

**Culturally Responsive Teaching Roundtable**  
NCMEA In-Service Conference  
Benton Convention Center Conference Room 5, 6, & 7  
Tuesday, November 11  
11am-12noon

Presiding

Jason D. Thompson, Multicultural Chair, NCMEA

Facilitator

Dr. Constance L. McKoy, Immediate Past President, NCMEA

Panelists

Michael Washington, Northwest School of the Arts, Charlotte, NC

Marsha Vanderwerff, Pilot Elementary, Greensboro, NC

Ron Forsh, Atkins High School, Winston Salem, NC

Statement #1

**Culturally responsive pedagogy recognizes that students' construction of knowledge is influenced, in part, by their own experiences, which are culturally- based. Thus, teachers must be aware of the influence of culture on the knowledge bases that students bring to the classroom regarding subject matter. This implies having an understanding of the cultural backgrounds of students.**

What ethnic cultures are represented in your school/music classroom?

What strategies have helped you learn about the cultural background of your students?

To what degree has the ethnic backgrounds of the student population in your school changed over the past years? How has this impacted the type of music instruction offered?

*Ask them that's the only way that you will find out. You have to invite them to be a part of the school music program.*

*At Northwest, the prospective was very elitist. The music department began to meet the needs of diverse students by using a variety of methodologies. We began to know our students better by allowing teachers to teach in both the middle and high school. We are trying to be more holistic in our approach.*

*At Atkins, there*

*In band, cooperative learning and partnership, we challenge teacher and student mindsets regarding multicultural music.*

Culturally responsive teachers affirm the views of students from diverse backgrounds rather than viewing these differences as problems to overcome. Will you briefly discuss a situation in your classroom that demonstrates your positive approach when dealing with cultural differences of diverse learners?

*It's been an ongoing process, trial and error. Open communication with administrators and parents. A lack of confidence due to insufficient use of resources.*

*Invite parents into the classroom.*

*Marsha, I am still learning how to do it better. Teachers like to be the authority that is not always good. We must be willing to transfer some of that autonomy to be learner participant.*

*You don't want to make a child from a culture carry the cultural burden of the entire culture.*

Statement #2

**Research suggests that while teacher attitudes toward the inclusion of multicultural music are favorable, many teachers express an uncertainty as to how this type of instruction can be provided (Norman, 1994; Young, 1996).**

With an increase in the number of undergraduate courses offered in multicultural music and the abundance of available resources for teaching music from diverse population, what reservations are given by teachers who are somewhat uncertain about how to teach from multicultural perspectives? Will you describe the process by which you moved from being uncertain about providing multicultural music instruction to being more comfortable and confident in meeting the music instruction needs of diverse learners? What reservations did you have or obstacles did you have to overcome?

Statement #3

**Elements such as the impact of culture on learning must be considered when curricular decisions regarding the music program are made.**

What suggestions can you offer music teachers to help them make informed decisions regarding culturally authentic repertoire choices and lessons used in teaching music from a multicultural perspective?

What advice can you offer teachers who want to make a change toward teaching in a culturally responsive way?

**RESOURCES**

Banks, J. (1994). An introduction to multicultural education. Boston: Allyn and Bacon.

Banks, J. & Banks, C. (Eds.) (2004). Handbook of research on multicultural education (2nd ed.). San Francisco: Jossey-Bass.

Campbell, P. S. (1991). Lessons from the world: A cross-cultural guide to music teaching and learning. New York: Schirmer.

Elliott, D. J. (1989). Key concepts in multicultural music education. International Journal of Music Education, 13, 11-18.

- Gay, G. (2000). *Culturally responsive teaching: Theory, research, and practice*. New York: Teachers College Press.
- Gay, G. (2002). Preparing for culturally responsive teaching. *Journal of Teacher Education*, 53, 106-116.
- McLeod, D. (1996). Instructional strategies in the multicultural classroom. *Community College Journal of Research and Practice*, 20 (1), 65-73.
- Nieto, S. (2004). *Affirming diversity: The sociopolitical context of multicultural education* (4th ed.). New York: Longman.
- Thorsén, S. (2002). Addressing cultural identity in music education. *Talking Drum*, 84, 1-7.
- Villegas, A. M. & Lucas, T. (2002). Preparing culturally responsive teachers: Rethinking the curriculum. *Journal of Teacher Education*, 53, 20-32.