Cajun music. This in turn built their culture-bearer identity as they gained effective music teaching skills. However, Matthew expressed that teaching music of his culture never meant total confidence because he knew he was being observed from another angle as a student teacher. “I got jitters knowing that even if I was doing something I knew, I was being observed.” When I sought for the perceptions of cooperating teachers that worked with both Matthew and Jordan about the participants’ teaching of Cajun music and teaching in general, they commented as follows:

Ms. Rhonda (pseudonym) said:

Matthew’s knowledge of Cajun music is great. Of course, he will get better at other things that new teachers struggle with…we worked at things together and the more he did it, the better he got at it, both the Cajun and music teaching skills in general. I was getting into the nitpicky things like he had the basics down. I told him that we're gonna take him to great, from great to awesome.”

Ms. Robinson (pseudonym) commented as follows about Jordan:

Jordan is literally the most Cajun person I have ever met. It is so ingrained and familiar to him. He knows songs by heart. It's who he is. The kids had so much fun and were excited to share what they were learning from social studies with
him. For me, I always helped him with organizing lesson plans, classroom management, dealing with behavioral issues, and transitioning between activities.

**Just Talking About It Makes a Difference**

Talking through their lessons in a self-reflective practice and with someone before and/or after teaching, allowed the participants to construct meanings about their teaching experiences of Cajun music and thus develop in the process of culture bearing. Matthew and Jordan consistently pondered their teaching process through audio journal reflections and interviews during the data collection process. Through the audio recounting moments, the participants reflected about their lessons from the preparation to the teaching process. The participants additionally made use of their supervising in-service teachers by sharing lesson ideas before teaching or just asking them for ideas. Talking with the cooperating teachers, according to both Matthew and Jordan, was helpful in developing their experience of teaching Cajun music. In an informal discussion after one of his lessons, I asked Jordan how he made use of the cooperating teacher in the lesson preparation process. He response was:

I always discuss my lesson ideas and activities with Ms. Robinson and just talking about the lesson with her, I am able to think through some of the activities before I present them to the class, and she is super helpful...sometimes, she’s like, “I don’t think that will work and I change it.

Matthew also expressed a similar sentiment as follows:

Ms. Rhonda is very helpful. I make sure that before I teach my lessons especially if I am introducing an idea or a Cajun activity and I am not sure how the kids will react to it, I talk to her about it, just talking about it makes a difference, before or even after teaching, during my audio reflections also for this study, it makes me see things clearer also to plan for the next lesson better.

The component of self-reflection through audio journaling also contributed to the participants’ identity development as culture-bearers. Audio journaling was another form of ‘just talking about it’ to assess the participants’ progress in terms of achieved objectives and
challenges. Although they praised themselves for things that went well, they highlighted areas that needed improvement and gave reasons with particular examples. In their reflections, they not only focused on the Cajun culture components but music teaching in general: pacing, student engagement, behavioral issues, and being good musician models. Their need to get better at teaching in general came through strongly; it may have played a role in gaining confidence as they developed the pedagogical culture-bearer identity.

Research Question Two: Culturally Responsive and Multicultural Music Teaching

How does the process of situating self as a culture-bearer contribute to two preservice music teachers’ perception of proficiency to teach from a culturally responsive and multicultural music education perspective?

Culturally Responsive Multicultural Music Teaching: It’s Work in Progress

The two participants’ perception of proficiency to realize culturally responsive teaching in their music classrooms as culture-bearers was neither one of confidence nor despair indicating a work in progress. During the data analysis process, I realized that there were mixed reactions regarding culturally responsive teaching by both participants. Both Matthew and Jordan were conversant, appreciated the need for, and valued integrating culturally responsive strategies in their lessons. It was not clear-cut, however, in their explanations that they knew if they had realized culturally responsive teaching or not.

The participants’ teaching of Cajun music had constructivist elements that developed a positive student-centered learning, which was good for culturally responsive teaching. Both Matthew and Jordan used activities that engaged the students through playing Cajun music instruments, Cajun dancing, singing and storytelling. Through these activities, they also incorporated a variety of teaching methods to help students participate fully and succeed in the
process. It was clear that both participants had their students’ interests in mind, and the need to tap into students’ prior knowledge when designing instruction to increase their motivation to learn. Matthew for example, allowed his students to create their own rhythms as he replicated the *Fais do-do*. This was a good culturally responsive teaching moment because the students used previous knowledge to compose original rhythms in groups that they played as ostinatos in the *Fais do-do* activity. Regarding how he integrated culturally teaching in his classes, Jordan briefly explained that, “I think my Cajun music lessons have been culturally responsive, the kids were able to talk about stuff from their homes and make cultural connections through Cajun food, songs, festivals, and the games, most of which they knew or had an idea.”

As they taught Cajun music, the participants continuously supported students' learning by assisting them in making connections between what they knew regarding a given topic and what they needed to learn about it. This approach contributed to the students’ level of engagement. An example was the role of music and dancing as a social and communal activity common in the students’ cultural experiences. Both participants emphasized the need to have their students experience the music rather than just talking about it through playing, dancing, and singing.

Both participants had a Cajun dancing component in their lessons. However, much as the students made connections regarding dancing to their own backgrounds, the context and meaning between the students own and the Cajun kind exposed discomfort and conflicts for some students. This was a moment of learning for the participants on how to deal with issues of physical contact, students’ attitudes, and cultural differences versus a classroom music activity. “Some kids felt that they were too cool to dance with partners,” Jordan expressed. He had to give a context and meaning behind dancing in Cajun culture for them to get comfortable with dancing with a partner. He also allowed those that preferred to opt out to watch the others. Matthew on
the other hand felt that it was a moment to understand where students came from but also use that as an opportunity to teach and talk about respect for individual differences and uniqueness.

I understood that it's a great teaching opportunity just to teach these young ones, students eight years old to know about not just respect but sort of understanding different perspectives and understanding that people have different viewpoints, because they may be from another place and that that's okay, because that's what's normal to them.

As evidenced in the participants’ classroom experiences, some students were not comfortable with holding hands in the two-step dance for both Matthew and Jordan’s classes, yet it is a feature in the Cajun dance. This moment indicated the need to adjust certain cultural traits as a culture-bearer especially the controversial ones. It was also important in developing one as a culture-bearer as regards finding the balance between such conflicts in a music classroom. It was also good for teaching the students about uniqueness in humans and the need to respect that.

For the participants to get the students to be actively involved in the Cajun music lessons, the participants used activities that the students related to from their own experiences or could easily engage in actively. This approach from a culturally responsive teaching enhances students’ self-esteem because it shows that the teacher values their cultural background. To realize this, Jordan used culturally familiar games for the students but with Cajun songs and accompaniment. In some cases, Jordan replaced the text of a common song with new text to make learning of new concepts easier. Matthew on the other hand changed the original text noting that most of the songs he wanted to work with had inappropriate language. However, their tunes were simple for use in grade two class.

It was evident from the findings that both participants appreciated the value of what it means for someone to listen to your “story” be interested in your culture and background. That in
itself is important in listening and allowing students to share and learn from and through their experiences/backgrounds.

From my observations and analysis, both participants integrated culturally responsive teaching in their lessons. The quality, nonetheless, of utilizing this teaching approach lacked consistency. It was important, therefore, that Matthew and Jordan thoughtfully and intentionally knew when and how to apply these strategies than realizing them randomly and inconsistently. Jordan indicated that he had successfully integrated culturally responsive approaches in all his lessons. Data analysis, however, revealed that his strategies needed to provide more opportunities to deepen individual student thinking, than a group and social assessment overview. When I asked how Matthew felt about realizing culturally responsive teaching in his lessons, he responded that:

I did include culturally responsive methods as I taught, I felt that it was surface level, I mean, I could have done more to get the students’ cultural connections into the music lessons, like I needed to think hard about using activities that made them think independently…I am sure I will get better at this as long as I keep doing it.

This statement from Matthew is a good summary that, the participants’ usage and perception of proficiency to teach from a culturally responsive approach is a work in progress.

**Multicultural Music Education: It is a Process of Knowledge Transfer**

The opportunity to teach the music of their own ethnicity as culture-bearers contributed to building the participants’ confidence to teach music of other cultures because of shared qualities and pedagogical approaches. Teaching from a multicultural perspective, which is part of embracing diversity in our classrooms, is part of the expected qualities in today’s teachers. Matthew and Jordan’s experience, therefore, of teaching Cajun music and culture, which falls
within the framework of multicultural music education, prepared them to teach other unfamiliar music.

Matthew and Jordan were able to experience firsthand challenges that came with teaching music of the Cajun French culture. As they identified solutions to the issues they encountered in the process of teaching their own cultural music, they were being prepared on how to overcome issues related to multicultural lessons in future. Matthew mentioned how he felt disrespected when students seemed to laugh and make funny jokes at the Cajun French words and at some of the stories that he shared about the Cajun culture.

I really felt bad when I saw students laugh and giggle under their breath about some of the words and things I was telling them about the Cajun culture, I questioned myself in the moment, how do I teach, and talk about respecting other cultures at the same time? I also said to myself, well, how often are they exposed to other multicultural experiences and they are kids after all…I had to let them know that people sounded different in other cultures.

In our subsequent discussions about respect for other people’s cultures, Matthew indicated that it was an emotional moment. Nevertheless, he used it to educate his students about the importance of respecting other people’s identities and cultures. “Your odd is my norm, and I want my students to know that.” Matthew emphasized. He also questioned himself whether he would have felt the same if he was teaching music from another culture other than his. He knew that this was an opportune learning moment not only for his students but for him as well.

The process of teaching music of another culture involves first, the learning of that culture’s music and second, teaching it effectively. For Matthew and Jordan, since they were comfortable with the first part, they only had to concern themselves with realizing success in teaching the Cajun music. Since the teaching portion can apply to any other culture, the participants learned the necessary strategies from this process. This would help them achieve success when teaching music from another culture to elementary students. Matthew pointed out
that, “I was very comfortable and confident teaching Cajun French and it was a good experience for me, and now I know that if I ever did this again, or taught another culture, I definitely know how to and what to do or not.” Matthew also felt that this was a good experience for him going forward especially with teaching words from another language in a music class. They both indicated as a challenge, teaching the students the Cajun French pronunciations especially those that the students had to remember to be able to use them in songs, games, and cs.

In their responses regarding proficiency to teach multicultural music education, both participants consented that they will transfer most of the same knowledge in future as they teach music of other cultures. That, despite the fact that they were teaching music of their own culture; they cared about knowing their students’ backgrounds, but also teaching and representing other cultures well and with respect.

Knowing one’s students as the teacher is a vital disposition of awareness in achieving success in culturally responsive teaching and learning. From a music teacher educator position, culturally responsive teaching is mostly discussed in the literature with teachers thinking about how their content can relate to their students' experiences and prior knowledge. In this study, however, I go beyond this position. As a teacher educator, I regularly used and modelled culturally responsive strategies in my classes that included Jordan and Matthew. I taught music of my ethnic culture to demonstrate my Ugandan culture-bearer identity while using multicultural and culturally responsive strategies. I went into the classrooms of Jordan and Matthew who are pre-service teachers, to observe how they fared in using the same strategy as they taught elementary students and whether they understood this concept. Both participants also taught music of their Cajun culture from a culture-bearer identity integrating multicultural and culturally responsive approaches. In this sense, as the teacher educator I particularly became
invested in the experiences of my students by supporting them to share music of their cultures and seeing them teach it to elementary students.

Emergent Themes Beyond the Research Questions

**Teaching Cajun music in Louisiana Schools: Participants’ Perceptions**

The two participants for this study spoke about teaching Cajun music in relatively similar sentiments as a preservation endeavor and necessary for Louisiana students’ social studies education. The participants perceived it as an opportunity for them to contribute to the preservation of the Cajun culture by teaching it to students. Both Matthew and Jordan found the teaching of Cajun music from a culture-bearer perspective as a training moment for their future educational and career engagements. They also indicated that they felt good about being able to teach Cajun French culture and music, more so because it is their own. “I feel authentic in the way I teach, and I think part of that is feeling comfortable and the pride of teaching about my own culture,” Jordan expressed.

The participants emphasized that the Cajun content in the Louisiana Social Studies is very limited. The teaching of Cajun music, therefore, was necessary to give the students added information about the Cajun culture. Matthew perceived it as a responsibility for him as a Cajun and music educator to teach students about it. “When I spoke some French and told the students that it was also spoken in Louisiana, they did not want to believe me, but when I told them the importance of knowing about this heritage, they really caught on…. personally, it’s kind of disheartening but anyway that is why we are doing this.”

Matthew’s words to his students on why they needed to appreciate and learn about the Cajun culture and music were very telling and had an immediate effect on the students’ response.
The Cajun music style is known around the world and it started here in Louisiana. It is part of our culture and history…and learning about the Cajun French culture means that we're keeping the tradition alive…and you don't want something so valuable to your history to die. So, learning about it, keeps it alive.

Jordan on his part, in all his introductions and often times in the lesson conclusions, he reminded his students of this importance through question and answer sessions. He spoke highly about the importance of teaching Cajun music to students. He reiterated Matthew’s point that it contributes to preserving the Cajun French culture. According to Jordan, it was vital that he taught it well, represented his culture, and made the students like it. This related to Matthew’s statement earlier in the data collection process when he said, “Teaching about Cajun music really excites and I want my students to be excited about it too.”

“**It’s a Win-win Situation**”

After six weeks of teaching Cajun culture and music in elementary classrooms, I wanted to find out the perceptions of the cooperating teachers. Specifically, I asked them what, if any, they took away from working with the participants. Both Ms. Robinson and Ms. Rhonda indicated that they had learned from the process. Ms. Rhonda mentioned that it was rare even in a professional development session to have so many hours and such direct contact with a Cajun culture-bearer. In addition, she indicated that much as they had worked with the preservice teachers as part of their student teaching supervision, it was a win-win situation since she had taken away much as well. Ms. Rhonda also highlighted the fact that music teachers do not have time to search for new material and if it requires an element of starting new things, they are likely to turn away. She, therefore, found the Cajun music lessons to have been an opportunity for her.
Time constraint is one of the biggest barriers for teachers in many cases, and having to reinvent the wheel so to speak, having to build things from scratch. So, for me, here's something already researched, authentic, and by a culture-bearer, and I didn't have to go searching for it, it is already out there and accessible. I can surely adapt and use it in my classroom; I would be a lot more willing to teach it.

Ms. Robinson, like Jordan and Matthew pointed out that learning about Cajun culture and music would be beneficial especially for Louisiana students because it is a part of the state’s history. She demonstrated an interest in teaching Cajun music to her students noting that, “I never thought about Cajun French culture as much I should have.” She, however, had been surprised about how little Cajun music materials are available for elementary classes and was happy about learning from Jordan. Ms. Rhonda, a Louisiana resident noted that she had not experienced Cajun music in schools. She expressed her excitement to learn about Cajun culture and music from Matthew. Ms. Rhonda’s remark below further highlights: the need to teach Cajun music, teachers’ challenges about teaching it, and the importance of having culture-bearers like Matthew in her classroom.

We need to teach it, and kids need to be exposed to that culture because it's just an integral part of who we are here in Louisiana and a lot of them don't really know about Cajun music and culture. I also don’t think teachers don’t teach it because they don't want to, it's like a lack of comfort with it. Because if you are not a part of that culture, you don't know anything about it, you would have to seek out other people like Matthew to help you out. So, it's neat for the kids to be able to see and learn from someone who knows more about genuine authentic Cajun music… somebody that's actually in it; It was good.

**Conflicting Dichotomies**

In the course of data collection and subsequent analysis, I realized that there were contrasting issues of practice, concepts, and culture that emerged. The participants expressed having experienced these realities while others emerged with seemingly contradictory or mutually exclusive qualities.
The culture-bearer vs music teacher identity. Data analysis revealed that the participants confronted moments of contradiction between implementing strategies and concepts underlying the culture-bearer and music teacher identities. In positioning themselves as culture-bearers, both Matthew and Jordan did so while being prepared to be music teachers. Whereas, the culture-bearer practice may not have standardized structures, effective music teaching has set expectations and strategies. In the course of data collection, I observed that there were instances when the two conflicted. As an example, Matthew tried to replicate the Fais do-do experience with his students. The Fais do-do context involves a band playing while the audience performs a two-step dance while spinning. This setting and activity naturally generate excitement with talking and laughing. This was the case with Matthew’s students. The scenario was just right for ‘Matthew the culture-bearer’ and appreciated the communal nature it represented, which is a big feature in Cajun music. Nonetheless, this setting needed to be done quietly to maintain classroom etiquette as expected from ‘Matthew the music teacher.’ Matthew questioned this conflict: “Where is the threshold between realizing such an authentic moment and the classroom rules of needing to control students’ voices to maintain order? They laughed and made fun of each other’s spinning in the two-step dance but all in good humor; it was fun to see but I am still gonna think about having that authentic moment without losing them in a classroom environment.”

Matthew’s remarks however, indicated his mindfulness that it was not just about teaching Cajun music and culture, but valued the importance of effective teaching techniques and settings. This situation may also speak to the fact that since there are no set structures for effective culture-bearer presentation approaches, having culture-bearers trained or with experience as teachers maybe more meaningful in school-based settings.
**Function vs concept and skill acquisition.** The role of music from a functional role in the Cajun culture conflicted with implementing concept and skills acquisition from a music education viewpoint. Both participants were doing student teaching practicum as part of their music teacher education preparation process. This meant that they had to demonstrate proficiency in teaching and helping their students understand music concepts and acquire the necessary skills. There were, however, moments where this expectation conflicted with a ‘perfect’ Cajun music making moment as expressed in the vignette excerpt below.

*It is Thursday morning and Matthew’s grade two music class is in its second lesson of the Cajun two-step dance. The dance involves keeping the beat and maintaining the necessary rhythmic counts to realize the two-step dance motifs. The teacher, Matthew, goes through the dance a couple of times with his students. Ms. Rhonda is also helping around. The students are excited and having fun especially with the spinning part. A couple of the students are still struggling to maintain the beat. Matthew realizes it, but even when he tries to correct them, they seem not to focus because of the fun surrounding the activity.*

*Matthew goes ahead and asks his band, who are also students, to accompany the dancers. Matthew plays the accordion. One pair of students plays the spoons while another pair plays the triangles. The students playing percussion follow a rhythmic ostinato they composed and are equally having fun, laughing, moving and swinging. Another student, that Matthew asked to join the band with his guitar, is inconsistently strumming two chords, at times stopping to look at his friends dancing and laughs before he returns to his strumming. It is a Cajun Fais-do-do with a two-step dance with lots of excitement.*

*In this narrative excerpt, Matthew did not totally focus on enforcing acquisition of the music concepts especially keeping the beat and maintaining the counts in this particular lesson.*
His reasoning was that; “They never kept the beat in the two-step dance, but that’s okay as long as they were dancing and enjoying themselves just as expected and exemplified in the Fais do-do.” On one side, it was important to emphasize the value of maintaining the beat for purposes of music skill and concept development. On the other side, the Cajun Fais do-do experience is about the social and communal element.

Matthew kept switching the ‘culture-bearer’ and ‘music teacher’ identities. The reason he gave for the students’ failure to get the beat in the two-step dance was, in his words: “The kids were over thinking a simple dance.” This demonstrated a common perception of teaching something that the bearer perceives as simple and yet the receiver/student finds difficult. I guess Matthew had put on a culture-bearer identity ‘hat’ when he made this statement because he later mentioned; “I also wanna be careful because this is technically a music class.” The latter, an indication that he still remembered his music teacher identity ‘hat’ which requires taking the necessary steps to help your students master a given concept/skill. This point also relates to the culture-bearer versus music teacher identity conflict earlier discussed.

In the next chapter, I will discuss the findings from the research questions and emergent themes and make connections to the literature in chapter two. I will also provide implications for practice, and make recommendations for future research.
Chapter 6. Discussion, Implications, and Recommendations

Introduction

The purpose of this study was to examine how two preservice elementary music teachers situated themselves as Cajun French culture-bearers. I used two sub-questions to find answers to this research investigation.

1. What process and activities (if any) do two preservice elementary music teachers find most useful to experience as they explore their culture-bearer pedagogical identity?
2. How does the process of situating self as a culture-bearer contribute to two preservice music teachers’ perception of proficiency to teach from a culturally responsive and multicultural music education perspective?

Method

Using a qualitative research design, I employed an instrumental case study approach, which allowed me to focus on one bounded case to illustrate an issue, transferable to other phenomenon (Stake, 2003). Through this approach, I was able to get a deeper understanding regarding the what, why, and how of the case of two preservice music teachers’ experience as culture-bearers of the Cajun French culture and music in an elementary general music classroom. I collected data using semi-structured and focus group interviews, observations, document analysis, audio diaries, and video recordings. I transcribed and coded the data in three cycles as part of the analysis process from which I generated findings in answering the research questions.

Summary of Findings

In addressing the research problem for this study, evidence from the findings pointed to significant explanations that are already part of theoretical practice and research in music education. These include research focusing on preservice music teacher preparation to teach
from multicultural perspectives and in diverse settings. Nonetheless, available research has not concentrated on support for preservice elementary music teachers that are developing the culture-bearer identity. In this condensed account, I present the findings from two research questions that I used to answer the main question that examined how two preservice elementary music teachers situated themselves as Cajun French culture-bearers. I then discuss, describe, and interpret the significance of my findings in light of current research literature about the problem I investigated.

**Exploring the Culture-Bearer Identity: Most Useful Activities**

Research question one was about the process and activities that the two preservice elementary music teachers as participants in this study, found most useful as they developed the culture-bearer identity. The participants, as undergraduate students at college, enrolled in music education courses with a multicultural and multiethnic content that exposed them to teaching music in diverse settings and of unfamiliar cultures. The exposure provided teaching and learning opportunities from which they shared about their Cajun culture. That process contributed to the first stages of developing the participants’ culture-bearer identity.

Another significant part of the findings were experiences that involved fieldwork and student teaching. The two preservice teachers used these engagements as practical opportunities to teach Cajun music. There are no structured pedagogical strategies for culture-bearers to teach or share their music. The participants, therefore, used their knowledge of effective music instruction approaches to realize success in teaching Cajun music from a culture-bearer position. Through this platform, the participants were able to think about the responsibility attached representing their culture as music educators of elementary students. This further enhanced their culture-bearer confidence.
The participants admitted not being experts in the Cajun culture. As a result, this
encouraged them to get better at being authentic representatives of their culture. They did this by
engaging in continued learning opportunities that improved their skills and knowledge of the
Cajun culture. This enabled them to perform better in their music teaching responsibilities from a
culture-bearer position. The two participants also valued feedback about their teaching of Cajun
music in addition to their self-reflective practices as moments of growth in the culture-bearing
process.

**Multicultural and Culturally Responsive Music Teaching as a Culture-bearer**

Findings that answered the second research question indicated that the two participants’
perception of proficiency to realize culturally responsive teaching in their music classrooms as
culture-bearers was a work in progress. During the process of teaching Cajun music, both
participants integrated teaching strategies that were culturally responsive. The quality and
quantity of these moments, however, were inconsistent between lessons and throughout the data
collection process. The participants neither demonstrated complete confidence but also never
indicated apprehension as they taught and discussed their perception of proficiency to teach
Cajun music from a culturally responsive approach. This finding signaled the need for continued
professional development support beyond college preparation for music educators to achieve
proficiency in culturally responsive teaching.

The second part of question two was about how the process of situating as a culture-
bearer contributed to the participants’ perception of proficiency to teach from a multicultural
music education perspective. Teaching Cajun music as culture-bearers gave the participants self-
assurance that they can teach music of other cultures. Findings from the study indicated that the
participants could transfer knowledge of their ability to teach Cajun music to a multicultural
music education-teaching context. As they experienced immediate challenges when teaching music of the Cajun French culture, the participants identified solutions to the challenges they encountered in the process. Being able to confront difficulties, prepared the participants on how to overcome them in relation to multicultural/multiethnic lessons in future.

Beyond the two research questions, one significant finding that emerged from the study was what the participants’ in-service cooperating teachers called a win-win situation. None of the cooperating teachers had ever experienced Cajun music teaching. To them this was a great opportunity to experience and directly learn from a culture-bearer. They both indicated that they learned immensely from the participants and collected enough resources to teach Cajun French music in their classrooms going forward.

Contradictory issues of practice, concepts, and culture surfaced during data analysis. The findings suggested that conflicts were between the culture-bearer and music teacher identities; and contradictions with concept and skills acquisition versus realizing the functional significance of music making in the Cajun culture. These conflicting dichotomies surfaced when the participants had to make decisions between realizing authenticity as culture-bearers at the expense of effective music teaching of concepts and development of music skills.

Limitations

Based on the concept of a case study as a representation of a single case in a system limited by time and place, this study provides an extensive description of two preservice elementary music teachers’ experience as culture-bearers, in a specific place and time. Consequently, findings from this study are not generalizable to all preservice music teachers’ experiences. Nonetheless, these findings may be transferable to other contexts with shared
characteristics. In addition, this study only focused on the participants without any input of the perceptions and reception of participating students.

The two preservice teachers, as culture-bearers in this study, had the liberty to choose the material to teach from the Cajun culture. They also had a shared background from their music teacher preparation activities and process, as well teaching in the same school district during this research. As a result, the findings of their perceived proficiency are limited to those elements and conditions. In addition, the authenticity and factual representation of the content within the Cajun culture and music could not be verified. As with most culture-bearer practices, the limitation and preconceived belief that presentations by culture-bearers are generally authentic, was considered in this study.

**Discussion of Findings**

In this section, I discuss each of the major findings while linking them to the research literature. Additionally, I present the significance of my study and how it may contribute to and/or fill gaps in the field and current literature.

**Preparing Competent Multicultural Music Educators: The Role of Colleges**

Teaching Cajun music in the elementary general music classrooms is associated with the established framework of multicultural music education but it is also a fertile ground for culturally responsive teaching. Both multicultural education and culturally responsive teaching as pedagogical approaches are qualities that are sought after in today’s educators irrespective of age. Applying them as strategies in our classrooms encounters a long-standing tradition of monocultural education usually grounded in Eurocentric principles (Howard et al., 2014). Using multicultural and culturally responsive education responds to the on-going call for educators to
use the cultural knowledge, experiences and frames of reference, of ethnically diverse students to make their learning more relevant and effective (Gay, 2010).

The undergraduate courses in multicultural and multiethnic music, played a substantial role in preparing the two participants as they developed confidence to not only teach their own cultural music but music of other cultures. This finding relates to the necessity of preparing teachers with the confidence to teach diverse student bodies and from multicultural music education perspectives (Bond, 2017; Knapp, 2012; Miralis, 2002). It was through such college courses that the participants shared music of their own cultures, thus developing the culture-bearer identity. In addition, fieldwork and student teaching exposures allowed the participants to get firsthand practical acquaintance to teaching Cajun music. Scholars, for example Gay and Howard (2000), Vannatta-Hall (2010) have emphasized the value of such fieldwork immersion experiences in preparing music teachers to teach diverse student bodies. These practical exercises in this particular study led the participants to work with in-service music teachers who also played a role in mentoring them through feedback among other areas like lesson planning, classroom management, and pacing. Damm (2006) advises that, one-way to make music courses especially dynamic and demonstrate to teachers how they can use music and arts in their own classrooms, is through collaborations between university and local elementary school teachers.

Research literature indicates that there are college programs with multicultural music teaching opportunities, and fieldwork experiences (Barry, 2008; Marsh, 2005; Marshall, 2013; O'Hagin & Harnish, 2003). Additional scholarship details how these programs may contribute to preservice music teachers’ perceived proficiency to teach from a multicultural/ethnic perspective (Mirallis, 2002; Wang & Humphreys, 2009). Researchers have also recommended continued efforts to prepare such music educators. What is missing in the literature is the need to encourage
and support preservice music teachers to teach music of their own cultures and develop culture-bearer identities.

Literature on culture-bearers in music education indicates that school music programs invite culture-bearers to give first-hand knowledge in a culture and its music (Hanley, 2003; Bryce, Mendelovits, Beavis, McQueen, & Adams, 2004). While such culture-bearers are usually artists with an in-depth knowledge of a given cultural music practice, they are not always trained music educators. As Anoshkin (2018) noted, learning the practices of a given culture is usually realized in a self-educational process often through listening, participating, observing, repeating, and decision-making. Supporting preservice music teachers to teach music from a culture-bearer perspective may provide for more reflective pedagogies in addition to the self-educational process that Anoshkin (2018) mentions. Such preservice music teachers may contribute to knowledge sharing with in-service teachers regarding teaching music of one’s culture. In addition, such sharing opportunities may encourage practicing music educators to seek out ways to learn about culture-bearing best practice approaches. As findings from this study suggest, this may also contribute to confidence, appreciation, respect, and ability to teach music of other cultures.

My findings indicate there is some dissonance between the culture-bearer and music teacher identities, as well as cultural meaning against concept and music skill acquisition. Since there are no standard structures for culture-bearers as they teach music of their cultures (as there are for music teachers), supporting preservice music teachers to develop culture-bearer positions while at college, could contribute to finding answers to the above conflicts through documented practice and research.
Keep Working on it: Culturally Responsive Multicultural Music Teaching

Findings from this study indicated that the two participants’ thoughtful and intentional realization of culturally responsive teaching in their multicultural music lessons is an ongoing process. The two preservice elementary music teachers valued culturally responsive teaching and did endeavor to integrate such strategies in their lessons. However, the quality and the evaluation of these efforts needed to be more coherent. As McKoy, MacLeod, Walter and Nolker (2017) reported, while culturally responsive teaching is positively adopted by music educators, it has not been incorporated consistently. This may also explain that while the two preservice teachers understood the significance of culturally responsive teaching (Lambeth & Smith, 2016), they lacked the self-confidence to realize its success in their lessons (Karataş & Oral, 2015).

The participants also had mixed sentiments regarding their usage of culturally responsive strategies. They conflated success with multicultural music teaching with culturally responsive education. This connects with the misconception that culturally responsive teaching is the same as multicultural education (Hammond, 2014); preservice teachers need to clearly understand the distinction between the two (Rychly and Graves, 2012), if they are to achieve success in both.

The music teaching experiences in this study allowed the two preservice music teachers to synthesize knowledge from both multicultural and culturally responsive education. Knowledge from college courses and individual backgrounds also played a role as the preservice music teachers positioned themselves as culture-bearers. They were able to connect their interests in cultural music, individual experiences, and knowledge to help their students create, perform, and respond as stipulated in the National Core Arts Standards (2014). The two preservice elementary music teachers in this study learned how to share their Cajun cultural knowledge with others—fellow classmates, elementary students, and cooperating teachers. They
achieved this through teaching, researching Cajun music and culture in books and online, gathering teaching materials, and consulting with their families and friends. Because of these undertakings, the preservice teachers were able to expose their students to diverse literature and multiple perspectives (Ladson-Billings, 1994). As they taught Cajun music, the participants continuously supported students' learning by helping them build bridges between what they already knew about a topic and what they needed to learn about it. As Bond (2017) and Ladson-Billings (1994) indicates that culturally responsive teaching helps to empower all students by using meaningful cultural connections to convey academic and social knowledge and attitudes (Banks & Banks, 1994; Gay, 2000; Novick, 1996; Pewewardy, 1994).

The constructivist elements that the participants used in their teaching developed positive student-centered learning. The teachers incorporated a variety of teaching methods that also tapped into students’ experiences and as thus, helped students to participate fully. To get the students to be actively involved in the Cajun music lessons, the participants used activities, and music examples that the students related to from their own backgrounds or could easily engage in actively. Incorporating students’ experiences validated their cultural experiences, a technique which some researchers connect with an improved learning capacity (Gay, 2000; Walter, 2017). This also relates to literature on multidimensional teaching approach in culturally responsive teaching. It encompasses students’ learning context, student-teacher relationships, instructional techniques, and previous knowledge (Gay, 2000; Rohan, 2011). This approach from a culturally responsive teaching enhances students’ self-esteem because it shows that the teacher values their cultural background.

Whilst both participants succeeded in both the teacher and culture bearer identities, as a researcher, one question that arises is the effect each identity might have had on the other. In
other words, did knowledge of effective teaching skills influence the participants’ positioning as culture-bearers? Additionally, did the participants’ comfort in the culture-bearer identity contribute to effective teaching of music as generally expressed by the in-service music teachers?

**Implications for Practice**

The findings of this study suggest various implications for music education practice specifically in relation to culturally responsive and multicultural music teaching, and culture-bearers in music education. Culturally responsive teaching is an approach to teaching that considers the role of culture in every aspect of teaching and learning so that student learning is made more relevant, meaningful, and effective (Abril, 2013; Delpit, 1995; Gay, 2002; Ladson-Billings, 2009). However, as culturally responsive teaching continues to take root in general music education, teachers should keep asking the question: how can I make my music lessons culturally responsive? Music educators should strive to have the necessary dispositions to realize culturally responsive teaching in their classrooms. Through this data collection and analysis process and from my own experience, I have realized significant uses of culturally responsive teaching and ways to bring it out both at college level and in elementary students. Some of the values and approaches shared here have also been justified in existing literature and research.

Knowing one’s students as the teacher is a vital disposition of awareness in achieving success in culturally responsive teaching and learning. Having this knowledge of and the value of this aspect in responding to my undergraduate students’ classes helped me in the process of lesson planning, integrating students’ backgrounds and strengths. I incorporated musical and nonmusical stories with examples in my classes but also allowed my students to tell their own. In my assignments and classroom projects, my students shared their musical backgrounds through writing, discussions, and stories.
Jordan and Matthew included students’ backgrounds in their music instruction, which demonstrated their understanding of the awareness disposition. They used games, traditions known to their students like festivals and local foods familiar to students to which they incorporated Cajun music. Activities like these, on top of providing teachers with ways of knowing their students, allow students to “apply their understanding of music terminology and reflect on their musical identities, among other things (Abril, 2013, p. 8). Through my own example and the participants, we all used what we knew about our students, which helped to give them access to independent learning as a crucial element of culturally responsive teaching.

Throughout this study, it was evident that the participants thoughtfully planned each element of teaching Cajun music in the elementary general music classroom. Specifically, they aimed at making sure that while they taught music of their own Cajun culture, they modelled culturally responsive teaching and learning. This characteristic of both judgement and decision making regarding what, why, how, and when to teach a multicultural music content is vital for culturally responsive teaching. Matthew and Jordan used student-centered strategies as they taught Cajun music. These approaches embraced constructivist components of teaching and learning, which developed a positive student-centered learning community. In addition, by teaching Cajun music, Matthew and Jordan applied their multicultural knowledge, skills, and dispositions in their music classrooms, which contributed, to empowering their students by using meaningful cultural connections as they conveyed academic, social knowledge and attitudes (Banks & Banks, 1994; Ladson-Billings, 1994; Novick, 1996; Gay, 2000; Pewewardy, 1994).

As we design music lessons that integrate music of our own cultures or music from our students’ own cultures, we should help learners to make deeper connections between what they already know about a topic and what they need to learn about it. Matthew and Jordan did this as
they established their students’ knowledge of the Cajun culture through their music lessons.

Jordan’s grade three students that studied Cajun culture in their Social Studies class, were particularly engaged because the teacher created an opportunity for them to relate to past experience. As Abril (2013) writes, we should provide opportunities that allow our students to make sense of the unfamiliar music experiences we introduce to them and how these experiences might connect with their lives.

**Awareness of differences between multicultural and culturally responsive education.**

Although formally structured approaches to teaching multicultural music education have been around longer than culturally responsive teaching, it is no surprise that teachers may realize success in integrating unfamiliar music in their music classroom informed by and as a product of the multicultural music education movement (Abril, 2013). Nevertheless, music teachers should be informed of how both culturally responsive teaching and multicultural music education differ as pedagogical approaches. This can be realized through a consistent process of reflection on the two approaches in both practice and theory. In my college lessons I emphasize the fact that a music teacher’s multicultural knowledge, skills, and attitudes is an important aspect of culturally responsive teaching that they should use to develop independent learning among the students. As Ladson-Billings (1994) explains, this helps to focus on improving the learning capacity of diverse students rather than just celebrating diversity.

To illustrate the differences between multicultural music and culturally responsive education Ladson-Billings (1994) states that through a culturally responsive strategy, the teacher centers on the affective and cognitive aspects of teaching and learning instead of just creating positive social interactions across differences. Multicultural education strategies focus on helping students from diverse backgrounds see themselves reflected in the curriculum. Teachers
According to Ladson-Billings (1994) realize these approaches by exposing their students to diverse literature, multiple perspectives, and inclusion. The culturally responsive educator, however, goes beyond exposing students to diverse multicultural perspectives to making sure that they are building a strong academic mindset for their students (Ladson-Billings, 1994). Teachers can realize their awareness of difference as a disposition by using culturally responsive activities like students’ discussions, writing and sharing opinions about a given music culture and its cultural context, and allowing students to critically reflect on their own cultures as points of reference.

I have identified possible processes and activities to support preservice music teachers’ identity development as culture-bearers. Music teacher educators can incorporate in their curriculums activities that encourage music education students to share music of their cultural backgrounds through teaching, performing, presenting, or discussing. Such presentations can be formally developed into music lessons for different music classrooms. At the same time, this process can be used to integrate culturally responsive teaching strategies. With the assistance and advice of the music teacher educators the preservice teachers can teach such lessons in local schools during their fieldwork practice or as an independent service-learning project. At the end of the activity, the preservice teachers would compile a portfolio of the entire process with presentations, discussion and feedback notes, activities, literature, and music examples. This development and process would assure music educators that teaching music of one’s culture is an accepted multicultural music practice: one that exposes students to diverse music learning experiences as they develop their musicianship.

The common misconception that teaching music from cultures other than one’s own is a more meaningful multicultural music experience may also be looked at differently based on this
study. Very often music educators, as they seek to expose their students to music from unfamiliar cultures, give little attention to music resources of cultures around them. Preparing music teachers with the confidence and proficiency to teach music of their cultural backgrounds can contribute to changing such a misconceived practice. This study provides a framework for creating service-learning opportunities that promote and support preservice music teachers’ engagement as culture-bearers with local in-service teachers. Preservice and in-service music teachers who are developing such aptitude can share their music at professional development meetings or visit classrooms of colleagues as resource persons/culture-bearers.

**Recommendations for Future Research**

This study focused solely on gathering data from two preservice music teachers regarding their positioning as culture-bearers. A survey research design would also shed light on in-service music teachers’ experiences from a bigger sample, demographic, and context. Questionnaire items would investigate perceptions of situating as culture-bearer, insights on music teacher preparation regarding developing and supporting preservice teachers’ usage of their individual cultural musics; and views on possible impact of culture-bearing on multicultural/culturally responsive music teaching.

Future research should reproduce this study with in-service music teachers into their approach to teaching music of their own cultures. A study of that kind would give additional perspectives and knowledge on this topic. It could also provide professional development strategies to use in achieving meaningful culture bearing at a classroom level and supporting in-service music teachers to teach from a culture-bearer position.

Research should be conducted with a focus on the perspectives of music teacher educators regarding preparing preservice music educators to develop culture-bearer identities. A
study of that kind would give additional understanding on issues of curriculum, practical exposures, and limitations. It would also provide added support for preservice and in-service music teachers to appreciate their own cultures and subsequently invest more understanding into their students’ cultures. This would support multicultural/culturally responsive teaching and learning endeavors.

**Conclusion**

One of the highly valued qualities in today’s educators is the ability to teach in diverse settings and diverse student bodies. This call for using a variety of teaching approaches includes multicultural and culturally relevant teaching methods. Several research studies have been conducted over the years in different fields including music education on music teachers’ ability to teach from these two perspectives including preservice music teachers. Much research has also focused on preparing music teachers to teach from a multicultural perspective, specifically about teaching music from cultures outside of their own. This is despite the fact that music education students come from backgrounds rich in music cultures that they can share and teach from a culture-bearer perspective. Multicultural teacher education programs prepare them to teach music of other cultures before they can even comfortably teach music of their own cultures. The once or usually highlighted approach of teaching from the known to the unknown only becomes a cliché.

In using the term “culture” in this study, I recognize that it is as Spencer-Oatey and Franklin (2012) put it “a notoriously difficult term to define.” Since 1952, when the American anthropologists, Kroeber and Kluckhohn, critically reviewed concepts and definitions of culture, and compiled a list of 164 different definitions (Spencer-Oatey & Franklin, 2012), nothing has changed to date in finding a definitive definition. Culture as a term and a concept is used
differently and means different things to different people. In this study, I have not attempted to define culture. I have used culture from a standpoint of beliefs, practices, values, and experiences that a group of people or a person embodies, identifies with and can confidently represent as a member. With this description, it means that students that join music teacher programs come from music making cultures that can be shared and taught in music classrooms. These may include ethnic, folk, tribal, religious, and country music cultures. Music from these cultures can be taught under multicultural music from a culture-bearer perspective especially if they meet the expected ethical and educational standards.

Many times, music from unfamiliar cultures is taught from a teacher-centered approach. The teachers or presenters of such musics often focus solely on the culture they are presenting and the group/social engagement that is enhanced with activities. The culture-bearer comes, presents, everyone has fun. Then the culture-bearer departs without any connection or demonstration of interest in the cultures of their audience or students. Any assessment of success is considered from a group overview and not from an individual capacity-building perspective. With calls today, to encourage and include students’ backgrounds and cultures in our teaching, and the need to develop independent learning to build cognitive and original creative skills, it is significant to include in our teacher preparation programs culturally responsive teaching strategies in multicultural music education classes. This is especially important considering the diverse student bodies and diverse settings our preservice teachers end up working in.

The growing diverse populations in our classrooms mean that any efforts, especially those that are based in research and contribute to appreciating the exceptionality of each culture, should be a welcome prospect. From an education point of view, that indicates celebrating the individuality of each of our individual preservice music teachers while encouraging and
supporting them to proudly make known their backgrounds and musical experiences. By encouraging them to develop their cultural music strengths and teach from a culture-bearer identity, we would not only further the celebration of our and each individual’s uniqueness but also contribute to proficiency in both multicultural and culturally responsive education.
Action on Exemption Approval Request

TO: Julius Kyakuwa  
Music

FROM: Dennis Landin  
Chair, Institutional Review Board

DATE: February 19, 2019

RE: IRB# E11500

TITLE: The impact of a music methods course unit on pre-service teachers' perceived self-efficacy to teach general music from a multicultural and integrated arts perspective


Review Date: 2/19/2019

Approved X Disapproved

Approval Date: 2/19/2019 Approval Expiration Date: 2/18/2022

Exemption Category/Paragraph: 2b

Signed Consent Waived?: No

Re-review frequency: (three years unless otherwise stated)

LSU Proposal Number (if applicable):

By: Dennis Landin, Chairman

Principal Investigator: Please read the following – Continuing approval is conditional on:

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects*

2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved.

3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins); notification of project termination.

4. Retention of documentation of informed consent and study records for at least 3 years after the study ends.

5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent.

6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study.


8. Special note: When emailing more than one recipient, make sure you use bcc. Approvals will automatically be closed by the IRB on the expiration date unless the PI requests a continuation.

* All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in print in this office or on our World Wide Web site at http://www.lsu.edu/irb
Appendix B. Participants’ Consent Form

1. **Study Title:** A case study of two preservice elementary music teachers as culture-bearers

2. **Study Purpose:** The purpose of this study is to examine the perspectives of teaching Cajun music by two preservice elementary teachers as ethnic members of the Louisiana Cajun culture. The study will take place over a period of 6 months. Your expected time in the study will be 6 weeks. Within the 6 weeks the participants will participate in two semi structured interviews and two-focused interview each lasting 45-60 minutes, as well as being observed teaching music lessons. My participation will be conducting the interviews.

3. **Risks:** There are no risks for the participants. However, if at any one point the participants become uncomfortable, they will have the option to stop the interview straightaway.

4. **Benefits:** There are no direct benefits to the participants, however the study may help benefit general music teachers to better understand, plan for and teach music classrooms from a multicultural and integrated arts perspective

5. **Investigators:** The following investigator(s) is available for questions about this study, Monday through Friday, 9:00 a.m. - 4:00p.m; Julius Kyakuwa, (225) 284-1145, jkyaku1@lsu.edu: Dr. Ann Marie Stanley, (225) 578-3261 astanley1@lsu.edu

6. **Performance Site:** Interviews will take place at a convenient place for both the interviewer and interviewees.

7. **Subject Number:** 2

8. **Subject Inclusion:** Preservice elementary general music teachers

9. **Right to Refuse:** You may choose not to participate or to withdraw from the study at any time without penalty or loss of any benefits to which you might otherwise be entitled.

10. **Privacy:** Results may be published, but no names or identifying information will be included in the publication. Subject identity will remain confidential unless disclosure is required by law.

11. **Signatures:** The study has been discussed with me and all my questions have been answered. I may direct additional questions regarding study specifics to the investigators. If I have questions about subjects’ rights or other concerns, I can contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. I agree to participate in the study described above and acknowledge the investigators’ obligation to provide me with a signed copy of this consent form.

Subject Signature:
Date:
Appendix C. Interview Questions

First Semi-Structured Interview

1) Let us talk about your background as a musician, a music educator, and your Cajun heritage.
2) Talk to me about your preparation process; specifically, how you plan to have your students experience multicultural music and in particular Cajun culture and music?
3) Why does it matter for students of Louisiana to learn about Cajun music?
4) So, in your planning, for this unit, how did you fit Cajun Music in the already existing curriculum, or syllabus for those particular classes you will be teaching?
5) What aspects of the multicultural music unit that we had in class will be helpful as you prepare to teach your classrooms about Cajun music?
6) Share with me what you have in mind regarding the integration of multicultural music and culturally responsive teaching strategies in your lessons.
7) What would be the one thing that may make you feel anxious when you think about teaching this unit or Cajun music in particular?
8) Is there anything that you would like to ask me or would wish to add?

Second Semi-Structured Interview Questions

1) How could this experience have added to what you learned in the last three, four years about multicultural/culturally responsive education?
2) What have you learned and taken away especially from a culture-bearer position?
3) What activities helped you most in achieving the goals of teaching Cajun music in your class?
4) How did you realize multicultural/culturally responsive teaching?
5) Tell me about your high and low moments.
6) How do you describe your students’ reception and engagement with Cajun music?
7) Talk to me about working with your cooperating teacher.
8) Did most of the ideas, plans, happen as you had wished?
9) What would you have done different?
10) About the resources, teaching learning aids and other materials, how did you go about that?
11) Is there anything that you would like to ask me or would wish to add?

First Focus Group Interview Questions

1) How do you both feel, as you get ready to go into student teaching?
2) Tell me about your backgrounds in multicultural music education.
3) Tell me about your experience of the Cajun French culture.
4) Share with your content selection process of what you will cover in the Cajun unit with your students.
5) How do you see the preservice teachers involved in your lessons?
6) How do you plan to implement culturally responsive teaching?
7) What would be the one thing that may make you feel anxious as you prepare to teach your culture’s music?
8) Is there anything that you would like to ask me or would wish to add?

**Second Focus Group Interview Questions**

1) How can you describe your experience teaching Cajun Music to your students?
2) Tell me about your experience of implementing multicultural/culturally responsive teaching during your:
   a. Lesson preparation and actual teaching
   b. Choice of repertoire, teaching materials/aids
3) What have been your high and low moments about teaching Cajun music?
4) Tell me about your confidence during the teaching process.
5) Tell me how you handled challenges when realizing multicultural/culturally responsive teaching in your lessons.
6) Any odd moments?

**Semi-structured Interview Questions with the Cooperating Teachers**

1) Talk to me about your experience working with Jordan/ Matthew.
2) Let us talk about your experience of Cajun Music and teaching a lesson on Cajun music.
3) How would you describe Jordan’s/ Michael’s confidence teaching from multicultural and culturally responsive perspective and connecting his teaching of Cajun music with the students?
4) Tell me about your general view of students’ responses to Cajun music classes.
5) What is your view regarding the teaching of Cajun music to elementary students?
6) What is your take away from this experience?
7) Is there anything you may want to share that I may not have asked or talked about?
References


Vita

Julius Kyakuwa joined Louisiana State University School of Music in 2016 after nearly 20 years of working as a music educator in his home country Uganda and in South Africa. He began his undergraduate education at Makerere University in Uganda before pursuing a bachelor’s (B.M.E.) and a master’s degree (M.M.) both in music education at the University of Pretoria (UP) in South Africa. He served as a part-time lecturer at UP teaching Ethnomusicology and African music theory and practice at the undergraduate and master levels. He is a specialist in the performance and practice of Indigenous African Musical arts (IAM) and the integration of the arts in music classrooms. His expertise in exploring IAM and arts integration in music education has seen him conduct workshops and master classes in different countries that include Brazil, South Africa, Finland, Botswana, Italy, and the United States. As a researcher, he has presented at local, national, continental and international conferences.

Julius’ primary research interests include culturally responsive pedagogies, multicultural music education, music teacher education and professional development, curriculum theory and instruction, creative teaching of music, and arts integration in the music classroom.