In this session, participants will gain tools to reflect upon the multiple implications of diversity as it relates to the classroom. The primary focus will be on the tenets of culturally responsive teaching and the dominant social and educational discourses that influence the music teachers’ decision-making processes, efforts, expectations, personal identity and instructional practices.

All teaching and learning occurs within a social context.
Albert Bandura-Social Cognitive Theory

All education is a political act.
Paulo Freire-Critical Pedagogy

Socio-Cultural Perspectives

There are two opposing frameworks with which to view the challenges of education: 1) Deficit thinking model or 2) Cultural difference.

Historical connections

Both perspectives have been nurtured and developed throughout history.

These frameworks are embedded in a triangulated SYSTEM of EDUCATION-SoE.

• What Teachers Think-Attitudes/Expectations
• What Teachers Say
• What Teachers Do-Practices

Defining Culture...
Behavior which is learned or patterned and has rules

...observable and non observable behaviors, their underlying rules, the attitudes and values suggested by these rules and any interpretations and symbol systems used by individuals in understanding their society or another society (Scarcella & Oxford, 1992)

how people behave, modify language, communication style and habitual thought patterns...a pattern of beliefs, behaviors and values by a group of people (Bennett, 1996)

...All learned behavior which is socially constructed (Nida, 1954)

a dynamic process which people use to make sense of their lives and the behavior of others (Spindler and Spindler, 1990)

Collective programming of the mine –manifested in symbols, heroes, rituals and values (Hofstede, 1997)

Shared ideas, thoughts, assumptions, attitudes, behavior, understandings, stories, and experiences (adapted from Schein, 1985)

Learned assumptions and behaviors

How do music educators learn about different cultures/diversity?

What are music educators’ thoughts about different cultures/diversity?

How do music educators talk about different cultures/diversity?

Multiple Perspectives of Cultural Diversity

Historical stories, narratives, scripts
• Lived experiences
• Educational discourses
• Scientific discourses
• Media
• Printed artifacts/documents
• Literature
• Songs
• Legal documents

The deficit-thinking model promotes the following ideas about difference, diversity, and others.

• Dirty
• Poor Vocabulary
• “Lack” of Background Knowledge
  • Unmotivated
  • Dysfunctional
  • Unorganized
  • Lower SES = Lower Intelligence
  • Lower SES = Lack of Effort

- The language used by those who embrace the deficit-thinking model, usually speak in terms of “us” and “them,” “they” and “we,” “those” and so forth.
- The arguments posed by the deficit-thinking model have reoccurred throughout history and are easily accepted as TRUTH.

What influences and shapes your thoughts and practices as they relate to cultural diversity?

Culturally responsive teaching provides a **COUNTER-STORY** to the main discourses music educators encounter in schools, organizations, media, politics, and so forth.

**COUNTER-STORIES** can all challenge what music educators believe to truth about themselves, others, the curriculum they teach, the purpose of teaching and their lived experiences. **COUNTER-STORIES** help us to experience a view of the world in another person’s shoes.

- Culturally responsive teaching **validates humanity** and the lived experience of everyone.
- Culturally responsive teaching is **multidimensional**, meaning that it should include the curriculum, teaching strategies, assessment, teacher student relationships and the social cultural context of the classroom.
- Culturally responsive teaching is **comprehensive**.
- Culturally responsive teaching is **emancipatory**.
- Culturally responsive teaching is **empowering**.
- Culturally responsive teaching is **transformative** for both the teacher and the student.

**References**


