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Multicultural music education and diversity in the elementary general music classroom continue to lie at the center of music education discourse seeking to decolonize elementary general music programs. There are many non-canonical music teaching resources available to 21st-century music educators, however, little is known about the presence of Native American music in the elementary general music classroom. Though North Carolina currently has eight state-recognized Tribes, it is unclear if music educators are aware of any of these, and how, if at all, they inform curriculum. The purpose of this qualitative case study was to explore the instruction of Native American music in North Carolina elementary general music classrooms. The specific research questions were: (a) how do participants describe their reasons for including Native American music in their curriculum; (b) how do participants describe their process for preparing and teaching Native American music in their classroom; and (c) what are participants' recommendations for professional development on Native American music instruction?

The study also explored the intersection of Native American music instruction with multicultural music education. Suggestions were made for developing a curriculum that integrates Native American music as multicultural music education at the elementary level, and on current and recommended resources to effectively support ongoing decolonizing efforts of elementary general music classroom teachers. The results of this study will continue laying the foundation for future studies on the instruction of Native American music as multicultural music education in elementary general music classrooms.

NATIVE AMERICAN MUSIC INSTRUCTION IN THE ELEMENTARY GENERAL MUSIC CLASSROOM

by

Dalia E. Razo

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Approved by

Dr. Tami J. Draves
Committee Chair

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DEDICATION

This work is dedicated to all the Indigenous children who endured forced Western assimilation at the hands of Indian boarding schools throughout the United States and Indian residential schools throughout Canada. This work is also dedicated to these children's families and their communities. What Western societies took from these children and their loved ones will never be recovered. I hope that through this work we can continue preserving what has not been lost, and nurture what is yet to come.

APPROVAL PAGE

This dissertation written by Dalia E. Razo has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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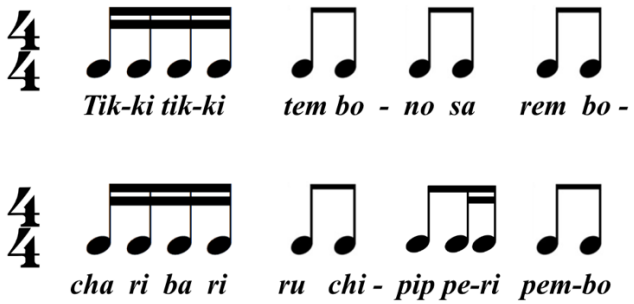
CHAPTER I: INTRODUCTION

Unlike most of my music education colleagues and peers, I did not earn an undergraduate degree in music education, nor did I initially intend to teach music in the classroom or any group setting. The teaching experience I had was due to years of individual piano and violin lessons I provided to meet financial obligations. One summer, though, upon my mother's request, I ventured into an information meeting about becoming a music educator for the South Carolina public school system via a lateral entry teaching pathway. Thanks to my undergraduate degree in general music, I was able to pass the required Praxis music subject test and was quickly employed as a first-year elementary general music teacher, all just in time for the upcoming school year. Well into my second year of teaching, I felt I had found my calling, and eager to make up for what I lacked in a music education background, I enrolled in the online music education masters degree program at the University of North Carolina at Greensboro. It was within this program of study that I first learned about multicultural music education and its place in the elementary general music classroom. It was also during this time I realized the multicultural music education malpractice I had unknowingly participated in as a beginning elementary music teacher.

During my second year of teaching at a performing arts magnet elementary school, I collaborated in the development of a kindergarten cultural PTA performance scheduled around the Chinese New Year. Grade level teachers generally made decisions about performance themes while special area teachers, like me, found ways to integrate their special subject area into the overall product. I was handed Arlene Mosel's 1968 children's book *Tikki Tikki Tembo* and asked to incorporate a musical performance into the story. At this point in time, I was starting the second semester of my masters program, still a couple of years out from studying multicultural

music education. Unaware of my actions, I arranged the main character's name in the story, "Tikki Tikki Tembo No Sa Rembo Chari Bari Ruchi Pip Peri Pembo" into an instrumental performance arrangement. It did not dawn on me that this character's name sounded nothing remotely close to a Chinese tongue, nor that the instrumental arrangement was appropriating Chinese culture as it had no relation to Chinese music. Figure (1) illustrates the instrumental arrangement performed during this kindergarten cultural PTA presentation.

Figure 1. ***Tikki Tikki Tembo*** **Instrumental Accompaniment**



Multicultural music education emerged from multicultural education pedagogy developed by James A. Banks (Campbell, 2018). Upon studying these topics in depth, something called on me to examine why the experience never felt right. A movement designed to empower all students to become knowledgeable, caring, and active citizens in a deeply troubled and ethnically polarized world (Banks, 1993b), multicultural education holds equity as a core construct (Campbell, 2018), fostering cross cultural interactions and understandings for students across race, ethnicity, language, culture, gender, and exceptionality (Banks and Banks, 2004). *Tikki Tikki Tembo* is a culturally insensitive work, making it inadequate for multicultural education. Social Justice Books, a project of the non-profit organization Teaching for Change, is a website dedicated to the critical review of multicultural and social justice books for children, young adults, and educators. The website works with a color review key of three categories for book

recommendations: (a) green for recommended, (b) yellow for recommended with caveat and, (c) red for not recommended.

Social Justice Books (n.d.) does not recommend *Tikki Tikki Tembo* and via Taiwanese American author and illustrator Grace Lin's blog, provides parent Irene Rideout's insight on the children's book,

> I feel pretty confident in surmising that the author and illustrator of *Tikki Tikki Tembo* did not set out to offend anyone. In fact, the INTENT may even have been to honor the Chinese culture by sharing a charming story of their understanding of China. But the IMPACT is that an entire culture is misrepresented, and it is not unreasonable that people within the misrepresented culture might feel offended. (Rideout, 2012, emphasis in original)

The storybook portrayed a typical sample of dubious cultural identity attempting to portray Chinese culture through non-Chinese character names and illustrations depicting aspects closer to Japanese culture than that of Chinese (Cai, 1994). I played a role in this misrepresentation of Chinese culture, and as a Latin American woman who has experienced similar cultural misrepresentations, I vowed to make every effort not to repeat my mistake and to encourage peers in any education area to inform their multicultural education practices as thoroughly as possible. Sarrazin (1995) stated that as outsiders of cultures different from our own, we can never fully understand another's culture, and are further excluded from full knowledge by our dependance on Western language, illustrations, and values when we teach. While I will never fully understand cultures beyond my own, it is my duty to not fail again in researching questionable teaching content like *Tikki Tikki Tembo* and depending on my Western interpretations of non-Western cultures.

Multicultural music education is an approach in which teachers use a multicultural perspective, diversify curricular work, develop culturally sensitive pedagogy, and apply deep change to learning content, teaching methods, studio lessons, and performance programs (Campbell, 2018). In hand with general academic multicultural education, it holds goals of equity and social action at the forefront by using music as multicultural social action and social justice through music learning (Campbell, 2018). In developing a well-rounded multicultural music curriculum for my elementary general music classroom, I found Native American music to be the content I felt the least prepared to teach. I also realized I was not alone. In the early 2000s, Belz (2005) found that music educators looking to teach Native American music continued to face challenges in doing so. Questions regarding the place of Native American music in the curriculum generally included (a) is it important; (b) what materials should be presented; (c) how authentic materials are located; and (d) should the music educator receive special training to teach it (Belz, 2005).

Native American Music and the Powwow

Native American music is music from any of Canada's First Nations or any of the United States' Native American Nations. It may vary anywhere from functional music and songs native to these Indigenous cultures, to American music traditions with Indigenous roots (Berglund et al., 2016). More importantly, contemporary Native American music entails the encounter of Indigenous traditional styles with genres including, but not limited to new age, jazz, country, rock, reggae, hip-hop, and more (Burton, 2008; Burton & Edwards, 2011). The misconception that Native Americans are beings of the past along with their music is disproved by the number of active contemporary Native American artists in the twenty-first century. Burton and Edwards (2011) found these to include Native American composers producing ballets, chamber music,

symphonic works, operas, and music for television and motion picture scores. While the typical contemporary Native American music work tends to incorporate Native sociopolitical themes with traditional music (Burton & Edwards, 2011), the most familiar Native American music to the non-Native ear may be that associated with the powwow.

The powwow is a social gathering in which Native Americans celebrate their identity while promoting their culture (Burton & Edwards, 2011). Today, these social gatherings take place outdoors in grassy areas or indoors in spaces likes gymnasiums all over the United States and Canada (Hirschfelder & De Montaño, 1993). Hirschfelder and De Montaño (1993) explained the powwow as an opportunity for Native American people to visit, feast, sing, and dance. Powwows first appeared in the United States during the latter part of the nineteenth century (Hirschfelder & De Montaño, 1993; Zotigh, n.d.) and were reinforced by the development of Pan-Indianism, a shared sense of identity among Native American Tribes (Prichard, 2016).

Developed in the twentieth century upon veterans' return from World War I, Pan-Indian identity resulted from Native American Tribes establishing identities and events that created and reflected a shared sense of commonalities and Indigenous unity (Prichard, 2016). With origins in warrior societies of the plains, most powwow dances started as war dances that then evolved into social dances within the confinement of Native American reservations (Hirschfelder & De Montaño, 1993). The powwow has never lost its connection to warriors, and according to Hirschfelder and De Montaño (1993) the gathering recognizes and honors veterans and those currently in the armed forces, as these are the present-day equivalents of past warriors.

Due to so many Native American Tribes losing cultural elements including language, religion, song, and dance because of assimilation and relocation (Burton & Edwards, 2011), the development of Pan-Indianism included practices spanning across Tribes such as intertribal

styles of song and dance. These intertribal styles became particularly widespread following World War II (Burton, 2008), and continue to take place at contemporary powwows and Tribal fairs, highlighting Native American performers as contemporary artists (Prichard, 2016). While music and dance are the centerpieces of powwows, these may also hold the space for discussions of Native rights, health and education concerns, and other sociopolitical issues (Burton & Edwards, 2011).

Misrepresentation of Native American Music

Native American music educator Michelle McCauley (2019) credited the lack of appropriate Native American music teaching and content to years of misinformation, cultural appropriation, and stereotyping leading to a lack of information and accuracy about what authentic Native American music is. Damm (2000) noted that early compilers of Native American music frequently presented songs with Western harmonization, believing that the only way to appreciate Native American music was by harmonizing it. However, since the 1970s, the presence of harmonized Native American melodies and stereotyped Native American music in the classroom has troubled educators concerned with the authentic presentation of Native American music (Damm, 2000). Textbooks have not portrayed multicultural music authentically, and Native American music has specifically suffered from stereotypical presentations, inappropriate Western harmonization, and negative or romanticized lyrics (Damm, 2000).

Prior to addressing specific samples of how Native American music has suffered from these forms of misrepresentation, it is necessary to touch on ethnomusicologists' ongoing debate regarding the "authenticity" of music beyond the Western European classical canon (Krüger, 2013). In ethnomusicology, a music's authenticity is typically defined based on its tradition, race, and ethnicity (Krüger, 2013). Authentic music of a Native American community, for

instance, would be considered authentic if presented in its pure and traditional form preceding any encounter with other music and/or culture. However, this authenticity, or lack of, was established by Western standards, rather than those of the music makers engaged in this "other" type of music. Additionally, Krüeger (2013) noted that "othering" music beyond the Western European classical canon connotes it as deviant, unnatural, and strange because it exists outside of what the West deems normal and part of itself, supporting the notion that Europeans are superior to their non-European counterparts. As a result, Krüeger (2013) called for the undoing of "authenticity" on behalf of a more holistic, inclusive, and democratic ethnomusicology pedagogy.

Since the authenticity of music beyond the Western European classical canon is a socially and culturally constructed concept, (Krüeger, 0000) it naturally carries over to elementary music educators' understanding of "authentic" multicultural music for their music teaching curricula. Similarly to Krüeger's efforts to undo this concept in ethnomusicology, music educator practitioners have begun being encouraged to no longer use the word "authentic," and instead employ that of "accurate." Cultures do not freeze in time. They evolve and fuse with other cultures, inevitably resulting in new forms of music and tradition. Contemporary Native American music is just as significant as traditional Native American music, making both styles valuable subjects of study in the elementary music classroom. One is not more authentic than the other; both are just as important, particularly when including the study of their time and place of production and transmission. In the end, regardless of its origin, music is authentic to the people who perform it (Campbell, 1995). Therefore, music educators must consider focusing on the accuracy of the music they are teaching their students about, rather than the authenticity. For purposes of literature review and/or study findings, the "authenticity" of Native American music

is used to refer to the accuracy of Native American music and the teaching materials employed to teach this content. In the next section, I describe ways in which Native American music has suffered from stereotypical presentations, inappropriate Western harmonization, and negative or romanticized lyrics.

The Canadian song *Land of the Silver Birch* has been among the most common works brought into question as representative of Native American music. A song that generations of Canadian children have associated with camping and canoeing, its performance, particularly by White middle-class children, has become a textbook example of cultural appropriation, and even "playing Indian" (Brean, 2019). Oberhofer (2020) found it to be a false narrative of Indigenous culture with lyrics speaking prosaically in the first person about land and animals, attempting to resemble Native American music through romanticized and stereotypical lyrics. These lyrics are often incorrectly attributed to Canadian poet E. Pauline Johnson, a misconception that has been used to legitimize the song's representation of Indigenous music due to her Mohawk ancestry (Brean, 2019). E. Pauline Johnson did not write the lyrics (Brean, 2019) and without accurate information on who did, the song should not be credited as one of Indigenous origin.

The song may be dear to the hearts of generations of Canadians, but Oberhofer (2020) raises an important question about whether the song helps or hinders attempts to address the lack of Indigenous representation in the music classroom. Associate Professor Rick Monture of the Indigenous Research Institute at McMaster University stated that today the song may contribute to a cultural sense of erasure in which Canada is falsely seen as a place that was once home to this sort of romanticized imaginary Indian (Brean, 2019). McCauley (2019) added that *Land of the Silver Birch* is not representative of Tribal Native music in any way since it lacks any type of drum beat or melody found in Native Tribal music.

Romanticized versions of Native American music throughout modern history have also been influenced by Hollywood Western movies and the music associated with them (McCauley, 2019). These musical associations are often stylized themes with incessantly accented first beats of four (Jones and Moomaw, 2002), once an accepted inclusion of Native American music in the studied repertoire (Edwards, 1993). Burton (2008) noted the studio composers responsible for the stereotyped Hollywood Native American sound loosely based this music on the Plains' Tribes style. Edwards (1993) added another once-accepted inclusion of Native American music was the children's nursery rhyme *Ten Little Indians.* Originally composed by Septimus Winner in the nineteenth century, the song's lyrics along with later adaptions are extremely negative, establishing a legacy of systematic murdering of Native Americans (Jennings, 2018). Jennings (2018) describes it as a genocidal nursery rhyme. While the song's inappropriate lyrics are no longer used, a simplified version of the song continues to be used today as an English counting song. Several *Ten Little Indians* educational music videos currently circulate on YouTube unknowingly maintaining the coded historical narrative that Jennings (2018) argued has no place in the twenty-first century and should be eradicated from humanity's languages.

One last example of Native American music misrepresentation is that which westernizes Native American musical cultures. Nakano (2018) pointed to American composer Edward McDowell's 1896 work *Woodland Sketches, Op. 51: No. 5: From an Indian Lodge* as a sample of this. She specifically highlighted McDowell's use of the opening perfect fifth, an interval often used for categorizing exotic music during his time, resulting in both a misrepresentation and appropriation of Native American music with McDowell attempting to portray Native American culture without permission (Nakano, 2018). As I will address in detail in Chapter 2,

traditional Native American music is strictly functional, and is transmitted orally without any aesthetic intent or purpose.

Pedagogical Considerations

Music teacher education programs do not typically equip elementary music teachers with necessary tools to teach music from oral traditions, as is Native American music (McCauley, 2019). A teacher transmitting a musical piece owes it to the music's tradition to maintain the authenticity of both its transmission process and final product (Campbell, 1992). While notational literacy has always been a goal of school music programs, Campbell (1992) stated that to achieve goals of multicultural music literacy, the oral/aural process by which non-Western music is taught and learned need temporarily override the more traditional music education curricular objectives. Respecting orality as a valuable transmission method reflects multicultural music teaching (Oberhofer, 2020). Applying Western music notation to non-Western oral traditions can cause unintentional damage to music typically learned and performed aurally (Hess, 2021). Hess (2021) specifically noted that using music notation with these non-Western oral traditions often leads to losing this music and failure to capture its unique elements such as timbre and the social context of its performance not typically valued in Western traditions. As Music educators need to be comfortable with aurality and employ it when teaching music typically learned aurally (Campbell, 1992; Hess, 2021). To approach a better understanding of a non-Western culture while preserving its integrity, we must be careful not to teach strictly Western concepts while using examples of such culture, as well as not place Western attributes onto music of cultures where they do not exist (Sarrazin, 1995).

By the end of the twentieth century, the National Association of Schools of Music (NASM) mandated the inclusion of courses in non-Western concert music, contemporary pop

music and music of world cultures (Campbell, 1992). Many college and university teacher-education programs, however, continue to prepare music teachers as instructors of Western European art music (Campbell, 1992). Most classes in music teacher preparation programs are still not as devoted to cultural music as they are to Western classical music emphasizing written notation (McCauley, 2019). McKoy and Lind (2023) confirmed that since its inception, school music in the United States predominantly focuses on European traditions and continues to focus on Western European classical traditions in the majority of school music programs. Within the last few years, Culp and Salvador (2021) found that just over 50% of undergraduate music education programs required pre-service music teachers to take at least one music-specific course dedicated to preparing them to meet the needs of diverse learners. However, this required coursework focused mostly on student ability differences rather than diversity in student cultural backgrounds. Additionally, they found that about 44% of undergraduate music education programs and 69% of graduate music education programs did not indicate offering any music-specific coursework on culturally diverse learners (Culp & Salvador, 2021).

Need for the Study

The presentation of culturally diverse repertoire is fundamental to the elementary music curriculum (Damm, 2000). Having music education programs develop and provide more classes on music of diverse backgrounds will allow undergraduate music education students to further immerse themselves in topics of multicultural music education. Current suggestions for music teacher educators include working individually and collectively to increase personal knowledge and to provide purposeful, prolonged experiences that will help ensure music education students' preparation to meet all learners' needs (Culp and Salvador, 2021). With Native American music instruction, music educators can consider what learning may look like from a Eurocentric lens or

an Indigenous lens and find a balance between both ways of knowing and understanding (Oberhofer, 2020). This study will guide the development of suggested music education curriculum to better equip pre-service and in-service elementary music teachers to teach Native American music.

According to the National Congress of American Indians (2020), there are almost 600 federally recognized Indian Nations in the United States, along with state-identified Tribes recognized by their respective state governments. In North Carolina, there are eight state-recognized Tribes, of which only one is federally recognized. These are the Coharie, the Eastern Band of Cherokee Indians, the Haliwa-Saponi, the Lumbee, the Merrin, the Occaneechi Band of the Saponi Nation, the Sappony, and the Waccamaw Siouan (Richardson, 2020). The Eastern Band of Cherokee Indians is the only North Carolina federally recognized Tribe. Despite such proximity to these Native American cultures in North Carolina, a limited amount of Native American music teaching content and resources continues to be available to elementary music educators.

Purpose of the Study

The purpose of this qualitative case study was to explore the instruction of Native American music in North Carolina elementary general music classrooms. The specific research questions were: (a) how do participants describe their reasons for including Native American music in their curriculum; (b) how do participants describe their process for preparing and teaching Native American music in their classroom; and (c) what are participants' recommendations for professional development on Native American music instruction?

CHAPTER II: LITERATURE REVIEW

In chapter one, I briefly introduced multicultural music education, its role in the elementary music classroom, and what may or may not constitute Native American music instruction at the elementary level in the twenty-first century. In this chapter, I use existing literature to address multicultural education, Native American culture as multicultural education, and the study of Native American culture across disciplines including general academics and fine arts. Additionally, I use existing literature on Native American music instruction as multicultural music education to frame the purpose of the study and provide context for the multicultural education lens through which the research data will be analyzed.

Multicultural Education

A product of the Civil Rights movement during the 1960s and 1970s, multicultural education emerged as a social movement (Campbell, 2018). In their fight for civil rights, African Americans demanded that their histories, struggles, contributions, and possibilities be reflected in textbooks and in the school curriculum (Banks, 2013). In subsequent years, other ethnic and racial minority groups in the United States, including Native Americans, began making similar demands, resulting in the development of ethnic studies (Banks, 2013). Ethnic studies allowed educators to respond quickly to ethnic communities' demands for the inclusion of their historical and cultural content in the curriculum (Banks, 2013). However, teachers tended to employ a heroes-and-holidays approach that maintained ethnic content separate and distinct from the mainstream curriculum (Banks, 2013). A heroes-and-holidays approach was the inclusion of content solely focused on the heroes and holidays of ethnic and cultural groups. As a result, this initial multicultural education phase was insufficient in accomplishing educational equality and improving the academic achievement of students from diverse groups (Banks, 2013).

To improve on the limitations presented by the ways in which educators were implementing ethnic studies, educational diversity reformers began focusing on the many variables found in a school environment, and how these influenced students' academic achievement and their social and cultural lives (Banks, 2013). Cultural deprivation theory and cultural difference theory played a role in ethnic studies' development into multiethnic studies (Banks, 2013). According to cultural deprivation theory, the social environment influences cognition and social behaviors, causing low-income students to encounter learning problems primarily due to the cultures in which they are socialized (Banks, 2013); thus, cultural deprivation is the main challenge for learning in such students. Cultural difference theory developed as a counteract to cultural deprivation theory, contesting the notion that schools cannot make a difference in students' opportunities and cognitive abilities (Banks, 2013). Schools must change in ways allowing them to respect and reflect the rich cultural strengths of students from diverse groups, including that of Native Americans, using teaching strategies consistent with their cultural characteristics (Banks, 2013).

Cultural deprivation theory and cultural difference theory led to the development of culturally responsive teaching, or culturally responsive pedagogy. By using ethnically diverse students' cultural knowledge, prior experiences, frames of reference, and performance styles, culturally responsive teaching makes learning encounters more relevant to and effective for such students (Gay, 2018). The pedagogy teaches *to and through* these students' strengths (Gay, 2018; emphasis in original). While it differs from the multicultural education movement resulting from multiethnic studies, the two often overlap or even intertwine in the continuous effort of developing a socially just curriculum for a richly diverse twenty-first century student population. Multicultural education's development from ethnic studies entailed the inclusion of gender,

exceptionality, and social class, and since the early 2000s has begun incorporating the concerns of lesbian, gay, bisexual, and transgender studies (Banks, 2013). While religion has also become a part of multicultural education, there is not as much focus on it as there is on students with special needs, or those who are gifted and talented (Banks, 2013).

There are five multicultural education dimensions from least to most effective that Banks (2014) developed for educators to apply in their development and application of multicultural practices in their instruction. These five dimensions of multicultural education include (a) content integration; (b) the knowledge construction process; (c) prejudice reduction; (d) an equity pedagogy; and (e) an empowering school culture and social structure (Banks, 2014). When teachers apply content integration, they illustrate key concepts, principles, generalizations, and theories in their subject area from a variety of cultures and groups with examples, data, and information from these (Banks, 1993b). While this serves as an initial step toward a multicultural curriculum, Banks (1993b) considered it a narrow conception of multicultural education, and a major reason why many educators in areas like mathematics and science subjects reject the movement, believing it irrelevant to them and their students.

Through the application of the knowledge construction process, teachers help students understand how knowledge is both created and influenced by factors of race, ethnicity, gender, and social class (Banks, 1993b). Within this second dimension, Banks (1993b) identified the following five types of knowledge: personal/cultural knowledge, popular knowledge, mainstream academic knowledge, transformative knowledge, and school knowledge. Personal and/or cultural knowledge is built of concepts, explanations, and interpretations students derive from personal experiences in their homes, families, and community cultures. Popular knowledge entails all that institutionalized by the mass media and other forces shaping the popular culture,

strongly influencing the values, perceptions, and behaviors of children and young people. Mainstream academic knowledge includes concepts, theories, and explanations of traditional Western-centric knowledge in history and in the social and behavioral sciences. Transformative knowledge challenges the facts, concepts, paradigms, themes, and explanations routinely accepted in mainstream academic knowledge, expanding and substantially revising established canons, theories, explanations, and research methods (Banks, 1993b). Lastly, school knowledge is made up of the facts, concepts, generalizations, and interpretations presented in textbooks, teachers' guides, other media forms, and lectures by teachers (Banks, 1993a). Although these five knowledges are different, Banks (1993b) noted they are highly interrelated in complex and dynamic ways.

Prejudice reduction entails lessons and activities explicitly addressing issues of prejudice (Campbell, 2018). Focused on the characteristics of children's racial attitudes and on strategies to help students develop more positive racial and ethnic attitudes (Banks, 1993b), learning activities are designed to recognize the continuing existing prejudice in specific situations, and work towards lessening these (Campbell, 2018). Through equity pedagogy, teachers apply techniques and teaching methods facilitating the academic achievement of students from diverse racial, ethnic, and social backgrounds (Banks, 1993b). Each student is recognized as an individual, and teachers incorporate an understanding of the learning styles characterizing members of a particular ethnic, cultural, or socioeconomic group (Campbell, 2018). Lastly, creating an empowering school culture and social structure requires the revamping of a school's environment and organization so that students from diverse backgrounds experience educational equality and a sense of belonging (Banks, 1993b). While this final dimension is the main goal of

multicultural education, all five theorical dimensions are geared towards social justice in the classroom (Campbell, 2018).

Aware that incorporating any of these five dimensions into a curriculum may seem overwhelming to educators with minimal multicultural education training or experience, Banks (2014) developed four approaches to multicultural curriculum reform: (a) the contributions approach; (b) the additive approach; (c) the transformation approach; and (d) the social action approach. These are a sequential and manageable series of steps educators can take to move multicultural principles into teaching and learning experiences, rendering the process less daunting (Campbell, 2018). With the contributions approach, teachers only focus on integrating heroes, holidays, and discrete cultural elements, similarly to the heroes-and-holidays approach Banks (2013) explained as the basis of ethnic studies, or the very first phase of multicultural education. In the additive approach, content, concepts, themes, and perspectives are added to the curriculum without changing any of its structure. Through the transformation approach, students are enabled to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups. At this point, the curriculum begins to experience changes, or transformation. Lastly, with the social action approach, students make decisions on important social issues and act towards solving these (Banks, 2014).

Understanding the concept of presenting another culture in a classroom is one of the most fundamental problems facing educators trying to teach a multicultural curriculum (Naz et al., 2023; Khaja et al., 2010; Sarrazin, 1995). The notion of presenting a culture while retaining its integrity requires more than just basic knowledge and facts: it requires a knowledge and sensitivity of how to treat information being transmitted in the classroom, leaving the usefulness of multiculturalism to depend on how teachers understand it and present it (Sarrazin, 1995). To

present another culture in classrooms with as much background, information, depth of understanding, and integrity as possible, Sarrazin (1995) suggested further listening and reading of the many available publications, recordings, lesson plans, and curricula written for the various areas of academic and fine arts subjects. Engaging with available materials in this way further stresses the importance of providing educators with a thorough understanding of a multicultural pedagogy, and the necessary support and tools to successfully implement it in their classrooms. In the following, I address Native American culture as elementary multicultural education, followed by its role across the fine arts disciplines at the elementary level.

Native American Elementary Multicultural Education

In the early 2000s, Guy Jones, a Hunkpapa Lakota elder and advocate of Native American communities joined forces with non-Native American early childhood educator Sally Moomaw to challenge the numerous problems of Native American portrayal within the American educational system (Jones & Moomaw, 2002). In their collective work *Lessons from Turtle Island: Native Curriculum in Early Childhood Classrooms,* Jones and Moomaw examined the issues in Native American coverage in early childhood and primary programs while suggesting appropriate materials and strategies for the inclusion of Native American content across the curriculum (2002). The following were the areas of concern with current practices in the early childhood field when teaching Native American culture identified by Jones and Moomaw (2002): (a) omission of Native American materials from the curriculum; (b) inaccurate portrayals or information in the curriculum; (c) stereotyping of Native American peoples; and (d) cultural insensitivity.

Omission of Native American Materials from the Curriculum

The omission of Native American materials from the curriculum has been due to a combination of factors including lack of accurate materials, and teachers incorrectly assuming there are no Native American students in their classrooms (Jones & Moomaw, 2002). The development of *Lessons from Turtle Island: Native Curriculum in Early Childhood Classrooms* was an effort to begin creating a space for Native American content in the curriculum while challenging its omission. Additionally, whether teachers have Native American students in their classrooms or not, Jones and Moomaw (2002) highlighted the importance of preparing all students to live and work in a multiethnic society that includes Native American peoples from many diverse cultures.

While diversity among Native American nations has undoubtedly been lost since European contact, it is imperative the curriculum address the remaining wide array of diverse Native American cultural practices that should not be consolidated into a single monoculture (Prichard, 2016). Many Native American music and dance traditions were permanently lost due to the long delay in recognizing the value and diversity of Native American culture (Burton, 2008). Prichard (2016) highlighted that the many separate cultures, languages, and identities Native American nations have had throughout most North American history disproves the European misconception that they are linked by a commonality. Prior to Columbus's arrival to the Caribbean in 1492, around 300 Native languages were spoken in North America alone (Burton, 2008).

Inaccurate Portrayals or Information in the Curriculum

Until the turn of the twenty-first century, Native American teaching resources available to schools tended to be outdated, biased, and even racist (Hirschfelder & Beamer, 2000). In

many ways, these inaccurate portrayals of information on Native American culture in the curriculum have contributed to the stereotyping of Native American people. For instance, books and materials for young people mix up and misrepresent Native American Nations, as if they were all one culture, while depicting them as primitive or living only in the past (Jones & Moomaw, 2002). Native American nations are not a single culture, and employing the appropriate terminology to address the rich diversity of cultures amongst these nations is something with which many remain unfamiliar.

The term used most often to refer to people who are Indigenous to the Americas have included Aboriginal, American Indian, Indian, Indigenous, and Native American. However, many Native people do not consider "Native American" to be any more acceptable than "American Indian," and all these labels have faced criticism from those who feel they promote an uncivilized image (Jones & Moomaw, 2002). The word "Indian" in the United States, for instance, has long carried much racist and prejudicial baggage since the westward expansion period (Burton, 2008). Both "Aboriginal" and "Indigenous" often carry connotations of cultural inferiority (Burton, 2008). The desire to be referred to by the traditional name of their people seems a universal point of agreement among those native to the Americas (Jones & Moomaw, 2002). North Carolina Guilford County School's department of American Indian Education (n.d.) also recommended addressing an individual of Indigenous heritage according to their specific Tribal affiliation, and to be mindful of any preferences. This is particularly important when considering that at the turn of the twenty-first century, a growing number of Native American nations began using their original Tribal names, meaning the name they have for themselves as opposed to that given to them by outsiders (Burton, 2008).

Stereotyping of Native American Peoples

The lack of knowledge to adequately evaluate Native American culture teaching resources often leads to an inappropriate selection of these, contributing to misinformation and stereotyping (Jones & Moomaw, 2002). To introduce positive, accurate images of Native people to children, Jones and Moomaw (2002) suggested children's literature, usually by Native authors, to counter deeply held stereotypes and help non-Native students understand similarities among themselves and Native children while accurately representing Native cultures. If educators do not demand authentic, or accurate, teaching content about Native American culture, Jones and Moomaw (2002) warned that we perpetuate the myth that all Indigenous people of the United States are indeed the same rather than from almost 600 diverse Native American nations (National Congress of American Indians, 2020). Children are also taught that Pilgrims and the Indigenous groups they encountered upon their arrival to the Americas feasted collectively and in peaceful harmony on Thanksgiving Day (Jones & Moomaw, 2002). Thanksgiving is a day of mourning for many Native American Tribes who remember the extermination of their people, the wholesale theft of their lands, the loss of cultures and languages, and an overall spiral of grief and despair (Jones & Moomaw, 2002).

Exposing children to the graphic and frightening reality of Native American nations' suffering from colonization, forced assimilation, and even extermination is not being suggested. What has been proposed is the replacement of inaccurate legends with new traditions (Jones & Moomaw, 2002). For instance, rather than perpetuating the longstanding stereotype of Pilgrims and Indigenous people coming together peacefully, educators may highlight how gratitude is a major part of Native traditions and emphasize the coming together of families to celebrate that gratitude in unity (Jones & Moomaw, 2002). Similarly, Jones and Moomaw (2002) considered

Columbus Day, often used to study and celebrate the "discovery of America," to grossly distort history, portraying Columbus as a hero while ignoring the atrocities in which he and his men partook.

Understandably, Jones's Lakota elders would like to see untruthful Columbus stories permanently removed from the curriculum, and instead bring focus to contemporary Native American people (Jones & Moomaw, 2002). Jones and Moomaw (2002) understood that the harsh realities of Native American history will likely not be studied at the elementary level, but they considered there to be plenty of room in secondary and higher education classrooms to present a more complete picture of what took place. As Jones' Lakota elders noted, if we are not truthful to students about Thanksgiving and the arrival of Columbus, we are modeling that there is no fault in lying (Jones & Moomaw, 2002), while contributing to the misrepresentation of entire Native nations.

Cultural Insensitivity

The inaccurate representation of Native American people through the media has also heavily contributed to the stereotyping of these nations. However, the number of materials used in schools presenting stereotypical images of Native American people (Jones & Moomaw, 2002) has been just as damaging. At the turn of the twenty-first century, Jones and Moomaw (2002) found many books still available in schools and public libraries contributing to stereotypes of Native Americans associated with perceptions of skin color and appearance, language or lack of language, their homes, their attire, being warlike, existing only in the past, being monocultural, and lacking humanity. As a result, the omission of Native American materials from the curriculum, the inaccurate portrayals of information in the curriculum, and the stereotyping of Native American peoples, all contribute to cultural insensitivity (Jones & Moomaw, 2002).

When there is a lack of accurate knowledge, even well-meaning teachers may incorporate culturally inappropriate class projects when looking to integrate Native American culture into their curriculum (Jones & Moomaw, 2002).

Recreating Native Cultural Experiences

Teachers often enjoy employing hands-on learning activities in their curriculum, particularly in early childhood and elementary levels. When addressing Native American culture, though, some of these activities, such as making masks and headdresses, are problematic due to their unintentional demeaning of Native American culture, misunderstanding, and again, perpetuation of stereotypes (Jones & Moomaw, 2002). Masks are sacred objects and in some Native American cultures they are seen as living beings that require feeding (Hirschfelder & Beamer, 2000). When teachers simplify ceremonial objects like masks by having students make them, they remove the sacredness from said objects (Jones & Moomaw, 2002).

The handling of feathers and making of sacred items such as Indigenous headdresses and pipes illustrates another form of this multicultural malpractice in classrooms. Feathers and pipes are sacred to Native American cultures (Jones & Moomaw, 2000), and headdresses were historically worn during war dances, battles, and ceremonies (Hirschfelder & Beamer, 2000). While pipes are also commonly referred to as peace pipes, Indigenous people consider this term derogatory (Jones & Moomaw, 2002), and Hirschfelder and Beamer (2000) advised altogether against the display of any pipe due to the significant number of rules needed to respect the customs behind it adequately.

Improving Native American Teaching Materials

Similar to Jones and Moomaw's (2002) efforts through *Lessons from Turtle Island: Native Curriculum in Early Childhood Classrooms*, Hirschfelder and Beamer (2000) developed

Native Americans Today: Resources and Activities for Educators Grades 4-8 around the same time. While Jones and Moomaw (2002) focused on the improvement of Native American teaching content in the early childhood curriculum, Hirschfelder and Beamer (2000) focused on doing the same for late elementary and middle school classrooms. Hirschfelder and Beamer (2000) particularly wished to challenge the habit of teaching Native American content only during November while also developing adequate Native American teaching content for teachers. Determined to guide all educators to teach about Native peoples from September to June in every possible subject, Hirschfelder and Beamer (2000) used their book to introduce living Native Americans while focusing on contemporary Native American issues. Both works have paved a promising road to an ongoing space for Native American teaching content in the curriculum and providing reliable teaching sources for educators looking to integrate Native American learning content responsibly into their multicultural teaching practices.

Dance as Native American Multicultural Education

Native American dance has a niche in American dance education thanks to advocates such as dance professor and scholar Robin Prichard (2016), who highlighted the critical need to include a variety of cultures in dance curricula. While dance instructors cannot be experts in every dance form they wish to address, the inclusion of Native American perspectives adds an important voice in honoring the multiplicities of histories and cultures inherent in American society (Prichard, 2016). However, as mentioned previously (Jones & Moomaw, 2002; Hirschfelder & Beamer, 2000), teachers risk committing unknown offenses when they are unfamiliar with potential pitfalls that longstanding asymmetrical power relations produce particularly when it comes to Indigenous cultures of the Americas (Prichard, 2016).

Prichard (2016) offered four premises for the inclusion of Native American practices in Dance Education curricula: (a) recognize the multiplicity and diversity of Native American culture; (b) problematize the notion of authenticity; (c) dispel the evolutionary fallacy; and (d) use Native voices. These included Native American dance practices, ensuring that dance instructors can offer a responsible and respectful treatment of Native American cultures, while students experience these dances in their full complexity and purpose (Prichard, 2016). While these premises for the inclusion of Native American practices were developed to support dance teachers, they are accessible to and supportive of multicultural educators in other disciplines. Additionally, they reinforced suggestions on Native American culture integration into the curriculum made by Jones and Moomaw (2002) and Hirschfelder and Beamer (2000). In the following, I address Prichard's (2016) four premises in detail.

Through the recognition of the multiplicity and diversity of Native American culture, Prichard (2016) challenged the prevalent misconception that Native American cultures are a singular monoculture. Native dances have been situated in the curriculum within their corresponding Tribes and particular time in history, ranging anywhere from the past to the present (Prichard, 2016). A powwow intertribal dance from the turn of the twentieth century will not be the same as a powwow intertribal dance from the turn of the twenty-first century. By noting the specific people performing a dance during a particular time, dance teachers assert and confirm the diversity and multiplicity of Native American cultures (Prichard, 2016). Through this first premise, Prichard (2016) found that a respectful inclusion of Native American dance can be accomplished through a clear distinction of these nations' many and various dance practices.

Cultures constantly change through time, in part due to contact with other cultures (Prichard, 2016). Unfortunately, many still rely on the misconception that the only existing authentic Native American culture is one of the past and, for some, it is one that existed prior to European contact (Prichard, 2016). Prichard (2016) suggested navigating the instruction of Native American dance via functional authenticity as opposed to historical authenticity. Via historical authenticity, a focus is placed on Native American ritual dances, for instance, that are continually performed as traditional dance repertoire and canons of style (Prichard, 2016). Via functional authenticity, Prichard (2016) highlighted Native American contemporary dances resulting from cultural evolutions and societal changes. This allows dance forms to be immediately relevant to contemporary society while still recognizing them as reflections of authentic Native American culture (Prichard, 2016).

The evolutionary fallacy posits that cultures evolve in a unilineal continuum, moving in a single direction from most primitive to most civilized (Prichard, 2016). Prichard (2016) explained it also states that the complexity of a culture's art is matched by its technology's complexity, placing Indigenous cultures at a lower hierarchy than that of European cultures. As a result, within dance, many have mistakenly believed that Native American dance is a predecessor of European ballet (Prichard, 2016). To dispel such a ridiculous idea, Prichard (2016) encouraged dance teachers to, again, acknowledge the differing origins of dance, while recognizing that cultures function within their own evolutionary continuums.

The fourth and final premise is the use of Native voices. To allow Native voices to guide the direction of curriculum development is to allow them to drive our investigations so that we do not unintentionally silence them and substitute them with our own (Prichard, 2016). With many Native American artists writing about their dances, along with non-Native scholars and

specialists with knowledge and understanding of these dances, Prichard (2016) encouraged teachers to seek these experts out. Native Americans want to be heard, participate in the construction of their images and understanding of their culture, and develop Indigenous knowledge (Prichard, 2016).

Jones and Moomaw (2002) also advocated for an area in the early childhood classroom in which students can express themselves through dance. However, they insisted educators learn to be thoughtful and highly selective of the Native American music they choose to incorporate for such activities (Jones & Moomaw, 2002). While most powwow music would not be appropriate for a Native American class dance activity, Jones and Moomaw (2002) provided appropriate music recommendations in their work such as the Black Lodge Singers' *Kids' Pow-Wow Songs*, a collection of Native American playful songs for children of all ages to dance to. They cautioned against the use of feathers in any learning activity or school presentation, and against the use of traditional Native American dance regalia (Jones & Moomaw, 2002). Jones and Moomaw (2002) explained that regalia of Native American dancers represents a part of their personal identity and their individual affiliation with specific Native American nations. Regalia should only be used by those who perform for their communities and should never be equated with a complementary dance costume in any learning activity or school presentation (Jones & Moomaw, 2002).

Excluding Indigenous dance forms and those of other world cultures from the curriculum is problematic (Jones & Moomaw, 2002; Rovegno & Gregg, 2007). In doing so, dance teachers maintain a dance curriculum privileging White dance forms (Rovegno & Gregg, 2007). As Prichard (2016) suggested, by ensuring the inclusion of Native American dance, teachers recognize its multiplicity and diversity while dispelling its evolutionary fallacy.

Drama as Native American Multicultural Education

Literature about Native American content in drama education has been scarce; however, Jones and Moomaw (2002) offered suggestions for integrating Native American content in drama-based learning activities for early childhood students. Situated in learning settings they refer to as dramatic play areas, these lessons include activities such as the acting out of daily routines anywhere from navigating a multicultural shoe store to the caring of infants (Jones & Moomaw, 2002). Through these dramatic play settings, children can quickly discover that people from different cultures share similarities in many of their everyday tasks. In a multicultural shoe store setting, for instance, students at play are presented with learning opportunities when comparing various types of shoes including moccasins (Jones & Moomaw, 2002), the traditional shoe worn by a great majority of Native American nations. Similarly, with Native American dolls, students are encouraged to explore a variety of roles and emotions, and to nurture infants by playing a parental role, all while experiencing similarities and differences among cultures and how infants are cared for (Jones & Moomaw, 2002).

Barchers (2000) published a book of short plays, or scripts, *Multicultural Folktales: Readers Theatre for Elementary Students* based on folk and fairy tales from around the globe. Traditionally, the primary focus of the "Readers Theater" concept is an effective reading of the script by students in place of an actual dramatic, memorized presentation (Barchers, 2000). Differing from a full-on theatre production, the approach presents two or more participants solely reading from scripts and interpreting a literary work in such a way that the audience imaginatively senses characterization, setting, and action based on their readings (Barchers, 2000). Analyzing the multicultural content within the collection of scripts, out of the 40 works Barchers (2000) presents in a variety of reading levels ranging from first to fifth grade, 21 were

sourced from European nations. Asia is represented by seven tales, North America by six tales, Africa by four tales, and Australia by two tales. There are none from South America. From North America's six tales, two are sourced as Native American, a third is sourced from the Southwest United States with a Spanish title, and a fourth is sourced from Mexico.

Just within that small representation of North American tales, only a glimpse of the United States' pluralistic society is portrayed. It is also unclear if the one Mexican tale may have been included in efforts to represent Latin American culture within the collection. Lastly, out of the two Native American tales included, only one of them is labeled with its specific nation of origin, the Anishinaabe in the Great Lakes Region, while the other one is simply generically labeled "Native American." This, again, highlights the tendency of non-Native Americans to address Native American culture as a monolith. Considering the tremendous array of rich folk tales and legends available throughout Native American nations in North America, such a small number of Native American tales in this collection is concerning. Out of all the fine arts at the elementary level, drama had the least amount of literature on Native American content as multicultural elementary drama education.

Visual Art as Native American Multicultural Education

Visual art has been an integral part of Native American culture since pre-contact with European settlers (Hirschfelder & Beamer, 2002). Though not as scarce as that of Native American content in multicultural drama education, the existing literature still falls within a narrow range (Cahan & Kocur, 2010). Within art education, the movements of multicultural education, and curriculum development and instruction have been slow to change (Cahan & Kocur, 2010). From the art related activities Jones and Moomaw (2002) suggested for early childhood, many included contemporary practices of present day Native American cultures

including bead sewing and the making of quilt patches. For older elementary grades, Hirschfelder and Beamer (2000) suggested the designing of patchwork clothing, the making of pouches, and the illustration, but never the assembling, of Native American headdresses. Today, objects of Native American visual art are often made for celebration giveaways at births, weddings, funerals, and the honoring of those who served in the armed forces or performed a good deed for one's family or people (Hirschfelder & Beamer, 2000).

Many art educators promote the study of art from diverse cultures, and over the past several decades have worked to develop curricula that are more representative of the United States' pluralistic society through models of multicultural art education (Cahan & Kocur, 2010). Chin (2016) studied one of these art teachers, Anna, to illustrate the possibilities Native American content can provide for multicultural art education. However, Anna's approach was geared towards dispelling Native American myths, including that they no longer exist or that they exist as a cultural monolith. In response to a lack of counterhegemonic multicultural art curricula materials, Anna developed and implemented a contemporary Native American artists curriculum for her elementary art classroom (Chin, 2016). Native American contemporary art is the unique blending of traditional expressions of Indigenous cultures in nontraditional ways (Hirschfelder & Beamer, 2002). As suggested by Cahan and Kocur (2010), Anna employed contemporary art as part of her overall visual art education curriculum.

Many art teachers shy away from using contemporary art in their lessons due to feeling uncomfortable with their knowledge in this area, resulting in reluctance to introduce students to contemporary art at all (Cahan & Kocur, 2010). Yet, it is the study of contemporary art that Cahan & Kocur (2010) considered missing from multicultural art education. An approach connecting everyday experiences, social critique, and creative expression, the teaching of

contemporary art shifts the learning focus to ideas and issues relevant to students within a larger life-world context (Cahan & Kocur, 2010). For instance, at the time of her publication *Stylized Figures Inspired by Native American Art*, Jensen (2013) employed then-living Cherokee artist Jessie Hummingbird's work into one of her fifth-grade Native American art lessons. However, Cahan and Kocur (2010) also found contemporary art teaching resources to be scarce, reflecting a general art education attitude that the only valuable art is that which has withstood the test of time. Like other subject areas, visual art has also experienced a pressing need for ways to address the growing diversity of the American K-12 population (Chin, 2016). Chin (2016) suggested contemporary content can help multicultural arts education overcome this challenge.

Teaching models in art education have generally been the least likely to transform social and political conditions (Cahan & Kocur, 2010). Cahan and Kocur (2010) found that most common teaching approaches tended to employ methods reducing cultural artifacts to empty forms devoid of history or social significance, making it difficult to integrate a multicultural art education approach successfully. Without addressing cultural or historical context, multicultural art education is employed at a minimum, with art teachers inevitably continuing to present Native American culture inaccurately (Chin, 2016). Chin (2016) found these inaccurate representations to include homogenous, unchanging, and romanticized portrayals, existing in a distant past, and implying that Native American cultures have been unable to progress (Chin, 2016). Through her art curriculum of Native American contemporary artists, Anna dispelled ongoing Native American stereotypes while studying contemporary Native works within their cultural and historical contexts in the present day (Chin, 2016).

Within this same contemporary Native American artist unit, Anna also highlighted the existing diversity among her selection of living artists. In addition to differing in Tribal

affiliation, gender, age, training, and ability, Anna stressed that not all artists of Native American ancestry necessarily incorporate Native American themes or traditions into their artwork (Chin, 2016). By not selecting these artists for her unit from a Western ethnocentric perspective, Chin (2016) found Anna was able to reveal the multiplex of influences each artist drew from, underscoring their creations' hybridity. This approach helped students break away from the habit of grouping different artists with similar backgrounds under a singular umbrella, while revealing that traditions are not static, and evolve over time. This valuable lesson can be learned from and easily transferred to other multicultural content areas of study.

Summary

The misconception that Native American cultures are a thing of the past heavily contributes to the limited content available for multicultural education in disciplines beyond music, particularly drama. While it is possible that drama as an art discipline of Western development may have been non-existent in Native American cultures, some Tribes did engage in the use of puppetry. Finger puppets, hand or glove puppets, rod, string and body puppets, and found object puppets all played various roles in religious and social settings of some Native American cultures (Lohman, 2012). Additionally, some Indigenous shamans were known to use puppets and sacred masks in their embodiment of higher beings, influencing spirits or conveying illusions of magical powers (Maramara, 2022; Lohman, 2012). In some form, whether through oral storytelling traditions or the employment of puppetry, dramatic elements were part of these Indigenous communities, confirming that all cultures find forms of communal expression, leading them to have their own form of theatre (Maramama, 2022). Therefore, working to dispel the myth that Native American cultures are not present in the twenty-first century and bringing a focus to their contemporary practices develops new avenues for instruction.

The study of contemporary Native American playwrights, actors, and filmmakers, for instance, could guide the development of Native American-based multicultural elementary drama lessons. According to Burton (2008), Native American actors, musicians, and producers have been more directly involved in the production of theatrical and television films since the Academy Award winning film *Dances with Wolves*. Since, Native Americans have been portrayed in a more balanced and sympathetic light providing more authentic perspectives and representation (Burton, 2008). This year, Lily Gladstone of Blackfeet and NimíiPuu, or Nez Perce, heritage, was the first Native American woman to be nominated for an Academy Award for Best Actress in a Leading Role for her role as an Osage woman in the 2023 film *Killers of the Flower Moon* (Perry, 2024) Additionally, upon request of the Osage community, film director Martin Scorsese hired Osage community members to work behind the scenes in various capacities including ensuring accurate Tribal representation throughout the film (Dever, 2023). Lastly, in the areas of dance and visual art, Native American multicultural teaching content may still find itself in early stages, but its continuous development shows great promise through the suggested integration of their contemporary practices.

Multicultural Education in Elementary General Music

General music education refers to the school curriculum designed to meet diverse musical learning goals in the areas of singing, playing, creating, connecting with, and responding to music (Abril, 2016). Music joined the many subjects of a multicultural school curriculum with social justice in mind as a critical response to the changing demographics within our society (Campbell, 2018). Music educators had generally two reactions to the introduction of multicultural music education (Campbell, 2018). Some music teachers awakened to the prospects of teaching music from multicultural perspectives, interpreting multiculturalism to fit the scope

of their education and training (Campbell, 2018). Other music teachers ignored the call for diversifying curricular work, developing culturally sensitive pedagogy, and considering deep change to the content and methods of their classes, studio lessons, and performance programs (Campbell, 2018).

While the best of multicultural pedagogy intentions seemed to be in place amongst most music educators, Campbell (2018) noted the realities of tight teaching schedules and the restrictions these have on the music teacher. Such limitations have prevented music teachers from addressing thorough multicultural music units that realize the potential for cultural understanding (Campbell, 2018). The greatest challenge for multicultural music education, and other fine arts disciplines, continues to lie in the Western canon still leading the American music education curriculum. As a result, Western music continues to act as a colonizer of music education (Hess, 2015). Hess (2015) discussed how Canada's school curriculum privileges music of the Western canon by labeling non-Western music with the word "other." This arranged non-Western music around the Western canon by affirming and reinforcing racial hierarchies (Hess, 2015). Music education curriculum in the United States is currently in the same scenario.

A curriculum solely based on the Western canon has been irrelevant to a diverse student population whose personal listening choices range across a full spectrum of styles (Hess, 2015). Even today's students of Western European descent have not been exactly interested in music of the Western canon, making music of the present curriculum even more irrelevant to twenty-first century students (Hess, 2015). Popular and non-Western music using alternative transmission practices, expressing elements of music differently, and possibly utilizing informal music strategies, should no longer be kept at the margins of the curriculum (Hess, 2015). Music beyond

the non-Western canon, including Native American music, deserves a permanent place in the elementary music classroom.

Native American Music

Within the United States, Native American music is divided into the following six general stylistic regions: the Eastern Woodlands, the Plains, the Great Basin and Plateau, the Northwest Coast, California, and the Southwest (Burton, 2008). Burton (2008) specified that within these six general areas, many further stylistic diversifications exist by Tribe, clan, and society. While some of this music may be group-owned and intended for all to know, some are considered personal property, and to be sung only by those to whom the songs belong, or who are given permission to use them (Campbell, 2018). Much traditional Native American music exists within these latter restrictions, intended for sacred or ceremonial use only by people aware of its cultural significance (Jones & Moomaw, 2002). Cultural events like powwows exist with similar differences, with some open to the public and others strictly intended for participants affiliated to the represented Native American communities (Prichard, 2016).

Native American music in its traditional form is a communal event and deeply personal phenomenon, embedded in ritual and social customs of a specific clan or Tribe (Campbell, 2018). Campbell (2018) explained these ceremonial settings can address coming-of-age, as well as coming to terms with the supernatural, ancestral spirits, and spirits of nature and living creatures. From birth to death, traditional Native American songs were used for points throughout the day and throughout a lifetime, always being a part of living (Boyea, 1999). These songs can include morning songs, childbirth songs, songs for entering manhood or womanhood, love songs, marriage songs, and even songs for illness and death (Campbell, 2018). Song lyrics may be in a Native language, in English, or in any combination (Burton & Edwards, 2010).

Music is inextricably linked to actions or behaviors, as is traditional Native American dance, and during ceremonies, both dance and music intermingle without a separation of the two (Sarrazin, 1995). While music is a functional part of Native American life, Sarrazin (1995) stated there are also some Indigenous cultures in which a word for music does not exist. Unlike music of the Western canon, listening to traditional Native American music for pleasure is a non-existent practice, as is sitting down to listen to it, reacting emotionally, and deriving or imagining meaning from it (Sarrazin, 1995).

Native Americans consider music to be a gift from the Creator (Burton, 2008), believing it is all surrounding, existing in all living things like natural occurrences including wind, storms, and sunlight, all of which reveal songs to people who catch music in these to share with others if the Creator allows them to (Burton & Dunbar-Hall, 2002; Burton, 2008; Boyea, 1999). Music can also come to a Native American individual spiritually by dream or trance (Sarrazin, 1995). While most traditional Native American music is vocal, a small percentage is instrumental, primarily played with Native American flute (Sarrazin, 1995). However, songs with Native American flute tend to contain words, making them not purely instrumental (Sarrazin, 1995). The use of non-pitched instruments is also not for mere instrumental purposes, as they tend to have meanings of their own. Rattles, for instance, are related to spirits (Sarrazin, 1995) and considered sacred (Jones & Moomaw, 2002). Lastly, unique to the Apache, the Apache violin is the only stringed instrument in Native American cultures. Also frequently referred to as a fiddle, it is made from a century plant stalk and one or two horsehair strings (Burton, 2008).

Like rattles, drums are also considered sacred (Hirschfelder & Beamer, 2000). Hirschfelder and Beamer (2000) explained that drums are considered to be alive, representing the heartbeat of an entire Indian Nation, the earth, and the universe. Used in ceremonies, drums are

treated as distinct individuals with a name and voice of their own; nothing should ever be placed on them, nor should anyone ever reach over or across them (Hirschfelder & Beamer, 2000). Treated with great respect, singers never leave drums unattended at powwows (Jones & Moomaw, 2002) and these instruments are usually held in place in a special frame or stand (Burton & Edwards, 2010). The term "drum" refers not only to the instrument, but to the performers who play it and sing with it, all while following strict codes of conduct gathered as part of the instrument (Burton & Edwards, 2010).

Similarly to the contemporary development of Native American dance (Prichard, 2016), contemporary Native American music has also developed beyond its traditional functional intents. Traditional Native American music raises issues on history and cosmology of Native American communities, but contemporary Native American music expresses political opinion, analyzes historical events from a present perspective, and depicts Native American communities' current situations (Burton & Dunbar-Hall, 2002). Native American music today is extensive, extremely diverse, and continually evolving in the contemporary world (Jones & Moomaw, 2002). A mixture of traditional and contemporary Indigenous sounds fusing the past and present into a post-colonial expression, it has become the basic cultural practice of a colonized people (Burton & Dunbar-Hall, 2002).

The encounter of Indigenous and non-Indigenous cultures created possibilities for contemporary Native American artists to fuse their traditional sounds with non-Native sounds. By fusing tradition with the contemporary, modern Native American artists inevitably ally with the colonizer. Yet without this alliance, Native American culture would not be able to evolve and reestablish that Native American music and cultures are a part of the contemporary world. As a result, Native American music in the music classroom has the potential to teach much about

Native Americans, about culture as an aspect of human life, and about the intricacies and ambiguities of cultural representations (Burton & Dunbar-Hall, 2002).

Native American Music as Multicultural Music Education

Participants at the Tanglewood Symposium of 1967 officially documented the need for the inclusion of music beyond the Western European classical canon in the music education curriculum, along with music of all periods, styles, and form (Choate et al., 1967). Music beyond the Western European classical canon included that of Native American music. In recent decades, a new focus on the cultural traditions of Native American nations has developed in the United States with particular attention to what elements of these ancient cultures can enrich the lives of all people (Burton, 2010). Respect for the earth, respect for the family, and a strong sense of community were part of these elements (Burton, 2010). The intent and pedagogy for supporting the development and teaching of multicultural content such as Native American music in music classrooms has not been lacking. However, emphasis on approaches of the Western canon not only has remained present in music education's repertoire and curriculum, but dominant (Hess, 2021). Through continuing to teach mostly music of the Western canon we have communicated to students this is what is valued (Hess, 2021). The minimal presence of Native American music within the elementary music curriculum has communicated to students that this is a music with little or no value.

Not long after the Tanglewood Symposium, Cherokee-Quapaw musician and educator Louis Ballard published an article in *Music Educators Journal* seeking to educate and support the music education field with the inclusion of Native American music (Ballard, 1970). Ballard (1970) noted the differences between Native American music and Western tonal music, and the importance of understanding that the former requires its own teaching and learning strategies

apart from the latter (Burton & Dunbar-Hall, 2002). While Native American music may be studied in the classroom, Burton and Dunbar-Hall (2002) found that attention to how this is accomplished in a culturally sensitive manner is rarely raised in music education literature. Multicultural music education calls for and supports the instruction of Native American music, but without thoughtful integration, any initial intent to teach Native American music accurately as multicultural music is lost.

When examining the inclusion of Native American music in music education textbooks, Jones and Moomaw (2002) found that issues with school music series include the tendency for editors to include allegedly traditional Native American music. Often, these inclusions lack consultation from the cultures these selections allegedly represent, exposing students to narrow and inaccurate Native American music (Jones and Moomaw, 2002). Belz (2005) stated that multicultural teaching materials published prior to the National Standards for Arts Education of 1994 provided minimal inclusion of accurate Native American content. Songs were not usually presented in their native languages, and little information was provided on Tribal origin, cultural connections, vocal style, and authentic instruments, all of which Belz (2005) considered limited evidence of sensitivity and scholarship. Additionally, references were frequently presented in past tense giving the impression that Native American cultures were dead (Belz, 2005), reaffirming the misconception that Native Americans are not part of the contemporary world.

Native American Music in the Music Classroom

When implementing a multicultural music curriculum, teachers with Western backgrounds and training unintentionally may have presented a non-Western culture within an artificial setting due to a lack of training in presenting and transmitting non-Western music (Sarrazin, 1995). In the case of Native American music instruction, some of these practices have

included efforts to recreate Native cultural settings, the making of Native instruments (Hirschfelder & Beamer, 2000), and teaching Native music as if it were Western music (Damm, 2000). Often, this happened due to teachers lacking confidence in teaching music systems they may not have studied during their music education degrees, or due to ethical and religious implications of non-Western traditional music being poorly understood (Burton & Dunbar-Hall, 2002). Music teachers must consider that the study of music of a non-Western culture like Native American music might not be conceptualized in the same way Western music is (Sarrazin, 1995). In the following section, I address Native American instruments, culture bearers, and traditional and contemporary Native music trends in the elementary music classroom.

Native American Instruments in the Music Classroom

As previously noted, making and playing drums for Native American music is sacred (Hirschfelder & Beamer, 2000), yet some teachers within and beyond the music classroom have students build drums as part of Native American content in their curriculum. Similarly, Jones & Moomaw (2002) stated that Native American rattles are sometimes made as projects in classrooms seeking to integrate Native American content. With rattles also being sacred and used only for ceremonial purposes, teachers are highly discouraged from crossing this cultural boundary as it disrespects the rattles' special significance in Native American culture (Jones & Moomaw, 2002). While there is no existing literature on the Apache violin within music education, in the following, I address the existing literature on the Native American flute in the elementary music classroom.

In recent decades, the use of the Native American flute in the music classroom has been a useful tool for teaching free improvisation and the pentatonic scale (Winslow & Winslow, 2006). Seeing the additional possibilities for incorporating Native American music as multicultural

music in the classroom, Winslow and Winslow (2006) stated the Native American flute allows for the study of Native American history, legends, musical practices, and its overall use in Native American culture. Students who used Native American flutes built out of PVC showed a measurable increase in their ability to improvise in comparison to counterparts who used recorders (Winslow & Winslow, 2006). Since the Native American flute is traditionally played unaccompanied, Winslow and Winslow (2006) considered the instrument to remove difficulties for students learning to improvise with established harmonic principles based on scales and chord progressions of the Western canon. On this premise, music educators are highly encouraged to develop Native American flute units in their music curriculums as these provide students with unique and enriching music learning experiences (Winslow & Winslow, 2006).

Culture Bearers in the Music Classroom

Through facilitating instructional visits from culture bearers in the music classroom, music educators can both learn about and expose students to accurate Native American culture and music. A Native American culture bearer is often a living artist or musician from a nearby community who visits school settings to share their contributions to the cultural preservations of their Tribe (Campbell, 2018). These contributions may include full-fledge performances, storytellers, and demonstrations of specific music genres, instruments, vocal styles, and dances (Campbell, 2018). According to Jones and Moomaw (2002), there is no better way to break down Native American stereotypes and misconceptions than by having a Native individual visit a classroom. When a culture bearer comes into the music classroom, the music educator observes the culture-specific pedagogy employed by the visitor, benefiting teacher and students (Campbell, 2018). This helps overcome the obstacle many teachers face when working with

Native American oral traditions not usually notated (Burton, 2008), allowing them to learn directly from a culture bearer how to teach this music in a similar manner (Campbell, 2018).

Traditional and Contemporary Native American Music

By including both traditional and contemporary Native American music in the classroom, teachers successfully contribute to the decolonization of the music education curriculum. Students can learn about Native American music within its traditional music system as well as about its contemporary practices allowing modern Native American music to exist as post-colonial expression (Burton & Dunbar-Hall, 2002). As music educators continue to work towards developing comfort and confidence in teaching Native American music, Burton and Dunbar-Hall (2002) suggested the inclusion of contemporary Native American music as a possible solution to inclusion challenges they may face. Therefore, it is imperative that as music educators continue developing Native American music content for their curriculum, they are guided in understanding the backgrounds of both its traditional and contemporary practices.

An awareness of economic, political, and sociological aspects of Indigenous life in the United States helps students develop cultural perspective (Burton & Dunbar-Hall, 2002). By honoring the Native American voices of the past and present, educators' coursework addressing Native American content can facilitate students' embodiment and cultural awareness of themselves and their communities, leading to a respect for various kinds of knowledge (Prichard, 2016). By presenting Native American music in its context and with integrity, children develop an understanding of how Native American communities make music and how that experience compares with that of non-Native American music makers and appreciators (Sarrazin, 1995).

Teaching Native American traditional music in its context entails an understanding of the non-Western practices behind this music, including the oral traditions in which it is transmitted

in and the functionality behind it. Teaching contemporary Native American music in its context calls for an understanding of the encounter of Indigenous sounds with that of newer genres, generally from Western backgrounds. Most importantly, to teach both traditional and contemporary Native American music, music educators must address the social and historical settings behind the selected music of study. This way, Native American music is studied according to its affiliated Native American nation, or contemporary artist, allowing teachers to address content with integrity. The music teacher owes it to a music's tradition to maintain the authenticity of both its transmission process and final product (Campbell, 1992). Efforts need to be made to maintain the accuracy of both traditional and contemporary practices of Native American music.

Summary

To support elementary music educators in their understanding of Native American music and how to best include it in their curriculum, music educators field need to be well-informed on this non-Western music. Within the past 20 years, Burton (2008) found that general music basal series were including more authentic Native American songs and dances, often provided by Native American musicians and scholars. Burton (2008) also found these more recent textbooks to have eliminated sacred songs that have no place in the classroom, along with non-Native songs once used incorrectly to represent Native content. *Moving Within the Circle: Contemporary Native American Music and Dance* is an introductory collection of works taught to Burton (2008) directly by Native American artists who considered him ready to learn what they were willing to share with him. However, these artists do not represent every Indigenous nation in the United States, thus indicating that many Native American cultures are not yet represented in contemporary teaching materials.

Despite the handful of Native American music teaching resources available to music educators ranging from the 1970s to the present day, the instruction of this music in the elementary music classroom continues to be an under researched area in music education. Further investigation is needed to explore how to best guide elementary music teachers in an understanding of this non-Western music so they may teach it as accurately as possible in their classrooms and with the utmost integrity. While some research has been conducted on the role of Native American music as music education (e.g. Edwards, 1998; Damm, 2000; Burton, 2008) no research has been done about how elementary general music teachers are teaching this content in the twenty-first century.

CHAPTER III: METHODOLOGY

The purpose of this qualitative case study was to explore the instruction of Native American music in North Carolina elementary general music classrooms. The specific research questions were: (a) how do participants describe their reasons for including Native American music in their curriculum; (b) how do participants describe their process for preparing and teaching Native American music in their classroom; and (c) what are participants' recommendations for professional development on Native American music instruction? I also explored the intersection of Native American music instruction with multicultural music education and began laying a foundation for understanding how elementary music educators make sense of their integration of Native American music instruction in their classrooms, and how they experience and interpret this process.

In the following section I present my research approach and describe how I used a multicultural music education lens for data collection, data analysis, and interpretation, and my role and positionality as the researcher. I detail selection procedures for my participants, demographic background of each participant, and conclude with procedures of data collection, analysis, trustworthiness, and reflexivity. To answer the three questions guiding this study, I used a qualitative case study approach. In the following I describe qualitative research, case study design, and why I chose to apply this specific research.

Qualitative Research

In its most basic form, qualitative research is inquiry data presented in written form, occasionally accompanied by complementary visuals (Merriam & Tisdell, 2016). Its purpose is to achieve an understanding of how people make sense of their lives, delineate the process of meaning-making, and describe how people interpret what they experience. The focus is

understanding a phenomenon of interest from the participant's perspective, referring to the *emic*, or insider's perspective, as opposed to the *etic*, or outsider's perspective (Merriam & Tisdell, 2016). I sought to understand how elementary general music teachers who incorporate Native American music instruction in their curriculum made sense of their professional and pedagogical experiences. I was interested in their process and what led them to teaching Native American music in the elementary music classroom rather than the outcome of their use of this specific content and pedagogy.

The four characteristics considered key to understanding the general nature of qualitative research include (a) a focus on process, understanding, and meaning; (b) the researcher as the primary instrument of data collection and analysis; (c) the process as inductive; and (d) the product as richly descriptive (Merriam & Tisdell, 2016). A qualitative approach allowed me to focus on the process, understanding, and meaning of Native American music instruction for participant elementary music teachers. It also allowed me to function as the primary instrument of data collection and analysis as I interviewed and observed to collect data, and then analyzed and interpreted the data through coding and development of themes. Merriam and Tisdell (2016) stated that the human as a research instrument is the ideal means of collecting and analyzing data in the developing understanding of a phenomenon of interest due to its ability to be immediately responsive and adaptive. Due to the inductive process, results related specifically to elementary general music teachers incorporating Native American music instruction. Lastly, due to the various data collection approaches including interviews, field observations, participant reflections, and a focus group, data analysis and results developed into a rich and descriptive final data product.

Little consistency exists among writers' philosophical assumptions on qualitative research; Merriam and Tisdell (2016) found writers make sense of underlying philosophical influences in their own ways. According to Creswell and Poth (2018), the philosophical assumptions of qualitative research include ontology, epistemology, axiology, and methodology. The ontological philosophy addresses the nature of reality and its characteristics, leading the researcher to work with multiple realities (Creswell & Poth, 2018). When studying individuals, Creswell and Poth (2018) explained that research is conducted with the intent of reporting multiple realities, including the use of multiple forms of evidence in themes using actual vocabulary from participants and presentations of various perspective. With an epistemological philosophy, the researcher tries to get as near as possible to participants in the study, resulting in subjective evidence based on participants' views (Creswell & Poth, 2018). Due to the importance of collecting knowledge from participants' subjective experiences, Creswell and Poth (2018) noted that research must be conducted where participants live and work, also known as the field. By immersing themselves in the field and getting to know participants as well as possible, researchers can better understand participant commentary while experiencing information firsthand (Creswell & Poth, 2018).

The axiological philosophy addresses how the qualitative researcher informs the study with their own values (Creswell & Poth, 2018). Due to qualitative research's interpretative nature, the researcher is typically engaged with participants for a sustained and intensive period (Creswell & Creswell, 2018). Therefore, Creswell and Poth (2018) recommended the investigator recognize the study's subjectivity, while actively reporting their own values and biases along with those of the collected data. By reflecting on their personal background including gender, history, culture, and socioeconomic status, the researcher addresses their

positionality within the study and how this shapes their interpretations of study results (Creswell & Creswell, 2018). Lastly, the methodological philosophy addresses procedures of qualitative research, which are typically inductive, emerging, and shaped by the researcher's experience during data collection and analyses (Creswell & Poth, 2018). The researcher constructs knowledge from the ground up, while developing a very detailed knowledge of the research topic (Creswell & Poth, 2018). In the following, I address my reasons for proceeding with a qualitative case study approach.

Case Study

In the case study approach, the researcher seeks to find meaning and understanding, is the primary instrument of data collection and analysis, applies an investigative strategy that is inductive, and produces a richly descriptive final product (Merriam & Tisdell, 2016). It stands out from other qualitative inquiry approaches due to its in-depth description and analysis within a bounded system (Merriam & Tisdell, 2016). Using data collected over a sustained period, the case study develops an in-depth analysis of a program, event, or process, of one or more individuals, bounded by the time and activity of a particular case (Creswell & Creswell, 2018; Merriam & Tisdell, 2016). My topic of study, Native American music instruction in the elementary general music classroom, was bounded by topic: a group of currently active elementary general music educators in North Carolina teaching Native American music in their classrooms. Additionally, Merriam and Tisdell (2016) suggested considering how finite the data collection for a research study may be to determine its boundedness. Data collection, which took place between September and December of 2023, was finite, further establishing the research study as bounded. In the following section, I address the multicultural music education lens I used during the collection, analysis, and interpretation of data.

Theoretical Lens

Multicultural education was used as a lens for this study. As introduced in Chapter 1, multicultural education is a movement designed to empower all students to become knowledgeable, caring, and active citizens in a deeply troubled and ethnically polarized world (Banks, 1993). With social justice in mind, it embraces equity while fostering cross-cultural interactions and understandings for all students across race, ethnicity, language, culture, gender, and exceptionality (Banks & Banks, 2004). Through incorporating a multicultural education approach in the music classroom, Campbell (2018) suggested music educators can serve as agents for change by using music to open minds to a diverse number of beliefs, views, and values. Campbell (2018) also noted that to develop an equitable music curriculum, music educators need to incorporate a range of musical cultures in a meaningful and equitable fashion, supporting the Tanglewood Symposium's declaration regarding music beyond the Western European classical canon (Choate et al., 1967). Addressed in Chapter 2, to incorporate Native American music as part of a diverse range of musical cultures in elementary music classrooms, music educators first need to develop an understanding of it to teach it meaningfully and equitably. All data collected in the study were analyzed and interpreted through Banks' (2014) five dimensions of multicultural education and four levels of multicultural curriculum reform, and Prichard's (2016) four premises for inclusion of Native American practices where appropriate in a music education curriculum. In the following, I address my role and positionality as the researcher during this study.

Researcher Role and Positionality

The researcher who undertakes a case study may play several different roles including but not limited to educator, participant observer, interviewer, reader, storyteller, advocate, artist,

evaluator, and even counselor (Stake, 1995). How a researcher positions themselves within any qualitative case study is important to note, as this informs their interpretation of the resulting data (Creswell & Poth, 2018). Following Chapter 1, I have positioned myself in the study's phenomenon of interest by mostly providing background information on my professional experience as a music educator and multicultural music education practitioner. This initial discussion highlighted my role in the study as an educator. Stake (1995) noted the case study researcher's role as an educator intends to inform, sophisticate, aid in the growth of competence and maturity, socialize, and liberate those interested in learning about the phenomenon of interest. By exploring Native American music instruction in North Carlina elementary general music classrooms, I looked to inform and contribute to an improved understanding of this specific music practice. By doing so, I sought to aid music educators in their own liberation from any existing hesitance or fear of exploring Native American music in their elementary music classrooms.

The previously mentioned roles the case researcher may take on include that of an artist (Stake, 2015). I identify myself as a music performing artist. My biases and values as a musician inevitably shaped my approach in every step of the study. A classically trained pianist and violist, I encountered a strongly Western-based upbringing during my music education. However, my non-Western personal background has often led me down non-canonical and multicultural music making paths. These non-Western tendencies also led me to develop a great appreciation for the music of marginalized communities, including that of Indigenous communities in the Americas. With ancestry from the P'urhepecha and Zapotecan Indigenous nations of southern Mexico, I have been drawn to Mexican Indigenous cultures. Unlike the United States, though, Mexican Indigenous communities and their cultures are not an uncommon

topic of discussion. What I found to be limited access and information regarding Native American music for the elementary music classroom strongly informed my decision to embark on this study.

Lastly, my researcher role also includes that of an advocate. Through this study, I am advocating for the representation of Native American music in the elementary music curriculum, as this is a music and culture that has been historically marginalized within and beyond the curriculum. As the researcher, I am responsible for indicating how this study's findings will inform future studies and elementary multicultural music education. As an advocate, according to Stake (1995), I may also attempt to convince readers to believe what I come to believe upon completion of this study. In the following, I address the study procedure for participant selection.

Participants

To recruit participants for the study, I employed purposeful sampling, intentionally selecting participants that would best inform me on the phenomenon of interest being studied (Creswell & Poth, 2018). The selection criteria I used for potential participants included being an elementary music teacher: (a) currently serving elementary music students in North Carolina; (b) who teaches Native American music in their elementary music classroom; (c) with at least one year of experience; and (d) who is willing to share their pedagogical approaches to Native American music instruction.

Selection criteria did not entail recruitment of any gender or other specific types of participant representation. Due to the limited information of how Native American music is taught in North Carolina elementary music classrooms, the criteria around participant's experience with Native American music instruction was non-specific. Participant selection did

not entail teaching a particular Native American instrumental music, song, or dance, but rather finding elementary music educators teaching any Native American music content.

Recruitment Process

Recruitment letters (See Appendix A) were sent out via email addresses located in publicly available contact information throughout North Carolina's public school system websites. Upon receiving IRB approval for the research study during the summer of 2023, I emailed recruitment letters to staff in 87 public school systems accounting for 87 counties out of North Carolina's 100 counties. Twenty-two of these 87 counties had a head of fine arts as part of their public school system central office staff. These 22 individuals had a variety of titles including Arts Education Specialist, Arts Education Supervisor, Director of Arts, Director of Cultural Arts, Director of K-12 Fine Arts Education, Fine Arts Education Coordinator, and K-12 Elective Curriculum Coordinator. Each of these staff members were responsible for overseeing K-12 music educators in their respective counties along with other fine arts educators who teach visual art, dance, and theatre. I emailed participant recruitment letters to all 22 individuals.

For the 30 North Carolina public school systems in which I was unable to locate a head of fine arts, I emailed recruitment letters to individuals under position titles including Chief Academic Officer, Director of Elementary Education, Director of Education and Curriculum Support, Director of Elementary Schools, Director of PreK-8 Education, Director of K-5 Curriculum, Elementary Area Assistant Superintendent, Head of Curriculum and Instruction, and TITLE IV Enrichment Facilitator. Most public-school systems in which I did not identify either a head of fine arts or a head of elementary education or curriculum were found in counties with small populations where there were as few as two elementary schools in a county. For these situations, I emailed recruitment letters individually to over 100 elementary music educators.

Additionally, I had 32 elementary music educators within these small counties whom I was unable to reach either due to email addresses bouncing back or contact information not found on their school district websites.

Within the first couple of hours of emailing recruitment letters, I received the first response from a music educator whom I had reached out to individually and who serves a public school system in a county with both a state and federally-recognized Tribe. The response was short, direct, and reflective:

> *Hello, unfortunately I have not been able to integrate Native American music in my classroom in the year I have taught in North Carolina, so I probably won't be much help for your study. Best of luck!*

The next response I received from another recruitment email was from another music educator also working in the same county. The initial response was much shorter than the previous:

> *I am not currently utilizing much Native American music in my teaching.*

The word "much" in the short response led me to follow up and inquire on whether they were using any Native American music in their instruction, which led to the following and final response:

> *There seems to be so much conversation about the inappropriateness and lack of political correctness in Indian-related music materials previously used by music teachers, I find it better to just avoid it. Here in (County Name) I have been informed that most (Tribe name) prefer to be called "Indians" rather than "Native Americans." So I am also avoiding saying Native American.*

This short response highlighted many of the factors addressed in Chapter 2 on the appropriateness or lack of Native American music instruction and confirmed the ongoing suggestion to mindfully consult individuals with Tribal affiliations on their preference of what to be referred as (Jones & Moomaw, 2002; Guilford County Schools American Indian Education, n.d.). While disheartening, this music teacher's response revealed a reality likely shared with other professionals in the field. They are so concerned with the malpractice we have executed as a field through the "inappropriateness and lack of political correctness" (personal communication, August 15, 2023) in previous use of Indian-related materials, that they do not seem willing to consider the possibility of developing, or even inquiring, about teaching materials that would be considered appropriate. The current solution is to avoid it even while working in a county that is one of six North Carolina counties home to a Tribe.

Seven minutes after that email, an elementary curriculum director from a county on the opposite side of the state responded to my recruitment email. As opposed to the previous two responses, this individual emailed back with a question:

Do you need teachers who teach students who are Native American?

This connection to Native American music being potentially taught strictly to Native American student populations is a common misconception also noteworthy of highlighting. My follow-up email clarified and reemphasized my search for any elementary music teacher who taught Native American music in their classroom, but this individual's train of thought continued focusing on the idea that I was looking for music teachers strictly serving Native American student populations as revealed in their final communication:

I'm new to the district. I'll inquire. We do not have a high Native American population. You'll have better luck looking at (Other) County as they have a higher Native American population.

I am unsure if this elementary curriculum director forwarded my recruitment letter to the elementary music teachers in their county. However, the following day, I received a response from a music educator serving the "other" county I was encouraged to explore. This particular county is home to the genealogical descendants of two North Carolina original historic Tribes, for whom an approved private non-profit organization website exists on behalf of maintaining their ancestor's heritage and culture (North Carolina Algonquians, 2023). Their response stated:

I'm afraid I would not be of much use to you. I have a bare minimum of songs and activities that I do. What I have is very few songs, primarily from a very old curricula set I have. I also do steady beat activities with some drum circle recordings that I located on Spotify. I include the Native American Flute on woodwind instruments. I would love more lessons but to be honest, I am concerned that materials should be authentic/respectful and I have not located many resources. Perhaps that should be a goal of mine for the year. I do wish you the best with your study.

This response was the first to address concern with the authenticity and respectfulness of Native American instruction resources. I inquired about the bare minimum of songs and activities taught in their classroom but received no further response.

One other music educator responded to my recruitment letter with a similar response to the previously discussed one. It was thoughtful, and even vulnerable, highlighting the reason I initially embarked on this research study:

I'd love to help, however I do not teach Native American music, not because I don't think it's important, but I don't really know how to approach it. I would love to do it in a respectful and historically accurate way, however, the resources I have are limited and I have not been able to find any materials that teach it in a thoughtful way other than generalizing all Native music together. I think this is a fantastic and important research opportunity for you and I really feel like you would be helping many elementary music programs like myself once you gather your research. I'm always looking to teach music in culturally appropriate ways. Thank you for reaching out.

Upon completion of the recruitment process, I had four public school elementary music educators from four different counties in North Carolina fulfilling the participant selection criteria employed for the study.

Relationship to Participants

Prior to the selected participants' enrollment in the study, I had no pre-existing relationships with any of them. My first interaction with all four participants depended on their communication form preference when responding to my recruitment letter. Three out of the four participants responded to the recruitment letter via email, and the fourth participant responded via phone. I met all four of them for the first time virtually during the first interview round, and for the first time in person during my on-site observation visits to their music classrooms. Next, I describe these four participants along with their demographic and professional backgrounds.

Study Participants

Participants represented variety in their demographics, and personal and professional backgrounds. Similarities found in their professional backgrounds were mostly due to their shared profession as elementary music educators. All participants voluntarily provided any

background information addressed in this or any of the following chapters. Three of the participants identified as female and one participant identified as male. Their number of years in the elementary music education profession ranged from 12 to 23 years of experience and all were currently in music teaching positions in North Carolina elementary public schools. As discussed in the previous section, each participant represented one of four North Carolina counties: one county in the mountain region, two counties in the Piedmont region, and one county between the Piedmont and inner coastal plain region. All participants in this study were White. The lack of racial diversity in the participants is a limitation of this study.

Participant Profiles

In this section, I describe participants and their backgrounds, using pseudonyms for each participant to protect the confidentiality of their participation in the study.

Lila

At the time of the study, Lila was entering her thirteenth year of teaching elementary general music. She originally wanted to be a middle school band director, but upon meeting middle school teenage boys, she committed to a career in the elementary music classroom. With a flute and bassoon performance background, Lila was quickly drawn to the Native American flute, one of the various avenues she used to teach Native American music in her classroom. With a Native American flute of her own, she played for her students, exposing them directly to the instrument and its sound. Additionally, Lila had a great-grandmother believed to be Cherokee or Eastern Blackfoot and Saponi. When her great-grandmother was born in the early 1900s, for reasons unknown to Lila and her family, she was not registered as affiliated to her Tribe and information on her descendant's exact heritage was lost.

Allison

Allison was the only participant originally from North Carolina. Unlike other participants, Allison had taken a break from teaching eight years into her elementary music teaching career. During that time, she did full-time ministry work for six years. Fortunately for the music education field, she returned to the elementary music classroom, and at the time of the study was entering her nineteenth year of elementary music teaching. A French horn player, Allison had also once wanted to be a band director but changed her mind during her student teaching experience. With encouragement from both her mother and college professors, she ventured into the elementary music classroom and found her calling.

Allison had been familiar with Silver Burdett's *Making Music* basal elementary music series prior to taking a break from teaching. However, it was not until she returned to the classroom a second time that she vividly remembers finding a North Carolina Tribal song in the fifth-grade textbook. This discovery led her to integrate Native American music into her curriculum permanently, while simultaneously committing to the acknowledgment and celebration of North Carolina's very own contemporary Native American artists. Had Allison not stopped teaching, she would have been entering her twenty-fifth year in the elementary music classroom at the time of data collection. However, in all that time, her teaching philosophy has remained unchanged: to open the world to students through the integration of other academic subjects into general music (personal communication, September 5, 2023).

Michael

Michael was the one male participant in the study. At the time of data collection, he was entering his twenty-third year of teaching elementary general music. Originally from Canada, he had academic backgrounds in bassoon and saxophone performance, music education and

geography. Prior to committing to elementary general music, he taught middle and high school band in both Canada and the United States. At his current elementary music teaching assignment, he also runs the robotics club. During his initial interview, Michael shared that his innate appreciation for multiculturalism, particularly that of Native American culture, was due to two major aspects of his life. The first one was his own multicultural family background.

With Irish Welsh paternal grandparents, and Russian maternal grandparents, Michael grew up with drastically different and rich experiences on each side of this family. “Depending on who we visited as a family, it was based more around English and Irish music and experiences, or it was more Russian, and everybody spoke Russian and ate Russian food...” (personal communication, September 1, 2023). Michael stated these experiences made him unafraid to try different foods or smell different things, essentially leading him to embrace the vast cultural diversity found in both Canadian and American pluralistic societies.

Secondly, Canadian Western-based societies have long been working towards a reconciliation with Indigenous communities original to Canada, or their First Nations.

> Canada has a certain respect for both the French culture and for the Native American culture, so there are certain things that we try to create balance with within our curriculum to make sure those are inclusive, and just like French is our second language, we also have to be aware of and understand Native American struggles. (personal communication, September 1, 2023).

In addition to Michael’s personal and professional backgrounds, the proximity of the elementary school he currently serves to a Native American Tribe greatly informs his elementary music curriculum. Due to this local proximity, Michael quickly began teaching Native American music in his elementary music classroom upon accepting his current teaching position. As a

result, Michael has been addressing Native American music and culture in his elementary music curriculum for over 20 years.

Noelle

A vocalist, Noelle had the only atypical elementary music teaching assignment at the time of the study. Unlike her counterparts, she was teaching at an intermediate school solely serving students in the fifth and sixth grades. When data collection began, she was going into her 23rd year of music teaching, during which she served elementary grade students the entire time except for the one year she taught middle school general music and choir. In addition to adjusting to only teaching fifth- and sixth-grade music, Noelle's intermediate school had a unique schedule in which students were on a nine-week rotation for their non-academic subjects like music. As a result, Noelle taught the same students daily before rotating to a new set of students every nine weeks throughout the academic school year. Originally from the Midwest United States, Noelle shared having a small amount of Choctaw heritage through her maternal grandmother's side of the family.

Set up like a typical grade level classroom, Noelle's teaching space had a complete set of desks and chairs for her intermediate students. With desks grouped together by four, students shared their direct learning space with three other peers as they collectively completed their *Native American Music* worksheet assigned for their Native American music lesson. Noelle did have some music classroom instruments, but they were all found stored against the surrounding walls. Immediately entering her classroom, her choral risers rested against the corner between the back and right wall. Drums rested on the opposite left corner, and amidst multiple containers there was an electric keyboard and set of boom whackers. Her classroom was beautifully decorated with paper spheres floating down from the ceiling and pop music artwork against her

walls. The most unique feature in her space was the music library on display near the front of her classroom. Her diverse selection of books included a Maria Tallchief storybook.

Data Collection Procedure

Data collection for a case study is usually derived from participant interviews, field observations, and documents (Merriam & Tisdell, 2016). Data collection for this study took place over nine weeks, the equivalent of an elementary school quarter, between September and December of 2023. Data collection included two individual participant semi-structured interviews, two on-site classroom observations, participants' individual reflections addressing their practices and philosophies, a focus group, (Merriam & Tisdell, 2016; Creswell & Poth, 2018) and additional supplementary documents such as lesson plans and presentation class slides. Interviews including the focus group and lesson reflection data were coded and categorized to reveal themes (Saldaña, 2011). Trustworthiness measures included triangulation, respondent validation, peer examination, and reflexivity (Merriam & Tisdell, 2016).

For this study, participants engaged in two semi-structured interviews during data collection. Each of the semi-structured interviews had seven predetermined questions, which may or may not have led to follow-up questions. The initial interview took place at the beginning of the study, and the second interview took place following the on-site classroom observations and participant reflections on the Native American music lessons they taught during these observations. Following on-site classroom observations, participants were provided with a reflection form (Appendix B) to complete for each observed lesson. This reflection form had seven predetermined questions for participants to complete. During the first semi-structured interview (Appendix C) participants were asked about their elementary music teaching experience, their experience teaching Native American music, their perceptions of Native

American music within and beyond the music classroom, their reasons for including Native American music in their curriculum, and their pedagogical approaches and practices teaching Native American music.

During the second semi-structured interview (Appendix D) participants were asked about the Native American music lessons they taught during their on-site classroom observations. Questions addressed the Native American music selections for these lessons, teacher criteria for making these selections, teacher preparation for teaching the selections, the challenges and benefits of teaching Native American music, and teaching materials and professional development geared towards Native American music instruction. Both interviews took place over Zoom for all participants, each interview lasting between 10 and 80 minutes. I used my laptop's Voice Memos recording application to save each audio file, and then each audio file was professionally transcribed by the online program Trint. Upon completion of each interview transcription, I thoroughly revised each one for accuracy, making corrections as needed, and saving the final document in de-identified form for analysis.

The final data collection procedure was the focus group interview (Appendix F). During a focus group, an interview takes place with a group of people who have knowledge on the phenomenon of interest (Merriam & Tisdell, 2016). The semi-structured interview setup for the focus group had seven pre-determined discussion questions, providing socially constructed data due to the participant's interactions with each other (Merriam & Tisdell, 2016). Merriam and Tisdell (2016) noted most writers suggest including somewhere between six to ten participants during a focus group, and for participants to be strangers to each other as possible. The four participants had never met each other until the day of the focus group.

Data Analysis

When analyzing data for a case study, conveying an understanding of the bounded case is of the greatest importance (Merriam & Tisdell, 2016). Merriam and Tisdell (2016) noted that due to the tremendous amount of data in case studies, it is imperative to organize data into a case study record for data to be easily located and retrieved during the analysis process. For each of my participants, I organized de-identified data in the following manner: (a) pre-classroom observation interview transcription; (b) lesson plans; (c) on-site classroom observation field notes; (d) observed lesson reflection forms; and (e) post-classroom observation interview transcription. In a separate section from individual participant data, I had the focus group transcription at hand.

Saldaña (2011) noted that bringing order to collected data results from an instinctive, hardwired need to reorganize it and construct patterns out of its content. This pattern discernment is among the first steps in the data analysis process leading to the development of categories and themes (Saldaña, 2011). Through the construction of categories, Saldaña (2011) explained the researcher attempts to cluster the most similar items into the most appropriate groups. The categorization of the large and meaning-rich units of qualitative data collection allows for a better understanding of specific features and their possible interrelationships (Saldaña, 2011). Lastly, Saldaña (2011) highlighted that the primary methods of discovery during data analysis include deductive, inductive, and abductive reasoning. With deduction, the researcher generally draws conclusions from previously established facts and evidence; with induction, the researcher explores what may be transferable to from the particular to the general; with abduction the researcher makes conclusions instinctively from data clues (Saldaña, 2011).

Coding

Coding is a discovery method through which meaning of individual data portions are developed (Saldaña, 2011). It entails the assignment of short-hand designations, or codes, to various aspects of collected data to easily retrieve specific parts of it (Merriam & Tisdell, 2016). These can include single words, letters, numbers, phrases, colors, or any combination of these Merriam and Tisdell (2016). These codes then function in different ways including patterning, classifying, and reorganizing of data that emerge into categories and themes for further analysis (Saldaña, 2011).

During the coding of data, I used the online coding software ATLAS.ti for computer-assisted coding of interview transcripts, participant lesson reflections, and the focus group interview transcription. ATLAS.ti is available in an online Web version and in desktop applications for both Mac and Windows. I used the online Web version for coding of data. Upon entering data transcriptions into ATLAS.ti, the program produced automated inductive codes based on the data transcriptions. The program also allows for users to create and insert codes to the data that the software may not identify but the researcher may deem necessary. For instance, I created and inserted the code "North Carolina Tribe" through the data every time there was a reference to specific Tribes in North Carolina since the software did not produce it. Additionally, the program showcased codes via individual data transcripts and/or via combinations of some or all data transcripts.

As I collected data and uploaded revised transcripts to ATLAS.ti, I first coded each participant's data as an individual case employing within-case analysis, learning as much as possible about each participant's experience within their individual context (Merriam & Tisdell, 2016). Once done coding each participant's data individually, I employed cross-case analysis,

seeking to find a similar, or unified description across all four participants' cases (Merriam & Tisdell, 2016). During the coding process, I also used *in vivo* coding, or the selection of words or phrases directly taken from the participants' words (Saldaña, 2011). The codes were then employed into the development of themes.

Data were analyzed and interpreted through Banks' (2014) five dimensions of multicultural education and his four approaches to multicultural curriculum reform. Findings were also connected to Prichard's (2016) four premises for inclusion of Native American dance practices where appropriate in a music education curriculum. All addressed previously established facts and evidence regarding multicultural education (Banks 2014) and Native American dance in dance education (Prichard, 2016). This entailed deductive reasoning from the primary methods of discovery during data analysis (Saldaña, 2011). As I studied and reviewed codes, I considered if and how they related to any of the five dimensions of multicultural education: (a) content integration; (b) the knowledge construction process; (c) prejudice reduction; (d) an equity pedagogy; and (e) an empowering school culture and social structure (Banks, 2014). I also considered if and how they related to any of the four approaches of multicultural curriculum reform: (a) the contributions approach; (b) the additive approach; (c) the transformation approach; and (d) the social action approach. Lastly, I considered if and how they connected to any of Prichard's (2016) four premises for Native American practices inclusion: (a) recognize the multiplicity and diversity of Native American culture; (b) problematize the notion of authenticity; (c) dispel the evolutionary fallacy; and (d) use Native voices.

I also examined participants' reasons for including Native American music in their elementary music curriculum, their approaches and practices to teaching this music, and their suggestions for preparing music educators to teach this music. This entailed inductive reasoning

from the primary methods of discovery during data analysis (Saldaña, 2011) as I explored how participant data transferred to the elementary music education field. Lastly, through abductive reasoning, the third primary method of discovery during data analysis (Saldaña, 2011), I instinctively used data clues to support the conclusions of my data analysis. Once I thoroughly reviewed and analyzed codes deductively, inductively, and abductively, I developed code categories, code subcategories, and themes.

Following each initial participant interview, I coded the revised interview transcription with the assistance of the online coding software ATLAS.ti. Codes that emerged from participants' initial interviews were kept handy and in mind as I proceeded to observe participants teach Native American music lessons in their classrooms as well as study the corresponding lesson plans and class presentation slides. Following on-site classroom observations, I coded participants' teaching reflections on their observed lessons and their second set of interviews, again, with ATLAS.ti. I studied the emerging codes from participants' teaching reflections and second interviews, compared them to those that had emerged from the first round of interviews, and noted any reappearing and new codes for each participant. Prior to this point I employed within-case analysis.

The focus group transcription was the last document I coded with the support of ATLAS.ti. Thereafter, I engaged in cross-case analysis through which I studied the resulting codes from the focus group transcription and those across participant's individual data, noting differences and similarities. Data analysis revealed great similarities and some differences in the approaches participants engaged in when teaching Native American music in their elementary music classrooms. Additionally, their self-taught knowledge and remaining questions and

concerns on Native American music and culture were evident in their interviews, observed lessons, teaching self-reflections, and contributions to the focus group.

Code Samples

The following illustrates the list of codes within their corresponding category and subcategories that developed into the first theme, *Providing a Cultural Perspective,* addressed in detail in the following chapter. For a complete list of codes see Appendix E.

Category: ***Culture***

Subcategory 1: *Native American culture*

Cultural Awareness

Cultural Sensitivity

Cultural Appropriation

Cultural Diversity

Cultural Heritage

Cultural Identity

Cultural Competence

Cultural Comparison

Cultural Differences

Cultural Exchange

Cultural Preservation

Cultural Relevance

Subcategory 2: *Native American music*

Multiculturalism

Tradition

Culture

Oral Tradition

Traditional Practices

Analytic Memos

Qualitative researchers should note their analytic insights and subjective experiences in a similar manner to the writing of field notes, or a researcher's written accounts during an on-site field observation (Merriam & Tisdell, 2016). On analytic insights and subjective experiences, Saldaña (2011) specifically recommends documenting these as separate analytic memos from data collection. A mini narrative of sorts that details the researcher's ongoing interpretation of data, an analytic memo is a thinking piece of reflexive writing that further articulates deductive, inductive, and abductive thinking processes on the meanings data may begin to take (Saldaña, 2011). Saldaña (2021) provides several writing prompts for the development of analytic memos, including reflecting on and writing about tentative answers to the study's research questions, which I employed in my writing of analytic memos during data collection for this study.

To write analytic memos, I had the Notes application handy on my computer in which I typed my thoughts on and reactions to the conversations taking place, while particularly attentive to content and clues that could potentially contribute to answering the research questions. I employed analytic memo writing during both pre-classroom observation and post-classroom observation interviews and the focus group. Additionally, at the conclusion of each interview and the focus group, I typed out the content that stood out the most to me. Through this mini narrative process, I also noted any questions or doubts I later addressed or clarified with participants through follow-up email correspondence.

Trustworthiness

To address trustworthiness of data collection and analysis in the study, I employed triangulation, respondent validation, and researcher reflexivity. Triangulation is the use of multiple sources of data, and the comparison and cross-checking of data collection through these multiple data sources (Merriam & Tisdell, 2016). As mentioned previously in this chapter, the multiple sources of data collection used for this study included participant interviews, on-site field observations, participant written reflections on their teaching observations, a focus group, and supplementary documents including lesson plans and class presentation slides. Merriam and Tisdell (2016) emphasized the importance of triangulation in qualitative research as it serves as a powerful strategy to increase the credibility of the research.

I began employing triangulation of data upon the first interview with each participant. During this first stage of data collection, I began formulating a general understanding of participants' professional backgrounds and teaching experiences, their reasons for including Native American music in their elementary music curriculum, and how they included it. During the on-site classroom observations (the second stage of data collection), I was able to examine how much data from the pre-classroom observation interview was present, or consistent with what took place during participants' Native American music instruction. Allison, Lila, and Noelle's lessons during their on-site classroom observations supported their reasons for and approaches to teaching Native American music. The content they described addressing during their pre-classroom observation interview and how they taught it was evident during their lessons. However, Michael's on-site classroom observations presented some limitations that prevented me from examining his Native American music instruction fully.

Michael's elementary music teaching schedule consisted of 45-minute lessons per class. The first class I observed during Michael's on-site classroom observation was six minutes late in arriving to music class, which Michael noted was atypical. Additionally, at the time of his on-site classroom observations, Michael found himself under the pressure of preparing students for their upcoming winter performance while covering Native American music instruction. As a result, once students finally arrived, the first 22 minutes of their music instruction was spent rehearsing for the winter performance. This left the remaining 17 minutes of class time for Michael to teach his Native American music content, limiting him from being able to fully address the vast and rich amount of material he described using during his pre-classroom observation interview. While Michael's second observed class was not late to attend music class, the lesson played out similarly with at least half of the instruction time spent rehearsing for the school's winter performance. This was a study limitation as I was not able to observe Michael teach a full Native American music lesson during the entirety of his allotted class time, preventing me from observing him teach the content he described including in his elementary music curriculum.

Three out of the four participants were observed teaching Native American music lessons in two different elementary grade levels. I was only able to observe Noelle once due to her unique teaching assignment working strictly with fifth and sixth grade students. However, all participants' teaching reflections (third stage of data collection), aligned with what took place in their classrooms during their on-site observations, particularly their approaches to teaching Native American music from a cultural perspective. The specific national and state standards that participants employed in their lesson plans addressed cultural relevancy and aligned with part of their reasons behind including Native American music in their elementary music curriculums and how they taught this content. Moving into the post-classroom observation interview (the fourth

stage of data collection), participants' commentary specifically addressed areas in which they needed help or guidance to improve their Native American music instruction. Content from this second individual interview aligned with areas of their teaching reflections in which participants described parts of their instruction they would like to improve. Lila, for instance, expressed in both data collection stages her interest in and need to access a Native American culture bearer she can bring into her music classroom.

During the focus group (the last stage of data collection), participants addressed their approaches to multicultural music education, how Native land acknowledgment informed, if at all, their Native American music instruction, and recommendations for potential professional development to teach Native American music. Approaches to multicultural music education aligned with participants' approaches to their development of Native American music curriculum and their observed Native American music lessons confirmed the ways in which their local or state Tribal communities informed their instruction. Lastly, participants' recommendations for potential Native American music instruction professional development derived from their teaching reflections and areas of remaining doubt or concerns in their instruction that were revealed throughout both interviews.

Through respondent validation, or member checks, the researcher solicits feedback on preliminary or emerging findings from study participants (Merriam, & Tisdell, 2016). Upon completion of all data transcription revisions, participants were sent their individual interview transcriptions as well as that of the focus group for them to review and comment on if needed. This provided participants the opportunity to revise and confirm their recorded responses throughout the interview and focus group processes.

Reflexivity was my final trustworthiness measure. By acknowledging my reflexivity as the researcher, I detailed my existing biases, dispositions, and assumptions regarding the phenomenon of interest (Merriam & Tisdell, 2016). This was imperative for future readers to better understand the interpretations of data addressed in the following chapters (Merriam & Tisdell, 2016).

Ethics

To complete this research study, I submitted my research study proposal to the University of North Carolina at Greensboro's Institutional Review Board (IRB) for review. Upon determining that the research study involved no more than minimal risk to potential participants, the proposal was approved. When participants expressed interest in participating in the study, I thoroughly reviewed with each participant what the study entailed and the contents of the consent form prior to their commitment. During all study procedures, I maintained open and regular communication with all participants, ensuring all questions were answered during the process. While participants were provided the option to choose their own pseudonym, all four participants had me assign one for them. Any possible participant identifiers throughout data were altered or removed to ensure participant anonymity. Upon completion of data transcriptions, all content was stored in an encrypted folder in the University of North Carolina at Greensboro's digital cloud storage platform, Box.

CHAPTER IV: FINDINGS

The purpose of this qualitative case study was to explore the instruction of Native American music in North Carolina elementary general music classrooms. Analysis of participants' data including individual interviews, on-site music classroom observations, participant teaching reflections, a focus group, and supplementary documents including lesson plans and field notes revealed the following four themes: (a) Providing a cultural perspective (b) Teaching Native American music; (c) "Doing it on my own;" and (d) Meeting professional development needs.

Providing a Cultural Perspective

Participants had been teaching Native American music from a cultural perspective in their elementary general music classrooms for multiple years. While Michael is certain he has taught Native Americana music throughout his twenty-three years in the elementary music classroom, Noelle stated that she has only taught it consistently for about the last five academic school years. Regardless of the years participants have taught Native American music, they all discussed cultural awareness, cultural appreciation, cultural sensitivity, cultural diversity, and cultural relevance in their lessons. They shared a commitment to avoid cultural appropriation and misrepresentation of Native American music in efforts to dismantle Native American cultural misconceptions and stereotypes.

Cultural Awareness

Participants had an awareness of Native American culture, its presence within and beyond their communities, and the importance of incorporating it into their elementary general music curriculums. While three out of four participants were not native to North Carolina, all four demonstrated awareness specifically of the Native American Tribes in the state and the

importance of teaching about these in the music classroom. Finding himself in very close proximity to a North Carolina Tribe, Michael quickly engaged in his community's Tribal endeavors to develop a greater awareness of this neighboring Indigenous community. He became a regular powwow attendee and engaged often with Tribal members, eager to learn as much as he could. It was during one of these engagements that he realized Tribal communities do not share the same history as the American history typically encountered in classrooms.

A Tribal leader explained to him, "What you're talking about is White man's history, not our history" (personal communication, September 9, 2023), making him realize the existing distrust from Native communities towards non-Native circles in the United States. Michael stated, "We have distrust in Canada as well, too. But I know that they're (Canada) trying to make amends, and they're trying to build bridges. But here it's like, I don't really see that same kind of attempt" (personal communication, September 9, 2023). By continuously engaging in local Tribal endeavors, Michael was able to learn from the Native perspective. "That really got me thinking about a lot of things, like how much of my multicultural music is really authentic music and how much of it was created to sound like it but wasn't necessarily their (Native Americans) music" (personal communication, September 9, 2023).

Michael also used a video excerpt from the DVD *Into the Circle: An Introduction to the Powwow* to help his students develop cultural awareness. The excerpt he displayed in his classroom shows a Native elder teaching about powwow music, emphasizing in his instruction how often to the uneducated ear, powwow music seems like senseless noise (personal communication, September 9, 2023). Michael could easily share this information himself but has repeatedly observed how much more effective and impactful it is to students when listening to someone from within that cultural circle.

> I must have looked at that video one hundred times, and every time I look at it, I learn something new. It's incredible, it's all first-generation explanations, it's not somebody who heard it from a friend who heard it from a friend. (personal communication, September 9, 2023)

Being a historically heavy documentary, Michael did not play the film in its entirety. Instead, he focused on the few minutes in which the Native elder becomes the teacher, allowing the students to see and hear directly from a true representative of the culture. Michael stated, "They grasp it as being authentic" (personal communication, November 22, 2023).

Noelle reflected on her journey teaching Native American music, and what it has taken for her to prepare and execute this specific pedagogy while improving her own cultural awareness,

> The materials that were available when I started teaching are not the materials that I seek out or continue to use today. I feel like we've grown a lot as people who are trying to honor and understand cultures that are not your own. I definitely am sure that I taught things that I would not teach now, so I feel pretty confident about last year and this year being my most successful. (personal communication, September 8, 2023)

Still somewhat new to her community after having moved to North Carolina from the Midwest United States, Noelle was determined to build ties within the Tribal community closest to her school on behalf of her students' learning.

A county over from the nearest Tribe to her community, Allison was passionate about teaching students that other cultures exist and thrive beyond their individual heritages.

> I think it's just so important to realize that White people are not the savior to the world. That's the real big statement, as I am White. I think that we just think that the

> colonization, and the patriarchy, and the way that things are is how it's always been. And it's important for me to let kids know that that's not the case, that there are other people, that there were people here with their own culture and with their own way of doing things that were not always treated right. (personal communication, September 9, 2023)

Similarly to Allison's "big statement," Lila shared the importance of her students having awareness of different cultures and differing ways of life, and that "America's not all rainbows and butterflies" (teaching reflection, November 14, 2023). However, her drive for teaching from a cultural perspective also came from the importance of consistently addressing the cultural context behind different kinds of music. Lila stated,

> I feel like it's super important that before I add the music, I try to give them a cultural kind of history background. I think that for not just Native Americans. If I'm doing Gospel songs, I try to add that cultural background. I try to add cultural background for like Caribbean music and steel drums, and why they made steel drums in the first place. (personal communication, September 7, 2023)

Cultural Appreciation

While all four participants maintained there is still much for them to learn about Native American music and culture, they also shared an ongoing and thorough appreciation for both. For Noelle, storytelling, honoring elders, and learning life lessons played a major role in her appreciation of these cultures (personal communication, September 8, 2023). Additionally, she found her experience teaching Native American music thus far to contribute to her growth as a musician (personal communication, November 22, 2023).

Michael described his drive to teach Native American music as the same one that drives him to regularly teach music of other cultures in his classroom. He said,

> Anybody's music, any culture's music has that same kind of interest to me, intrigue for me, where I like listening, how people use their sounds, cultures use their sounds, use the materials that are available to them to come up with their own genre, to come up with their own sound. (personal communication, September 1, 2023)

He found he owed much of his love for cultures due to his own multicultural upbringing.

> I'm thankful that I had a multicultural experience growing up, and that I have an appreciation for a lot of different music. I have a certain empathy for cultures because of that multiculturalism growing up. And so, I'm always on the outlook for the more authentic experience. (personal communication, September 9, 2023)

Determined to instill in his students respect and appreciation for the Tribal community they share a home with, Michael stated, "More likely than not, they are going to run into Native Americans, and hopefully they have appreciation, and they end up having a sense of respect for what they're trying to do and who they are as a nation" (personal communication, November 22, 2023). By preparing his students to encounter Native American culture respectfully within their community, positive change will come about for both sides, Native and non-Native. "I just think that suddenly communities would join together, and that connection would be made, and both of them would be appreciative" (Michael, personal communication, November 22, 2023).

In addition to rooting for Native American culture as an underdog, Lila particularly appreciated its deep connections to nature including the land and the animals inhabiting it.

"I like the history and the culture, and I just don't think the kids get it at all, or much of it. So, I like to bring that into music so it can cross curriculum" (Lila, personal communication, September 7, 2023). For Allison, her continuous engagement with state Tribal community events

and North Carolina Tribal artists has heavily contributed to the love and appreciation she holds for Native American cultures across the board (personal communication September 5, 2023).

Regardless of their deep appreciation for Native American music and culture, and their efforts to teach it, participants still had feelings of doubt, uncertainty, and even hesitation. They were not certain that what they are teaching is fully accurate, and Michael found this particularly concerning with North Carolina having a strong Native American population. “We’re trying to do the right thing and all of that, but there is still that hesitancy, there’s still that bit of “I hope I’m doing it right,” and it would just be nice to be able to say that we’re doing it right” (Michael, focus group, December 1, 2023).

Cultural Sensitivity

Participants illustrated their experiences learning to address cultural sensitivity on behalf of Native American culture in the music classroom while also working to instill it in their students. Concerned with the “barbarian uncultured savage view of Native American people” Allison has found some of her students have (focus group, December 1, 2023), she regularly guided them to develop cultural sensitivity when referring to individuals affiliated with a Tribe.

> I try really hard to get away from just saying Indian. I want them (students) to say American Indian, or Native American, or Indigenous people. I would correct them gently when they say that (Indian). But there’s still this misconception of people going around with feathers on their heads and all that. (personal communication, November 21, 2023)

Allison was determined to change this stereotypical perspective and provide a more accurate view of Native American people “then and now” (focus group, December 1, 2023). When surveying his students prior to an in-depth class discussion, Michael found similar sentiments among his students.

> I really do like listening to the comments of my students, and really trying to gage where I'm going to go with the conversation. When I said we were talking about Native Americans, somebody actually put their hand up and said it was impossible that I had a video of them (Native Americans) as they had been dead for 250 years. (Michael, focus group, December 1, 2023)

Lila observed similar reactions from her students, leading her to focus on the fact that Native Americans are a part of contemporary American society. She also taught her students about Native American regalia by showing and discussing videos of traditional dress and highlighting its strict use by Tribal members. When she had a student point out they dressed up like "Indians" for Halloween, she gently explained why it may not be the nicest thing to do. Lila then elaborated on how Tribal members will not wear their regalia to a local store, but rather regular clothing like herself and other students (personal communication, September 7, 2023). "It's hard to say that to an elementary kid because they don't quite get it" (Lila, personal communication, September 7, 2023). Noelle also confirmed the importance of guiding students to understand that people affiliated with Native American Tribes do not dress up in costume, but rather regalia according to their Tribal affiliation. "It's not a costume, they're not pretending to be someone. Those are outfits, or they are ceremonial dress" (Noelle, personal communication, November 22, 2023).

While learning about powwows during one of his lessons, Michael had students asking why the participants in the powwow they were viewing were not dressed like "Indians." Aware that some of his students continued to rely on stereotypes for their knowledge of Native American culture, he made a point to present teaching material in class that highlighted one may not know who in their community might be affiliated with a Tribe unless this is asked. "Unless

you ask somebody you don't know what their background is, and so, we should be treating everybody with respect" (Michael, focus group, December 1, 2023). It was very important for Michael to guide his students in understanding that individuals with Tribal affiliations are people just like himself and their school peers. Being affiliated with a Native culture did not imply that you never dressed in conventional clothing (focus group, December 1, 2023). He explained,

> Just trying to be able to make that connection for them (students), yes, there is a traditional dress that's used for ceremonies and special occasions, but other than that, just like us, we don't dress up every single day for school. We dress normal, like what we consider normal, and so do others around the world. (focus group, December 1, 2023)

While Michael did not particularly like using the word "normal," or to refer to non-Native conventional clothing and customs as a type of "normalcy," he has continued to do so because it is what he has found that his elementary students understand best.

Cultural Diversity

Participants shared a focus on teaching students about cultural diversity among Native American Tribes to dismantle the common misconception that they exist as a monoculture. Allison stated, "I try to set it up as much as I can that not all Tribes are the same" (personal communication, September 5, 2023). Her K-5 Native American music instruction addressed the Haliwa-Saponi, the Navajo, the Lakota, the Nanticoke, the Wampanoag, the Lakota Sioux, the Lenape, and the Six Nations (personal documentation, November 16, 2023). Overall, it was very important for her to cover a variety of cultures in her music classroom, leading her to spend an equal amount of time teaching her students about culture as she did about music (personal communication, September 5, 2023).

> I spend a good amount of time talking about culture and making sure the kids know they're not the center of the universe and that there's a bigger world out there. I try to do that with everything I am teaching. (Allison, personal communication September 5, 2023)

Noelle noted in her observed lesson, "By exploring the music of different Native American Tribes (Nez Perce and Cherokee) in this lesson, the students gained awareness of the cultural diversity within North America and developed a broader understanding of global musical traditions" (teaching reflection, November 19, 2023). Reflecting on her work thus far, she planned to continue "highlighting the rich variety of musical traditions, styles, and practices across different Tribes and regions" (teacher reflection, November 19, 2023).

Participants also emphasized diversity across American society and their school communities. Noelle shared,

> Most of my students right now are Hispanic. But I also have a pretty significant population of Eastern Europeans like Russian, Ukrainian, Moldavian, there's quite a few children who have come recently, so they're like brand new to the United States with us. So, I try to touch on all of their cultures. (personal communication, September 8, 2023)

Michael purposely used traditional dress from other cultures to compare, contrast, and emphasize students' understanding of cultures different from their own. Prior to diving into Native American music, Michael taught students about both Indigenous and contemporary traditional dress in Mexico and traditional dress in Germany during their annual Oktoberfest. By the time Michael addressed Native American regalia, students had been developing an understanding of different cultures' dress and how these shape identity within cultures.

Michael stated, "We kind of carry that theme throughout the year where I can have those kinds of conversations with them" (personal communication, November 22, 2023). He concluded

that, “the greatest benefit is for our students to have a better understanding of not just Native American music, but breaking down barriers of different cultures and what they sound like in reference to music” (personal communication, November 22, 2023).

Cultural Relevance

Participants focused on ensuring learning content was relevant to students and their lives through both their musical selections and proximities to North Carolina Tribes. Out of the four participants, Michael’s community was the closest to a Tribal community. He shared, “Here in Lavender County (pseudonym), in fact, about half a mile from our schools is a recreated (Tribal name) village, and they are part of this area, there are different landmarks and even restaurants named after the (Tribal name) Tribe” (personal communication, September 9, 2023).

Michael introduced students to powwow music to guide their understanding of a culture relevant to their community: “I wanted to build that background information, so, if they were in a position to hear it, they wouldn’t think of it as strange, and maybe they could even educate people in their family” (personal communication, November 22, 2023). To further highlight relevancy between Native traditions and his non-Native students’ customs, he asked students to make connections between their family members telling them a story and the oral traditions Native Americans engage in when passing down stories through generations. “I think that’s something, too, that we should think about as educators, not just showing ceremonies and traditional dress, but also be able to show a certain, I guess you could say, a societal norm” (Michael, focus group, December 1, 2023).

One of the ways Noelle reached her fifth graders was with the 1970s song *Come and Get Your Love*. Performed by the Native American rock band *Redbone*, the song regained popularity well into the twenty-first century when it was featured in the 2014 film *Guardians of the Galaxy*.

Noelle shared, “The kids know it from the movie, that’s why it’s interesting, because they would have no idea that it was a Native American rock band from the 70s. They think it’s just the song from the movie” (personal communication, November 22, 2023). Other Native American contemporary music selections she taught included rap, hip-hop, and even looping. Noelle stated,

> I definitely look for Native or Indigenous artists that I can learn from, either to showcase as performers or current like hip hop artists from the Native American culture that the kids could look them up on TikTok or Instagram right now and go see them. So, they’re relevant, and it’s something that they can access on their own. (personal communication, September 8, 2023)

Following her observed lesson, Noelle reflected that, “Native American music continues to influence contemporary music genres and artist expressions, making it relevant to contemporary music production, composition, and performance in the twenty-first century” (teacher reflection, November 19, 2023). Regarding her students’ reception of these contemporary choices, she wrote, “Unsurprisingly, their overall favorite among the diverse range of songs was the incorporation of hip-hop elements, which resonated deeply with their personal musical tastes” (teaching reflection, November19, 2023).

Allison’s students watched a video on YouTube of the traditional and contemporary lifestyles of the Wampanoag people produced by the Scholastic channel. This inclusion in her lesson plan was particularly important to Allison as it exposed her students to elementary Wampanoag children with daily school routines like their own. Students saw two school-aged Wampanoag girls navigate their daily activities within and beyond their Tribal community. Students were able to note during the class discussions that they could, in fact, at any moment have a classmate with a Tribal affiliation. Additionally, Allison was particularly pleased with

students' reception to some of the Native American music selections she included in her teaching. She shared, "I even had some students asking for the name of the songs so they could listen to them at home" (teaching reflection, November 16, 2023). She considered her efforts to make content relevant a win.

Approaching Native American music from a cultural perspective allowed participants to develop the necessary lessons to successfully include Native American music in their elementary general music curriculum. While their lessons were rich in cultural content, participants would still have appreciated having a greater understanding of specific Indigenous musical perspectives and practices on behalf of their instruction. Their efforts to encompass the various aspects of selected Tribal cultures and their music in alignment with fulfilling the state's *Contextual Relevancy* standards and/or the nation's *Connecting* standards provide promising samples for any music educator looking to include Native American music in their teaching. Participants were not only aware of the rich and diverse cultures amongst Native American nations throughout the United States and Canada, but within North Carolina. By initially addressing local Tribes and then expanding into Tribal communities beyond North Carolina, participants worked to instill in their students Native American cultural awareness, cultural appreciation, cultural sensitivity, cultural diversity, and cultural relevance. The following theme highlights the teaching practices participants employed to teach about the Native American content they addressed in their Native American music lessons.

Teaching Native American Music

Participants revealed both similar and different processes for their planning and executing of Native American music lessons. Throughout their teaching, participants incorporated cross-curricular integration, the use of online resources, kinesthetic learning, and the Native American

flute. The academic subjects integrated into participants' lessons included English Language Arts (ELA), social studies, and math. The online resources, including videos, that participants supplemented their lessons with exposed students to traditional and contemporary Native American music content. Participants provided ample opportunities for students to engage kinesthetically in their lessons. They also taught about the Native American flute from its non-Western perspective and as a comparison to the Western classical flute.

Cross-Curricular Integration

In a music classroom, cross-curricular integration is a teaching practice through which topics traditionally taught as stand-alone academic subjects such as English Language Arts (ELA), math, science, and social studies are connected to music content (EiE Team, 2023). Noelle's experience developing cross-curriculum integration for her music classroom resulted from a push to integrate subjects from the intermediate school she taught at during the study.

> There was a big push towards integrating music and literacy. And so, the first thing I did was ask for permission to preview curriculum, and the first novel that they read in the fifth grade is *Thunder Rolling in the Mountains*. So, I pulled together some resources that I was familiar with and then went looking for things that I wasn't familiar with and then tried to integrate. (personal communication, September 8, 2023)

Noelle read the fifth grade assigned book, *Thunder Rolling in the Mountains,* based on the Nez Perce, an Indigenous community of the United States plateau. She became familiar with the reading's ELA curriculum that grade-level teachers used with fifth graders, out of which she pulled vocabulary, cultural concepts, and anything she could use to explore the musical aspect with students (personal communication, September 8, 2023). Her task was not a small one, for the assigned reading had very little focus, if any, on music of the Nez Perce.

> In the book, they talk a lot about the culture, but a lot of Native American groups, music is a big part of that culture, and it's not really featured in the book at all, it's more about the storytelling and how the history is passed orally from one generation to the next, but the music part is kind of lacking. (personal communication, November 22, 2023)

Noelle's integration resulted in a rich Native American music unit addressing different Native American Tribal cultures, traditional and contemporary Native American music, connections between African oral traditions and those of Native American traditions, a Native American dance, a student cultural identity development activity, Native American ballet icon Maria Tallchief, and even a music composition activity based on a map's route direction (unit lesson plan, November 17, 2023). She reflected,

> Within the ELA curriculum, students explore the historical context of Native American storytelling and its role in shaping Tribal identities, resistance movements, and cultural survival. They also examine the connections between Native American music and traditional storytelling, ceremonial practices, and environmental stewardship. (teaching reflection, November 19, 2023)

ELA gave Noelle the launching point for developing her richly integrated Native American music unit. However, she would have liked for her lesson development to include more of other subject areas, "This is easy with the ELA curriculum at my school, but I know more can be done with other subject areas, exploring connections between Native American music and other subjects such as history, geography, literature, and social studies" (teaching reflection, November 19, 2023).

Allison integrated ELA content, specifically the late Iroquois Chief Jake Swamp's *Giving Thanks: A Native American Good Morning Message,* as part of her Native American music

lesson around Thanksgiving. She accessed an autographed copy of the children's book on Amazon and explained during her teaching that an actual member of the Iroquois culture put the book together (personal communication, September 5, 2023).

> It's a good morning message, and it ties into the nature, and being thankful for all things, Grandmother Moon and Grandfather Sun … I tie it into the Six Nations because one of the modern songs that I found is a guy from the Six Nations going to a powwow. (Allison, personal communication, September 5, 2023)

Throughout his career, Michael has used both Canadian and American book materials to enrich his Native American music lessons. A gift from his parents, the book *The Spirit of Canada*, is one he has often pulled First Nations folk tales out of for his students to create musical soundscapes with. Additionally, he teaches the late Michael Lacapa's *The Flute Player: An Apache Folktale* to integrate literacy while introducing students to the Apache flute.

Lila who also integrated other subjects into her lesson, enjoyed pulling material from Native American folk tales whose protagonists are animals. She particularly liked having students connect different animals' movements in these tales to different music tempi they could perform. Additionally, she shared having an affinity for natural history, "I love natural history. The bison still lived in North Carolina up until like the 18th century. They (Native Americans) would use them to make instruments" (personal communication, September 7, 2023). Inspired by Native Americans' resourcefulness, Lila had her fourth-grade music class take inspiration from Native American instruments and build their own instruments from recycled materials (personal communication, September 7, 2023). As they dived into their creativity, she also had students reflect on how Native American instruments related to Western-based instrumental families (teaching reflection, November 14, 2023). "I didn't want them making guitars, or making

bassoons, I wanted them to make Native American type instruments" (Lila, personal communication, November 14, 2023).

Participants placed a heavy focus on the integration of history and geography when integrating social studies in their Native American music lessons. In the past, Lila had students participate in a scavenger hunt to complete a social studies-based worksheet on Native Americans including the Catawba. The worksheet addressed the art, homes, and musical instruments of various Tribal nations (focus group, December 2, 2023). While the Catawba is not officially a North Carolina Tribe in the present day, Lila included it in her curriculum due to its proximity to her school community. Additionally, prior to European contact, the nation was believed to have inhabited most of the Piedmont area spanning across South Carolina, North Carolina, and even Virginia (Catawba Nation, n.d.).

By tying geography and American history into her Native American music lessons, Allison regularly used her United States map to illustrate the impacts of colonialism and Western expansion on Native American Tribes. Anytime she stated, "The United States was not always the United States, Canada was not always Canada, Mexico was not always Mexico…" (classroom observation, November 14, 2023) with the support of her world map, she took the necessary time to revisit with students the historical context that led to these changes.

> I put up a map of all of the different Tribes before it (North America) was colonized. And we talk a lot about how Native American people have been here for thousands and thousands and thousands of years, and that there were Tribes and that there were groups of people here, and that they're still around. (Allison, personal communication, September 5, 2023)

Allison's teaching philosophy was, "To open the world to the kids, and to integrate (music) into other subjects" (personal communication, September 5, 2023). Her cross-curriculum integration practices were so important that her teaching space did not even look like a typical elementary general music classroom. "Other than the guitar that's hanging behind me and a giant model of the keyboard, you might not even know it was a music room, because I've got maps on my walls, those are the main focus" (Allison, personal communication, September 5, 2023). Lila also spent time integrating an online interactive world map illustrating where Indigenous Tribes were found prior to colonization into her Native American music lessons. "This helped them (students) get an idea of the past and present" (Lila, teaching reflection, November 14, 2023).

Michael, who also had a second major in geography, was knowledgeable about the geographical landmarks in his community, integrating content from both geographical and historical perspectives. He shared,

> The Trail of Tears goes through this area, it's about two miles north of here, and so being able to know that we're really in the midst of that history, and that they're (local Tribe) the first residents here in (town name), there's that certain historical context that I think is very important for the kids in our community to be able to understand that. (personal communication, September 9, 2023)

Also close to his school's community is a river Michael's students are familiar with. Using this local reference, Michael illustrated for students how some local Tribes used canoes, and the relation between the river's fluctuating waters and the need for these communities to move their canoes according to the water level. Some functional Tribal songs served as a working song of sorts in which Tribal members collaborated to relocate the canoe to a better side of the river. Referring to the local river allowed Michael to elaborate on context, emphasizing the

music's function "to coordinate a work environment so that everybody is working together" (personal communication, November 22, 2023).

Overall, Michael's music teaching is often designed from the musical culture's historical context. "That's the primary drive for me," he said, "and everything that I choose in the way of Native Americans is, I want to be able to convey to them (students) that this is the story, this is where it came from, this is the historical context, this is what was going on" (personal communication, September 1, 2023).

Lastly, participants incorporated basic math concepts in their Native American music lessons when having students be mindful of the number of beats, beat groupings, and form. Michael specifically integrated math when addressing how music is used in a powwow setting. "I also used pictures and videos to help my students understand how Native American music moves, or the pattern to help them understand and relate to the music they were hearing" (Michael, teaching reflection, November 20, 2023).

Online Resources

The use of online resources, particularly the online video sharing and social media platform YouTube, was a major tool in all participants' teaching processes. Some participants employed online resources beyond YouTube that were unique to their Native American music lessons. Noelle used Carnegie Hall's Musical Explorers Digital and the Hip Hop Folktale Project.

The Carnegie Hall's Musical Explorers Digital was a free online curriculum designed to connect students in grades K-2 to rich and diverse musical communities while building fundamental music skills through listening, singing, and moving to songs from all over the world (Musical Explorers Digital, n.d.). Native American culture was part of the diverse musical

communities addressed in this online content, and what Noelle used to integrate into her Native American music lesson. Content included lessons plans, audio recordings, instructional videos, and culminating interactive concert experiences (Musical Explorers Digital, n.d.).

A collaborative project between the Asheville Symphony and Grammy Award-winning children's hip-hop artist Secret Agent 23 Skidoo, the Hip Hop Folktale Project is a unique music education curriculum for grades 2-8 (Asheville Symphony, n.d.). The curriculum contains five lessons based on hip-hop versions of world folktales (Asheville Symphony, n.d.), including song *Origin Story* based on the Cherokee folk tale *The Origin of Disease and Medicine* which Noelle integrated into her curriculum (classroom observation, November 17, 2023). Through the employment of both Musical Explorers Digital and the Hip Hop Folktale Project, Noelle was able to share contemporary Native American artists and their musical collaborations with non-Native artists.

Lastly, Noelle had also consulted the websites of *F-flat Books* and *Decolonizing the Music Room* on behalf of her Native American music curriculum. An electronic publisher dedicated to the professional development experiences and support of current music educators, and content development strategies for authors and creatives (F-flat Books, 2019), F-flat Books introduced Noelle to Native American music educator Michelle McCauley. This introduction then led her to *Decolonizing the Music Room*, a site dedicated to the centering of Black, Brown, Indigenous, and Asian (BBIA) voices in music education, research, and performance (Decolonizing the Music Room, n.d.). Noelle studied McCauley's (2019) contributions to the site as well as her YouTube videos on Native American music instruction.

Regarding her overall use of YouTube, Noelle commented,

> YouTube has been really, really helpful actually, which is nice because if you can't find a published book, you can at least find someone who is an expert in their field and their culture, right, and you can tell that they've got great intention of sharing knowledge. (personal communication, November 22, 2023)

Allison's journey teaching Native American music may have started with finding the Haliwa-Saponi Canoe Song in the fifth grade Silver Burdett *Making Music* textbook, but it would have likely ended there had she not ventured on a YouTube search to further educate herself. "There were community video short things that they (the Haliwa-Saponi) made about their Tribe, about some powwows, about the community center" (Allison, personal communication, September 9, 2023). As she continued to learn more about the Haliwa-Saponi, native to North Carolina, she began meeting and getting acquainted with artists from the Tribe including potter Senora Lynch and singer Brooke Simpson. Her discovery of Brooke Simpson inspired her to begin incorporating living Native American music artists into her lessons, while regularly incorporating YouTube in her ongoing research for other content. She affirmed, "I use YouTube a lot to try to find clips" (personal communication, September 5, 2023).

Online resources beyond YouTube that Lila worked with on behalf of her Native American music lessons included MusicplayOnline, Hal Leonard's Essential Elements Music Class, Texas A&M University's Veterinary Medicine and Biomedical Science website, a personal collection of content related videos saved in her work Google drive, and Native Land Digital (lesson plan, November 7, 2024). While Allison used content from Scholastic and Michael from the DVD *Into the Circle*, this content was accessed through YouTube along with the rest of their online resources.

Kinesthetic Learning

Kinesthetic learning entails the use of body movement and interaction with the environment. Students need to touch or feel what they are learning about to better understand it, as being physically involved allows for in-depth learning. Throughout their teaching, participants provided a variety of activities including physically responding to music, playing instruments, singing, creating movement compositions or choreographies, and even imitation.

Noelle's lesson had the least student movement due to her unique classroom setup. Regardless of the limited moving space, students engaged in finding and keeping a steady beat to all the Native American music selections they listened to and learned about. Noelle stated, **"**We engage in activities like clapping or moving to the beat, singing along with repetitive melodies or call and response phrases, and creating simple rhythms using body percussion and classrooms instruments" (teaching reflection, November 19, 2023).

Allison's classroom had a unique setup, as well, but it had significantly more open space than Noelle's. If standing at the back of her classroom facing the front of the room, Allison had several rows of chairs on the right-hand side for her students to sit in, and a wide-open space without furniture on the left-hand side for her students to move in. She did not strictly reserve the open classroom space for movement, as she still had students engage with maintaining a steady beat when sitting in chairs. However, she did have most of the student kinesthetic learning activities like learning to powwow dance take place in the open space. Due to this setup, a unique thing happened when teaching her kindergarten Native American music lesson. Having recently invested in small drums for this age group, Allison taught a lesson on the Wampanoag drum circle. Allison initially had students sitting in their chairs playing along to the beat with their small drums. However, students naturally gravitated towards the open classroom space to

group their small drums together into a larger drum, imitating the Wampanoag drum circle they had learned about. “The whole class ended up in this big, gigantic circle on the floor imitating what they (the Wampanoag) were doing, it was such a beautiful picture of inclusivity” (Allison, personal communication, November 21, 2023).

Michael’s large classroom had chairs evenly spaced out and accommodated in multiple rows facing the front of the room. The kinesthetic learning activities he engaged students in during his classroom observations included maintaining a steady beat, singing, and movement. Amidst the seating setup, students successfully engaged in the dance activity Michael led them through as part of their Native American music lesson. Michael taught about the traditional song’s function as a working song, guiding the collaboration of Tribal people to move a canoe from one location to another along a river. Michael modeled the dance clearly for students and had them engage successfully. At all times, Michael encouraged students to maintain the steady beat of the music being studied.

> A lot of the songs I do with these kids to get them moving have strong beats, and they understand what that beat is. So, when I played them the Canoe song, there was almost the immediate response of either kids nodding, or tapping, or hitting their foot on the ground with the beat. (personal communication, November 22, 2023)

Lila’s music classroom had the most open space out of all the participants. Without any student furniture in her room, she had students sit in a centered carpet, allowing plenty of space for students to spread out and engage in movement. Her kinesthetic learning activities included maintaining a steady beat, singing, playing instruments, and movement. During her lesson’s movement activity, she had students create accompanying movements to a bison chant. Students engaged rhythmically and kinesthetically to the words of the chant, encouraged to use anything

from body percussion to dance. By providing her students with kinesthetic activity, Lila felt she paved learning opportunities in which students could embrace being who they are. “I want to give them as many opportunities to learn about the world and as many opportunities to just be kids” (Lila, personal communication, September 7, 2023). While Lila’s lesson on instrument making was not a movement activity, it still employed kinesthetic activity for the students as they spread out across the classroom, creating and assembling their projects inspired by Native American instruments. Lila reflected, “Everything is so digitized now that I love giving the students something to make and take home with them. Something they can talk about and show” (teaching reflection, November 14, 2023).

Addressed in earlier chapters, the main challenge for music educators with Western-based music backgrounds when teaching Native American music is their little, or lack of, familiarity with music practices based on aural/oral traditions. We owe it to a music’s original form of transmission and performance to learn it and teach it accordingly in the music classroom (Campbell, 1992). During one out of their two observed lessons, both Lila and Michael engaged in oral transmission when teaching students a Native American song (Lila, classroom observation, November 7, 2023; Michael, classroom observation, November 9, 2023).

The Native American Flute

The Native American flute originated among the Plains Tribe as a courtship instrument (Burton, 2008). While most closely identified with Plains and Southwest Tribes, it has also been known to be used significantly by the Ojibway, or Chippewa (Burton, 2008). Usually made of wood, cane, or even old clay or metal, the Native American flute is not used by all Native American cultures (Burton, 2008).

All participants incorporated the Native American flute in their Native American music instruction. In the past, Noelle had explored the possibility of accessing Native American flute music that could be transferred to the recorders available in her music classroom (personal communication, September 8, 2023). While she has yet to be successful finding material to do this, she still teaches students about the instrument. During her observed lesson she had students watch, listen to, and respond to a traditional Native American flute performance by Cherokee artist Tommy Wildcat and a contemporary performance by Apsáalooke rapper Supaman in which he incorporated Native American flute into a song loop (classroom observation, November 17, 2023).

Inspired by her discovery of Native American flute player Carlos Nakai, Allison invested in her own Native American flute to expose her students to an actual instrument they could see and hear in their own classroom. She shared, "I don't know what pitches I'm playing, but I don't know that in Native American music that's important because it was supposed to be an expression of what you're feeling or the love that you're feeling for the person that you're courting" (personal communication, November 21, 2023). To illustrate the courting function of the Native American flute in some cultures, Allison had students listen to and respond to the courting song, *Inkpataya*, of the Lakota, Dakota, and Nakota nations during her second observed lesson. During this same lesson, students listened and responded to the Nanticoke women honoring song *O Hal'lwe* also performed with the Native American flute, so that they could experience a different music function (classroom observation, November 14, 2024). Allison also took time to compare the Native American flute with that of the Western-classical flute (personal communication, November 21, 2023).

Lila was the only flute player among participants, and she had also invested in a Native American flute. Her instrument was specifically a double flute that she played for her students during her observed lesson in which students created Native American inspired instruments. She shared, “Coming from a flute player, the Native American flutes are just beautiful” (personal communication, September 7, 2023). In addition to playing the instrument for her students, she taught them about the material sources for these flutes and their various purposes within Tribal cultures (classroom observation, November 9, 2023).

The employment of cross-curricular integration, online resources, kinesthetic learning, and the Native American flute were the teaching practices participants primarily engaged in to execute their Native American music instruction. Similarly to their cultural perspective approach, these practices illustrated the possibilities for music educators with little to no knowledge on how to begin developing Native American music teaching content for their elementary music classrooms. However, it is imperative to note that the resulting Native American music instruction practices addressed within this second theme are the result of a substantial amount of research participants completed during their personal time beyond their teaching assignments. The following theme highlights the research strategies participants engaged in to develop the learning content and activities of their Native American music lessons.

“Doing It on My Own”

All participants engaged in a rigorous amount of research on behalf of their Native American music curriculums. As a result, they seemed to understand the cultural evolutions that traditional Native American music has experienced into the twenty-first century. Noelle shared,

> It’s a lot of research because we’re always learning how to be more culturally aware of the materials that exist and what is no longer appropriate, what’s authentic, what is a

source, etc. I use current music also, so that is always being updated. (focus group, December 1, 2023)

Wanting to provide his classes with Native American cultural experiences, Michael even built powwow long sticks so students could play collectively on his gathering drum. Yet, knowing what to bring into the classroom and how to best teach it continued to be an area participants felt demanded further investigation.

Allison said that she did, "a lot of research each year trying to find different songs and different videos, hoop dances and various interesting things" (personal communication, September 5, 2023). As a result of participating in this study, Allison became curious about whether other music teachers taught Native American music in their classrooms. She was dismayed to find out she was one of few. "I have spent many hours researching and learning so that I can teach these lessons. I didn't realize that my time and effort weren't the norm" (Allison, teaching reflection, November 16, 2023).

Noelle had not lived long in the North Carolina mountain region. In that short time, though, she had researched not only how to integrate Nez Perce music in her lessons to support her fifth graders' ELA learning, but also that of the Tribe near her new community. Her research, though, also revealed a lack of information and exposure to Native American music within her school community even with proximity to a local Native American culture.

Several of the students have been to the (Tribal name) land and have had the opportunity to visit. They don't always get to hear music while they're there on those field trips. A lot of times they learn a lot about the history, and they learn a lot about the crafts and the skilled work that the people do on those lands. But they don't get to go see a powwow,

> and they don't necessarily get to be a part of a ceremony where music would be played, or a song. (Noelle, personal communication, November 22, 2023)

Noelle did not recall receiving training on Native American music during her undergraduate degree. As a result, she felt that developing Native American music content to include in her curriculum was something she had to learn to do on her own (personal communication, November 22, 2023). The rest of the participants expressed similar sentiments on the development of their Native American music curriculums. Ways in which they described researching on behalf of developing Native American music lessons included engaging with their local or state Tribal communities, ensuring the representation of Native voices in their teaching materials, and familiarizing themselves with contemporary Native American music trends.

Community Engagement

While two out of the four participants have successfully and continuously found ways to engage with some of North Carolina's Tribal communities, the other two have either made efforts to establish contact or have been contemplating on how to make contact. As the participant with the least number of years in North Carolina, Noelle expressed her hope and desire to access the Tribal resources in her community on behalf of her music classroom.

> We're so close to (Tribal name) land, it would be amazing if our music department and even our art teachers and theater teachers and dance teachers could all go and have just a day to meet people and make connections and observe and explore. I think that would be really beneficial because it's so close. (personal communication, November 22, 2023)

During her continuous journey developing Native American music teaching content, Lila has tried establishing contact with the Catawba Tribe without success (teaching reflection, November 14, 2023). However, what really launched her into Native American music instruction

was her acquaintance with a retired music educator who spent many years studying the traditions of the Cherokee nation. She invested time learning from this retired music educator, as well as consulting another acquaintance of Native heritage when she had questions on material she was looking to teach.

Lila stated, “I asked her (Native acquaintance) what she would like, not necessarily music, but culturally, for the kids to understand” (personal communication, September 7, 2023). The acquaintance asked Lila to ensure that students learn Native Americans are not only still alive, but no longer living in huts or other traditional Native home settings. Additionally, as people in her surroundings realized how invested Lila was on teaching about Native American culture in her music classroom, they began gifting her books from various Tribes throughout the United States (personal communication, September 7, 2023).

Not long after meeting Haliwa-Saponi potter Senora Lynch at the North Carolina State Fair, Allison began attending the American Indian Heritage Celebration regularly. Through her regular excursions to this event, she attended classes to continue learning about different Tribes and their cultures and invested in several artifacts and instruments that she brings into the classroom to share with students (personal communication, September 9, 2023). She credited her continuous engagement with North Carolina Tribal communities to her affinity for Native American culture,

> Maybe because I’ve met the people from the Haliwa-Saponi Tribe, and I’ve gone to the (American Indian Heritage Celebration), I know how beautiful the culture is with the singing, and the dancing, and the regalia, and the focus on nature, and Mother Earth, and the importance of women in the culture. (personal communication September 5, 2023)

Upon discovery of his school's proximity to a North Carolina Tribe, Michael quickly became a regular attendee of his community's powwow. Thanks to his knowledge of Canada's First Nations, he was able to recognize and identify several of the Tribes present the first time he attended this powwow. Tribal members were so appreciative of his acknowledgement they engaged him in long conversations about their community, and one who built Native American flutes during his spare time even allowed Michael to help finish building flutes with him (personal communication, September 1, 2023). "It was fun, it was very educational. I remember walking away with a greater knowledge of what the Tribe stood for" (Michael, personal communication, September 1, 2023).

Michael's existing knowledge on Indigenous cultures prior to moving to the United States was due to his regular engagement with First Nations communities in Canada. He quickly discovered that the individuals in these communities thoroughly appreciated being consulted on their culture and provided with opportunities to correct any misconceptions. Michael explained, "They know by talking to you that you made a sincere mistake, that you're not being sarcastic, that you're not being mean, and correct you on what really happened or what you need to do instead" (personal communication, September 1, 2023).

Within his current community, though, Michael has noted that as Native individuals formerly in leadership of the local Tribe have left their posts, it has become challenging to know who to talk to as no one has really stepped into these roles. This has left Michael at a bit of a loss, "I'm not quite sure who to call or ask questions about, like if they can come into our schools. It's all been pretty quiet, I wouldn't even know where to start" (personal communication, November 22, 2023).

Native Voices

The limited amount of Native American music teaching resources available to elementary music educators is an ongoing challenge that participants have found themselves facing regardless of their veteran experience and the time they have invested in developing Native American music curriculums. Participants continue to include and update Native American music content in their lessons while being mindful of where they access their teaching content and that this material showcases artists representative of Native American cultures. Allison shared, "When I do my research, I try to vet it out, I try to get authentic sources and real Native American people coming from a Native American standpoint" (personal communication, September 5, 2023). This commitment, though, inevitably presented her with challenges,

> There's a lot of videos on Native American music and culture on YouTube, but not very many of them were actually done by Native American people. They're done by people who are trying to present authentic information, so just knowing what's vetted, and good solid stuff is a challenge. (personal communication, November 21, 2023)

For Noelle, it was very important to highlight Native voices being a White music educator, "To me as a White woman, I feel like I definitely need to give them (students) examples of people who are showing that I learned from them, too, and that they don't look like me" (personal communication, September 8, 2023). As Noelle continues to become more familiarized with the Tribal community in her area, she is particularly focused on maintaining and improving Native representation in her teaching. She looks to ensure lesson materials and resources accurately represent Native American music and culture by utilizing authentic recordings, videos, and literature produced by Native artists and scholars, prioritizing authentic voices and perspectives (teaching reflection, November 19, 2023).

Previously discussed, some of the online resources Noelle used for her Native American music curriculum were the *F-flat Books* and *Decolonizing the Music Room* websites. Also dedicated to providing relevant, modern, and accessible music eBooks to music educators (F-flat Books, n.d.), F-flat Books released a Native American music guide as part of their monthly *Heritage Month Guides for the Music Classroom*. Thanks to this guide, Noelle was able to add content to her lessons and discover Native American music educator Michelle McCauley.

> She's really trying to help educate other music educators because she also sees the lack of materials that are out published. And she talks a lot about the traditional songs that people think are associated with the Native American people, but they are really not, they're very whitewashed versions, so I've been able to learn a lot from her, as well. (personal communication, November 22, 2023)

Noelle has been able to learn directly from McCauley's Native voice as well as that of other diverse contributors through accessing *Decolonizing the Music Room*. Similarly, Michael tried to always incorporate Native voices and perspectives into his Native American music curriculum. "I'm very big on finding authentic resources, it doesn't matter if it's Native American or Hispanic. I have to go through and look at those kinds of things" (Michael, personal communication, September 9, 2023). While Lila also strived to find accurate Native resources for her classroom, she has remained hopeful that she will one day be able to bring more Native representation into her classroom. She stated she would like more Native American instruments for her students to see and play, culture bearers who can share their musical experiences with her students, and even Native storytellers whom her students can collaborate with on creating soundscapes to accompany Native stories (teaching reflection, November 14, 2023).

Contemporary Native Music Trends

The digital era has created many possibilities for music educators to access and include a vast diversity of traditional and contemporary Native American music in their instruction. It has also created possibilities for the global exposure of traditional Native American music and that of contemporary artists. Therefore, music educators can incorporate traditional music and the contemporary music of living Native American artists into their general music lessons. Noelle incorporated contemporary artists accessible on digital media platforms that her students could look up and relate to (personal communication, September 8, 2023). These artists included 1970s American rock band Redbone, Apsáalooke rapper Supaman, Ojibwe hip hop artists Thomas X, Black Eyed Peas member Taboo, and Mag 7, a collective of seven MCs and songwriters, from different Tribes (classroom observation November 17, 2023).

Allison also incorporated contemporary living artists into her Native American music unit during this study, a practice she committed to upon discovering Haliwa-Saponi singer Brooke Simpson. “I was like, there’s got to be modern Native American music. So now I try to teach some modern examples of artists who are Native American, who are incorporating their heritage into modern music” (Allison, personal communication, September 5, 2023). Allison also showcased the Taboo and Mag 7 collective song collaboration *One World (We Are One)* along with music by DJ Shub, a member of the Six Nations of the Grand River (classroom observation, November 14, 2023).

In addition to relying on YouTube for teaching contemporary Native American music, Allison incorporated it to teach both the traditional and contemporary lifestyles of the Wampanoag, and to showcase a culture bearer teaching students a traditional Native American dance. Allison’s fifth-grade lesson particularly “sought to bring Native American music out of

the past, as a distant cultural relic, and into the present, as a modern musical phenomenon" (teaching reflection, November 16, 2023). Similarly, Noelle reflected on her first on-site classroom observation, "The third-grade class was given the chance to observe a Native American pop song through YouTube. This showed them that Native American music can make all different types of music and not just traditional" (teaching reflection, November 14, 2023).

Michael brought a unique perspective to his inclusion on contemporary Native American music due to his Canadian background and knowledge of the First Nations. He regularly taught about contemporary Canadian artist Susan Aglukark, a singer of Inuk heritage. Aglukark made a career of fusing Inuk traditional sounds with contemporary genres, and Michael taught students about the contemporary struggles she encountered when making her music. "She was working in a language that doesn't have many words, as she put it, and so trying to translate Inuktituk into English was very difficult" (personal communication, November 22, 2023). Additionally, the singer had to seek permission from her elders to release her music. Students' reception to this unique artist is consistently positive, assuring Michael he is on the right track when implementing contemporary First Nations music (personal communication, November 22, 2023).

Michael found his preparation and teaching process to be constantly evolving due to his ongoing reflection (focus group, December 1, 2023). "I know my lesson has changed over time drastically because it's a very reflective process, trying to find out what students are very interested in or what their questions are, questions that show the need for a stronger understanding" (Michael, focus group, December 1, 2023).This reflection process guided the development of his future lessons, and he was consistently looking to keep up with students' thinking and how their individual and collective experiences influenced that thinking. During the time of the study, Michael surveyed students for the first time on whether they would go home

and listen to Native American music on their Spotify accounts. “There were actually kids that put up their hands, so I have to keep that part of the lesson next year” (focus group, December 1, 2023). Through checking in with students and their learning, Michael is hopeful to instill in them a stronger understanding and acceptance of all cultures (focus group, December 1, 2023).

The research participants engaged in to develop Native American music teaching content on their own provided an informative glance of what’s currently possible regarding Native American music instruction in the elementary music classroom. Their research process also revealed participants invested a substantial amount of personal time beyond their elementary music teaching assignments to learn about Native American music and include it in their curriculum. The travel to community events and the time spent there, along with the time spent seeking accurate teaching resources online and offline, are not research strategies that can be accomplished within elementary school work hours. Until further Native American elementary music education teaching content is developed, music teachers wanting to include Native American music in their curriculums will have to invest in similar research strategies to inform themselves and their students. As optimistically as participants expressed feeling about their gained knowledge through their research, the investment to build a curriculum design from scratch with limited guidance and resources has been no light task for any of them. “I’m having to do it all on my own, which I don’t mind because I’m really passionate about it, but it’s a challenge” (Allison, personal communication, November 21, 2023).

Meeting Professional Development Needs

Participants maintained there is still much for them to learn about Native American music and culture regardless of the strides they have accomplished on their own with limited resources throughout their careers. While participants expressed wishing to access additional and updated

Native American music teaching materials and culture bearers to bring into their classrooms, they also shared a desire to access professional development workshops preferably led by culture bearers. Areas they would like to receive guidance in include feedback on their current Native American music curriculums, the possibility to network with other music educators who teach Native American music, and simply more information in general.

Accessing Culture Bearers

A culture bearer is usually a local living artist or musician who visits schools within or near their community, contributing to the understanding of their culture through full-fledged performances, demonstrations of musical genres, instruments, vocal styles, dances, or storytelling that gives credence to their music (Campbell, 2018). Having a culture bearer is often suggested for a well-rounded multicultural music curriculum, but it may be challenging to access a culture bearer or access the necessary funds to bring a culture bearer into the music classroom.

The only time Allison has been able to bring Native American culture bearers to her music classroom was due to one of her student's affiliation to a North Carolina Tribe.

> His grandparents came and spoke, and they brought the Tribal drum, they wore their traditional regalia, played the drum, and talked about it all, and it was validating for me because the stuff they were saying is the stuff that I was teaching, and it was fascinating to the students as well. (personal communication, September 5, 2023)

When the student's grandparents went to Allison's school they did not charge for their visit, and upon experiencing the learning possibilities culture bearers provide, Allison has long wanted to bring more to her classroom. However, she does not have much clarity on the exact process to find one, nor how to access the necessary funds to pay for their visit. "I would like to bring more, I just haven't figured out how to do it" (Allison, personal communication,

September 5, 2023). Noelle agreed that culture bearers would be an excellent resource: “I feel like having an authentic culture bearer to come and teach is always going to be the best that I can do for them (students)” (Noelle, personal communication, November 22, 2023).

As she maintains enriching her students’ learning experiences at the forefront of her work, Noelle will continue looking for ways to foster connections with local Native American communities or organizations (teaching reflection, November 19, 2023). She shared,

> I plan to invite guest speakers, performers, or cultural ambassadors to share their knowledge and experiences with my students. Since the (Tribal name) nation is so close to us, I’m hoping to collaborate with Indigenous artists, educators, or community leaders to co-create learning resources and activities that authentically represent Native American perspectives and voices. (teaching reflection, November 19, 2023)

Michael found it more difficult to access culture bearers in the United States than in Canada, “It is harder for me to find people here in the United States, and people are much more hesitant here” (personal communication, September 1, 2023). While he usually brings in people fluent in languages besides English to guide his students with pronunciation of songs throughout his curriculum, he has not been able to find anyone, nor a teaching resource, to do that for his Native American music content. “There isn’t anything like that around here. It’d be great if there was” (Michael, personal communication, November 22, 2023).

Upon realizing their continuous need for additional information and support to teach Native American music, participants realized the potential benefits of bringing in a culture bearer into their music classroom. In Allison’s case, she had already experienced the benefits. Without the necessary guidance and resources, though, participants may not have much success in the

future in bringing in Native American culture bearers on behalf of their students' multicultural music learning.

Workshops and Updated Teaching Materials

Aware of the field's expectation for music educators to teach music from various musical cultures, participants demonstrated an ongoing commitment to execute this practice, particularly Native Americana music instruction. Yet, they have also needed additional professional development support to revise and further develop their current Native American music content. Participants shared areas of interest that they would like to see potential professional development workshops address on behalf of their Native American music curriculum. Lila believed that learning more about the overall history and culture would benefit her practice.

> I wouldn't mind going to a history professional development on Native American stuff, just so I could get the culture background. Or like a Native American dance and music professional development to guide movement into it as well, instead of just relying on YouTube videos. (Lila, teaching reflection, November 14, 2023)

Michael used to share Susan Aglukark's music video for her song *Hina Na Ho* through which students learned about a traditional Inuk village celebration and Indigenous diversity. This video showcased a traditional Inuk drum, which was important to Michael as it allowed him to teach about how it was different from a powwow drum (personal communication, November 22, 2023). However, the video disappeared, and despite Michael's best efforts to contact Susan Aglukark's media team to regain access to it for his Native American music curriculum, the video has remained unavailable.

Allison's Native American music instruction journey was sparked by a basal music series, but during the time she left music education and returned, the textbooks were not updated.

“Our textbook is twenty-something years old, and I don’t love those (Native American music) lessons because they’re just for like one day, I think, and you’re just supposed to introduce it and then move on to the next thing” (personal communication, November 21, 2023). Allison would love to access updated music education resources and learn “what other people are doing to teach, something from a Native American musician, flute player, drummer, anything on how we can include information in our classroom” (personal communication, November 21, 2023).

As previously noted, Allison was particularly shocked to discover the small number of elementary music educators who taught Native American music in their classrooms and became very interested in connecting with those that do after her participation in this study (personal communication, November 21, 2023). She is since hoping to learn from her music teaching peers who do engage in the practice and continue furthering her own learning in this way.

Michael expressed also hoping to access more accurate resources and professional opportunities to network with individuals he could contact with questions about information on Native American music.

> Being able to go into a professional development and know that we’re going to walk away with something that’s authentic, that’s going to be really important, it would be great to be able to walk away with knowing where I could go if I had more questions. (Michael, personal communication, November 22, 2023)

During the study’s focus group, participants concluded that the professional development areas they were in the most need of were accessing culture bearers for their music classrooms and being able to gain feedback on their teaching of Native American music through these workshop settings. Ideally, these professional development sessions would be offered by culture bearers as well or individuals well informed on the topic.

Seeking Feedback

During her two separate interviews, Allison expressed her concern with being unable to know whether her work is completely accurate or not. During our first conversation, she expressed, “It’s so hard to know what’s appropriate and what’s not” (personal communication, September 5, 2023). Later in her second interview, she elaborated, “I just want to make sure that I’m doing something that represents, that’s not cultural appropriation, that’s not stereotypical, that I’m not perpetuating some false view of Native Americans” (personal communication, November 22, 2023). Following her on-site classroom observation, she reflected wanting to better understand the cultural differences and similarities amongst Tribes and be assured she is not inadvertently promoting cultural stereotypes (teaching reflection, November 16, 2023). Following his on-site classroom observations, Michael shared similar concerns.

> A lot of this stuff I stumble upon and I find primarily by accident. But it would be nice to have some resource, an ability to double check my facts to make sure that what I’m telling the children is, in fact, true. (personal communication, November 22, 2023)

In addition to his integration of First Nations resources, Michael had collected teaching resources from Tribes beyond North Carolina. He remained hopeful that he will find more teaching content on North Carolina Tribes.

> If I could change anything, if I could do anything, it would just be to make it much more truthful and be able to know where those resources are. When I see what’s provided out west, like in Arizona with the Navajo, I find their resources are much more easily attainable. But the further, coming back to North Carolina, I find it much more difficult. (Michael, personal communication, November 22, 2023)

Considering the learning possibilities of professional development on Native American music instruction, Michael shared valid concerns that could potentially hinder the possibility of music educators engaging in vulnerable conversations. If not guaranteed a safe space to question and reflect, music educators' initial intent to learn could easily be lost. He also highlighted how often as teachers we communicate to students, "There is no such thing as a stupid question" (personal communication, November 22, 2023) and how this is not actually the manner in which most educators, or adults, go about their inquiries.

> As we get older, we don't want to embarrass ourselves. We don't want to disrespect people. We don't want to start a fight. There's so many things we don't want to have happen by having an honest conversation. And we don't know how to do it. (personal communication, November 22, 2023)

Much of this derived from Michael's experience with First Nations issues in Canada.

> "It's a real touchy subject, and depending on who you talk to, some people are going to be really upset about having to discuss it with you, and there's other people that are hoping that maybe you can help shed some light on that subject as well." (personal communication, November 22, 2023)

However, he remained hopeful that he would be able to ask anything without the risk of embarrassment or upsetting the individuals potentially running a professional development. He was optimistic that the focus would be placed on educators' learning as opposed to the potential discomfort the topic may cause.

Michael also had questions specifically on how to best provide students with an authentic cultural experience. He personally invested in a gathering drum and took it upon himself to build individual powwow playing drumsticks for students. He stated, "I made a whole class set of

them, so we can all hit the drum together in the circle and be able to reach the drum, because they're so long" (personal communication, November 22, 2023). He would specifically like feedback on the musical accuracy of his teaching content, and the best materials to use for building powwow drumsticks for the future. Lastly, Michael's efforts to teach Native American music consistently have unfortunately felt as a bit of an afterthought when observed by his administration in the past. Participating in this study confirmed to him his work has not been in vain. "(You) coming into my classroom just kind of made me feel a bit more accountable for what I was doing, it was good to be able to actually present my lessons to someone other than students" (Michael, focus group, December 1, 2023).

Participants have had to rely on themselves and their professional self-reflections to assess and improve their Native American music lessons and units. In a minor way, the focus group played a professional development role for all participants as they shared their significant personal and professional investments researching and developing content while having the opportunity to learn about what their counterparts have also been doing. Upon completion of the study, they collectively appreciated having had the opportunity to connect with each other, and further reflect on their experiences. "I've had more opportunities to reflect on what I'm teaching, so thank you!" (Noelle, focus group, December 1, 2023).

Participants also found their preparation and teaching process to be similar to other professionals working towards being anti-racist. "It's an ongoing process, we have so many songs that are no longer being taught, pulled from textbooks, and resources" (Noelle, focus group, December 1, 2023). After completing her written self-reflections following her on-site classroom observations, Lila realized how much more she benefited from taking the time to sit down and write reflectively about her teaching. Though she reflected on her teaching daily

during her commute to and from her school, she found, “It was good to sit and write about it, it was really good to do that, and I need to do that more” (focus group, December 1, 2023).

As with any profession, individuals require feedback on their performance to improve their practice. Throughout the school year, participants are regularly evaluated like any other educator and given feedback on their teaching performance. Therefore, receiving feedback to grow professionally should be provided in all performance areas, including on the Native American multicultural music curriculum participants designed from scratch with limited resources to consult. If the music education field expects its music teachers to excel in their multicultural music teaching practice, it must provide them with the necessary professional development and teaching resources to do so.

Summary

The four resulting themes from data analysis illustrated participants’ experiences preparing and executing Native American music lessons in their elementary music classrooms. Having engaged in substantial research to make up for limited teaching resources, participants launched their Native American music lessons from a cultural perspective incorporating practices including but not limited to cross-curriculum integration, the use of online resources, kinesthetic learning, and the study of the Native American flute. However, many questions remain on best practices for accurate inclusion of this music in the curriculum. While participants pride themselves in their accomplishments building a Native American elementary music curriculum on their own, they hope to eventually access professional development and/or learning workshops that will meet their needs as multicultural music education practitioners of Native American music.

CHAPTER V: DISCUSSION AND CONCLUSION

The purpose of this qualitative case study was to explore the instruction of Native American music in North Carolina elementary general music classrooms. The specific research questions were: (a) how do participants describe their reasons for including Native American music in their curriculum; (b) how do participants describe their process for preparing and teaching Native American music in their classroom; and (c) what are participants' recommendations for professional development on Native American music instruction? In the previous chapter, I addressed the resulting themes from data collection: (a) Providing a cultural perspective (b) Teaching Native American music; (c) "Doing it on my own;" and (d) Meeting professional development needs. Data were analyzed and interpreted through Banks' (2014) five dimensions of multicultural education and four approaches of multicultural curriculum reform. Findings were also connected to Prichard's (2016) four premises for inclusion of Native American dance practices in a music education curriculum where appropriate. Results revealed the importance participants placed in the development of their Native American multicultural music curricula from individual and societal perspectives and their courage to do so with limited guidance and resources. In this chapter, I discuss findings through the lens of multicultural education, communities of practice, I answer each research question, and provide implications for practice and future research.

Multicultural Education

The themes, *Providing a Cultural Perspective*, *Teaching Native American Music*, and "*Doing It On My Own*" revealed a rich number of multicultural education approaches from the participants in their design and execution of Native American music instruction. Banks's (2014) five dimensions of multicultural education were (a) content integration; (b) the knowledge

construction process; (c) prejudice reduction; (d) an equity pedagogy; and (e) an empowering school culture and social structure. All relevant to the work of elementary music educators, each dimension interrelates with the others even as each carries distinct characteristics (Howard, 2018). Participants specifically employed the second, third, and fourth dimensions. Through the application of the knowledge construction process, teachers help students understand how knowledge is both created and influenced by factors of race, ethnicity, gender, and social class (Banks, 1993b). Participants helped students understand how Native American culture knowledge is created and influenced by factors of Native and non-Native race and ethnicity. Their lessons thoroughly addressed the Native perspective through the cultural and musical practice of specific Native American Tribes and the perspectives that students held about Native American culture. Participants' application of the knowledge construction process touched on each of the five types of knowledge Banks (1993b) detailed within this second dimension: personal/cultural knowledge, popular knowledge, mainstream academic knowledge, transformative knowledge, and school knowledge.

Through the first type of knowledge, personal and/or cultural, students revealed to participants their understanding of Native American culture based on their home, family and community cultures. These ranged anywhere from non-Native students believing Native cultures had long been extinct to their understanding of Native history like the Trail of Tears. Allison was the only participant who shared having once had a Native student bring forth his personal and/or cultural knowledge due to his affiliation to a North Carolina Tribe. Noelle displayed most the influence of popular knowledge through her class discussion of Redbone's 1970s hit *Come and Get Your Love*. Popular knowledge entails all that institutionalized by the mass media and other forces that shape the popular culture, strongly influencing the values, perceptions, and behaviors

of children and young people (1993b). Children, young people, and even adults unaware of the song's Native affiliation value the song *Come and Get Your Love* because of its association with the 2014 film *Guardians of the Galaxy*. By addressing the song's contributions to American rock as part of contemporary Native music trends, the study of *Come and Get Your Love* is a great resource for achieving this second multicultural education dimension on the application of knowledge construction.

Mainstream academic knowledge, or the concepts, theories, and explanations of traditional Western-centric knowledge in history and in the social and behavioral sciences (Banks, 1993b) showed up throughout participants' observations of student knowledge and understanding of American history and social studies. Through noting the misconceptions and stereotypes some of their students continued to rely on when addressing Native American culture, participants learned about the areas needing the most clarification and redirection. These included stereotypes of Native American behavior and dress, the misconception that Native Americans no longer exist, and the idea that Native American music is inferior to that of Western classical music. These observations are the kind of inaccurate Native American portrayals, information, and stereotyping that Jones and Moomaw (2002) found concerning in their examination of Native American education curriculum.

School knowledge played a role through the Native American songs some participants used from basal series elementary general music textbooks. School knowledge includes facts, concepts, generalizations, and interpretations presented in textbooks, teachers' guides, other media forms, and lectures by teachers (Banks, 1993a). While a separate study is needed to research the accuracy of the Native American music content in the basal series textbooks available to participants, those who consulted these textbooks noted the available Native

American music selections were few. Michael said that one of the songs he used was simply sourced as Native American rather than with a specific Tribe of origin. Belz (2005) confirmed that Native American music content is not only limited but often generically labeled as Native American rather than with a specific Tribal affiliation. This generalization of Native American cultures into a single monoculture is among the misunderstandings scholars are encouraging teaching practitioners to break away from (Hirschfelder & Beamer, 2000; Jones & Moomaw, 2002; Prichard, 2016).

Participants engaged in transformative knowledge, or the challenging of facts, concepts, paradigms, themes, and explanations routinely accepted in mainstream academic knowledge (Banks, 1993b) as they addressed students' stereotypes, misconceptions, and misunderstandings. By regularly questioning their teaching resources and reflecting on their instruction, participants expanded and revised established canons, theories, and explanations as suggested by Banks (1993b). This knowledge type from the knowledge construction process ties into the third multicultural dimension, prejudice reduction.

In the elementary music classroom, music lessons and activities should explicitly address issues of prejudice by employing activities designed to recognize the continuing existing prejudice in specific situations and working towards lessening these (Campbell, 2018). When children identify sociocultural meanings of music and begin to sort through their own biases in ways that turn their suspicion and negativity into curiosity and respect, music is that much more powerful in the music classroom and the greater global community (Howard, 2018). Participants dove into the Native American stereotypes that contributed to non-Native students' prejudices towards the culture. Michael particularly invested in surveying students regularly to familiarize himself with what they knew and did not know regarding Native American culture. Through

content and discussion, all participants were able to guide students in developing a better understanding of Native American culture and its role in traditional and contemporary Native customs and music, all while lessening their existing prejudices.

Lastly, through equity pedagogy, participants employed a variety of techniques and teaching methods that facilitated the academic achievement of students from diverse backgrounds. These included at a minimum aural, visual, and kinesthetic learning styles and creative activities. When having students complete their *Native American Music* worksheet, Noelle allowed and encouraged her students to respond to these in the learning style best for them. These responses resulted anywhere from elaborate paragraphs to detailed illustrations, depending on how students chose to complete this assignment.

With the four approaches to multicultural reform, Banks (2014) sought to guide teachers in the development of their multicultural education curricula. These included (a) the contributions approach; (b) the additive approach; (c) the transformation approach; and (d) the social action approach (Banks, 2014). All participants used the third approach of transformation, enabling students to view concepts, issues, events, and themes from the perspective of diverse Native ethnic and cultural groups (Banks, 2014). By providing a rich amount of cultural context for students, participants allowed them to develop an understanding of Native American music from the perspective of individuals within the Tribes studied during their music lessons.

Communities of Practice

The fourth theme, *Meeting Professional Development Needs*, highlighted participants' insights on the lack of professional development on Native American music instruction available to them and the professional learning content they would benefit from to further develop their Native American music curricula. Their participation in the focus group served as a form of

professional development in which they were able to learn from each other's practices and realize they were not alone in developing this specific content on their own. Their conversation revealed that while they worked alone to develop Native American music lessons, they did not necessarily want to do this work alone. The third theme, "*Doing It On My Own,*" was their only option to include Native American music in their elementary music curricula.

Participants' courage and commitment to execute music teaching content beyond their own Western music education was linked by their passion for Native American culture. Their personal and professional investments on Native American music instruction potentially placed them in a community of practice. A group of people who share a concern, a set of problems, or a passion about a topic, a community of practice deepens members' knowledge and expertise in an area of interest through their ongoing interaction (Wenger et al., 2002). Participants' engagement in the focus group revealed the possibilities of establishing and maintaining a virtual Native American music instruction community of practice. Allison, Lila, Noelle, and Michael shared similar concerns regarding the limited amount of Native American music teaching resources, the lack of updated teaching materials, and their uncertainty on the accuracy of their teaching content. They shared similar challenges, or problems, when it came to accessing accurate teaching materials or reaching out to and contacting individuals or musicians from Tribal communities. Most importantly, they shared a passion for addressing Native American music in their classrooms on behalf of their students' multicultural music learning and preserving what is left of these Indigenous cultures.

Communities of practice are critical to mastering increasingly difficult knowledge challenges (Wenger et al., 2002). Having to learn about Native American music from a Western musical background was no easy task for participants. However, their engagement during the

focus group and exchange of ideas and experiences revealed how quickly Native American music instruction challenges could be overcome through similar collective settings. The beauty of a community of practice is that it is voluntary and does not require for members to work together daily (Wenger et al., 2002). Typically, elementary music teachers work apart from their music education colleagues as elementary schools tend to have a single elementary music teacher on site. Like members of a community of practice, participants in this study were informally bound by the value that they found in learning together during the focus group (Wenger et al., 2002). The knowledge they accumulated developing Native American music lessons was not merely instrumental for their work as music educators, but also to their personal satisfaction meeting other professional colleagues with the same interest. If this connection amongst participants can be maintained and nurtured to seek and include other music educators with similar investments in Native American music instruction, a community of practice could be formally established. Members would develop unique perspectives on Native American music instruction and a body of common knowledge, practices, and approaches that would serve them and the elementary music teaching community.

Participants' Reasons for Including Native American Music in the Curriculum

In describing their reasons for including Native American music in their elementary music curriculums, participants noted their personal and professional perspectives, their desire to dismantle Native American stereotypes and misconceptions, and a joy in integrating other subject areas into their music lessons on behalf of this culture. From a personal perspective, participants shared an interest for American history and even for history of the natural sciences through the Native American perspective. They found this to help them better understand their local communities, and ultimately bring that into their music classrooms to guide student

learning of traditional and contemporary Native American culture. Professionally, participants shared an awareness of Tribal Nations within North Carolina and the United Sates, and the importance of preserving these cultures and their music through their consistent and permanent inclusion in elementary music curricula. Revealed by the first theme *Teaching from a Cultural Perspective*, the strongest reason for all participants to incorporate Native American music in their elementary music curriculum was to instill in students an understanding of Native American cultural awareness, appreciation, sensitivity, diversity, and relevance.

Participants stated that teaching Native American culture and music provided many opportunities to employ cross-curriculum practice. Through this cross-curriculum approach, they developed lessons that connected ELA, social studies, science and math to their Native American music content. The academic subjects with the most presence within participants' lessons were ELA and social studies. All participants employed Native American literature ranging anywhere from traditional folktales to Native storybooks, to historical fiction. Within social studies, they integrated geography and Native history, and Lila spent a great deal connecting the natural sciences to Native customs and instrument making. While math was not necessarily addressed from an arithmetic perspective, it was continuously present in the counting of beats and understanding of rhythmic and form patterns within the studied musical selections.

Participants incorporated Native American music in their elementary music curriculums to instill in their students an awareness of state and national Native cultural diversity, relevance, sensitivity, and appreciation. Without their innate personal desire to learn and further understand Native cultures and their music, participants would never have found a starting point to execute this challenging task. The cross-curriculum integration practice they employed not only

supported their Native American music teaching, but highlighted how all subjects connected and are worthy of study.

Preparing and Teaching Native American Music

Participants revealed several ways in which they underwent their preparation and teaching processes. These included a substantial amount of research and community engagement during their personal time. Their extensive work investigating and developing Native American music content for their classrooms also placed them in the minority of elementary music educators. While this came as a surprise to some of the participants, their efforts aligned with Belz's (2005) findings on the challenges music educators looking to teach Native American music continue to face. According to Belz (2005), the questions regarding the place of Native American music in the curriculum generally included (a) is it important; (b) what materials should be presented; (c) how authentic materials are located; and (d) should the music educator receive special training to teach it. Participants described challenges in implementing Native American music in their lessons. These challenges were similar to those described by Belz (2005) including finding accurate instructional materials and the best practices for teaching Native American music.

The theme "*Doing it on my own*" confirmed that participants continued to navigate the latter three questions: (b) what materials should be presented; (c) how authentic materials are located; and (d) should the music educator receive special training to teach it (Belz, 2005). All of them considered Native American music important and indicated that any challenges they faced were due to a lack of information on who or what to consult to best teach this content. Native American music teaching content exists (Burton, 2008; De Cesare, 1988) and has been present in elementary music basal series textbooks though sparsely (Belz, 2005; Damm, 2000). Allison

confirmed this with her experience working with the elementary music basal series available in her classroom. She also expressed concerns with the lack of updating textbooks available to her since the start of her career over twenty years go. This lack of updating was one of the reasons she found herself researching and engaging in Tribal community events, as these activities allowed her to innovate and further develop her Native American music curriculum. Next, I describe the various ways participants engaged in research activities and how they integrated their findings into their teaching.

When Allison and Michael first ventured out to a Native American community event it was for personal enrichment. Realizing the ongoing learning they could engage in by regularly attending these intertribal events, they both committed to continue attending them throughout and on behalf of their careers. During his first local powwow visit, Michael built a Native American flute with a powwow participant and engaged in conversations with various Tribal members who helped him further understand the history and presence of his school community's local Tribe. As a result, acknowledging and honoring the Native people of his community through his music teaching became a major part of his Native American music curriculum. Michael had arrived in the United States with knowledge of Canada's First Nations, which influenced the respect he demonstrated for North Carolina local Tribes. Having the opportunity to engage with the local Tribe not long after relocating to North Carolina furthered his desire to learn more about Native Americans in the United States and incorporate that knowledge into his elementary music curriculum.

Allison first encountered Native American music content in the elementary music basal series available in her music classroom. The content she found happened to be from the North Carolina Haliwa-Saponi Tribe and soon after, Allison began discovering local artists from that

Tribe including potter Senora Lynch and singer Brooke Simpson. Realizing that the Tribe had an active contemporary art presence, she researched more about the Haliwa-Saponi and overall Native American presence across North Carolina and the United States. Similarly to Michael, her regular engagement in Native American state events only further developed her appreciation for Native American culture and her ongoing commitment to teach Native American music in her classroom.

Lila and Noelle have yet to engage directly with the Tribes nearest to their schools. Lila has been actively trying to contact the Catawba Tribe without success and Noelle has plans to reach out to the Tribe nearest to her. While Allison has developed ties with members of the Haliwa-Saponi Tribe, she has had to travel beyond her local community to do so. In the past, Michael has made connections with members of his community's local Tribe, but has had difficulty maintaining these through the years.

A major part of participants' overall research process entailed efforts to access teaching resources and materials developed by Native Americans. However, accessing content of Native representation was a noticeable challenge in their teaching preparation process. Burton (2008) confirmed the obstacles that non-Native people faced when looking to learn directly from Native Americans. Engaging with Tribes, whether locally or beyond North Carolina, was important to participants as this guaranteed learning directly from Native voices. Noelle expressed how important it was for her to bring Native voices into her music classroom so that students could see her and themselves learning directly from people within Native culture. Online resources developed by or representing Native voices proved helpful across a range of teaching materials including music videos to documentary excerpts to websites designed to support educators.

Using music videos, usually accessed via YouTube, participants were able to present and discus traditional and contemporary Native American music in their classrooms, bringing to life Native American culture for their students. For instance, Allison was able to locate on YouTube the Native American flute works she found in her classroom's elementary music basal series, and further learn about these works and the instrument itself through additional online research. Students watched on YouTube short documentaries and video excerpts from longer documentaries through which they learned directly from the Native protagonists in them. Participants also used online resources to illustrate geographically the location of Native American Tribes in the past and present, and a natural science website through which students learned about the bison and its history in Native American life. Through the contemporary Native music trends participants accessed online, they presented an ample amount of information on contemporary Native American customs and music across the United States and Canada.

Participants also provided students with plenty of kinesthetic learning throughout their Native American music instruction. Lila had a class of students create movement compositions accompanied by non-pitched and body percussion and a different class of students build Native American inspired instruments out of recycled materials. Allison and Michael incorporated mostly Native American dance and keeping a steady beat during their classroom observations, and Noelle only had students partake in finding a steady beat at their desks due to the spatial limitations of her classroom setup.

Considering the limitations participants faced regarding access to updated and accurate teaching materials and experts to consult, the Native American music lessons and units they developed illustrated the possibilities for this type of curriculum in elementary music education.

Developing learning settings that allow children to engage with music as culture requires music educators equipped to design and implement curricular experiences that effectively navigate the power struggles that privilege particular music cultures over others (Howard, 2018). Through their innovating design and implementation, participants demonstrated a commitment and tenacity in making a space for Native American music in a predominantly Western practice even while constantly questioning their content and decision-making due to a lack of support and resources. The work they have invested in developing this content has also informed participants on the exact areas they feel uncertain or hesitant about. If presented with the possibility to dialogue with and learn from Native American music experts or culture bearers, they all know exactly what they would like to learn.

Participants' Recommendations for Professional Development on Native American Music

Participants did not recall receiving preparation to teach Native American music in their undergraduate music education programs or at any time as in-service music educators. However, their extensive research and interest to develop and improve their Native American music teaching content also revealed the areas they continued to feel uncertain about. Professional development needs included accessing culture bearers, attending workshops, locating updated teaching materials, and receiving feedback from experts or individuals from Native Tribes.

An area participants found themselves in need of was accessing additional information and guidance on how to bring Native American culture bearers into their music classrooms on behalf of their students' Native American music learning. Music educators need to be provided with information on how to locate Native American culture bearers and the process to bring them into their schools. While the North Carolina music education field can and should invest on informing its music educators on the available Native American culture bearers locally, and

perhaps even regionally, information on how to bring them into schools will likely depend on each individual school district.

Allison was the only one to have had a Native American culture bearer in her music classroom. This was more of a fortunate coincidence as the culture bearers that visited her classroom were the grandparents of a former Cherokee student who willingly visited the school and did not charge Allison for their time. Allison quickly realized the educational benefits for both her and her students of having a Native voice visit her classroom and hopes to bring in more visitors. Multicultural music education encourages music teachers to facilitate the presence of culture bearers in their classrooms (Campbell, 2018). However, Allison also expressed being unfamiliar with how to find other Native American culture bearers to visit her classroom, and the administrative aspect of gaining permission and financial support from her school to do so.

Participants expressed concerns about the lack of workshops on Native American music instruction. While they would appreciate the guidance and instruction from any expert in Native American music, they would prefer the presenter be a Native American musician or artist as well as someone with knowledge on how to best incorporate this music in the elementary music classroom. Workshops on Native American history strictly from the Native perspective and current whereabouts and musical practices of Native American nations throughout the United States were also of interest to participants. Michael expressed a desire for professional development spaces where no questions are frowned upon because if a music educator cannot inquire honestly and vulnerably, then the necessary learning will not take place.

In addition to opportunities to learn directly from Native voices and experts, participants needed updated Native American music teaching materials. While the incorporation of Native contemporary music trends was used to highlight the evolution of Native American culture, it

was also an effort for participants to bring updated teaching content into the classroom without the guidance of a textbook. If the music education field expects its practitioners to keep up to date with current best practices, it is reasonable that participants would be on the lookout for recent Native American music teaching content.

Finally, participants expressed needing feedback on the content they currently teach. Participating in the study provided validation for their effort and commitment to highlight the music of a marginalized people. However, after continuously polishing their lessons and units on their own with little to consult beyond their research and self-reflection, participants stated they would benefit from an expert or culture bearer assessing and providing constructive feedback on their Native American music curricula.

Implications for Practice

Participants' personal and professional desires to make space for the music of Native American cultures motivated them to develop Native American music teaching content. They taught from a cultural perspective, which contributed to decolonizing the music classroom by the dismantling of musical hierarchies in which Western classical music has long remained at the top. By teaching this content, participants also fulfilled state and national general music standards requiring them to teach the music of various cultures. Findings revealed a reasonable starting point for any music teacher wanting to learn about and incorporate Native American music in their elementary music curriculum. In the next section, I address what in-service music teachers, music teacher educators, and music education professional organizations can be doing on behalf of Native American music instruction for the elementary music classroom.

In-service Music Teachers

A well-rounded Native American music learning unit can be developed through the support of a combination of cross-curriculum integration, online resources, and even the limited content in elementary music basal series. Music teachers must be willing to invest in researching the origins of their selected teaching materials to ensure the representation of Native voices and content accuracy. Until greater curricular developments are made across the music education field, in-service teachers may have to continue developing Native American music curricula as participants in this study had to. Through such efforts, they may begin laying the foundation for communities of practice, and potential workshops and Native American music instruction professional development at the district, state, and possibly even national level.

Based on my experience recruiting participants for this study, there is still fear about and hesitation from in-service music educators to teach Native American music. Practitioners of Native American music instruction like the participants in this study could begin developing a community of practice through which they could share their self-taught knowledge with music educators who are yet to teach this music beyond the Western European classical canon. Wenger-Trayner and Wenger-Trayner (2015) found that to develop a community of practice the following three characteristic are needed: (a) a domain; (b) a community; and (c) a practice. The domain would be Native American multicultural music education, members of the community would consist of music educators engaging or looking to engage in Native American music instruction, and the practice would be the specific teaching approaches and methods necessary to teach this content accurately. Through this third characteristic, members would be able to develop a shared repertoire of Native American music and teaching resources including

experiences, stories, tools, and ways to address recurring problems (Wenger-Trayner & Wenger-Trayner, 2015).

Once established, the collaboration from the community of practice could potentially result in tools, standards, generic designs, manuals, and other documents (Wenger, et al., 2002) on Native American music instruction on behalf of elementary music educators beyond the community. Like the many YouTube educational channels created by elementary music practitioners with teaching resources and learning content, the collective work of a community of practice could consider developing their own Native American music teaching video resources, guides, and tools. Through educational sites like F-flat books, communities of practice could also publish Native American music lessons and units developed by their members.

Elementary music teachers new to Native American music instruction would find value interacting in the voluntary setting of a community of practice with experienced music educators willing to share their information, insight, and advice on facing the challenges of teaching this non-Western music (Wenger et al., 2002). A community of practice would also aid music teachers new to Native American music in discussing their teaching situations, their aspirations for teaching this content, and their specific needs to do so. In a more formal learning setting, music educators, like the participants in this study, could form a professional panel in which they could share their experiences developing Native American music teaching material. This could provide other in-service music educators with a starting point for their own Native American music curricula, opening the floor for conversation and questions further revealing what in-service music educators are in most need of to teach this content.

It is impractical, not to mention impossible, to expect music educators to be experts in every type of music (Howard & Kelley, 2018; McKoy & Lind, 2023). This led to a common

practice in music education to seek out artists and musicians in school communities who are bearers of specific cultural traditions, or culture bearers (Howard & Kelley, 2018). When culture bearers can share their musical knowledge and skills, the pressure on the music teacher to be an expert on an endless variety of music is eased (Howard & Kelley, 2018). According to Roberts and Beegle (2018), there are two types of cultures bearers. One type will share aspects of their life story and experiences through a range of topics related to the subject at hand, and the second type has an extensive musical background allowing them to perform or teach this music to children while providing information on their culture at large. (Roberts & Beegle, 2018). Both types serve multicultural music education purposes, as the culture bearers who visited Allison's classroom fell under the first category. Ideally, music educators should try bringing the second culture bearer type into their classrooms.

McCauley (2019) suggested in-service music teachers seek out local Tribes to learn about the Native American music local to their schools. By connecting with Tribes within their school communities, in-service music educators bring focus to the Native American music that is relevant to their students. Additionally, making such connections could potentially develop into professional relationships with cultures bearers who could both visit music classrooms or partake in Native American music instruction workshops and professional development. Music educators wanting to teach Native American music should be making efforts to engage directly with members of local and state Tribal communities the way Allison and Michael did. Additionally, working directly with Tribal cultures fulfills Prichard's (2016) fourth premise for inclusion of Native American practices, the use of Native voices.

Music Teacher Educators

Elementary music teacher educators generally focus on the instruction of elementary music teaching methods and preparing pre-service music educators for a career in the elementary music classroom. Preparing pre-service music teachers to develop well-rounded multicultural music education curricula is just as important as learning pedagogical techniques. Undergraduate music education student coursework loads may not have the space or flexibility for a course strictly designed for Native American music instruction. Yet, music teacher educators have the resources and tools to guide pre-service music teachers in developing the necessary skills to seek information on Native American music.

Ideally, when addressing multicultural music in the elementary music curriculum, music education teachers should address music Native to the Americas. The resources are not vast, but there is currently enough material to successfully introduce pre-service music educators to Native American music. Additionally, higher education music programs should be developing connections and relationships with Native American Tribes in their communities. This way, music teacher educators may complement their Native American music instruction with potential guest speakers or culture bearers from local or regional Tribal cultures. By engaging culture bearers, music education teachers can model for pre-service students what facilitating these guest instructors looks like, and the learning possibilities resulting from these types of collaborations. Working directly with culture bearers in higher education would provide the possibility for music education teachers to develop additional and updated learning and teaching content.

Addressing their concerns about the Native American teaching content available to educators, Jones and Moomaw (2002) noted the omission of Native American teaching materials from early childhood and elementary curriculums as part of the reason why Native American

content is lacking in teaching resources. Native American music content is not necessarily omitted in its entirety from music education resources as some content is found in basal elementary music series (Belz, 2005) and other materials (Burton, 20008; De Cesare, 1996). Burton (2008), for instance, dedicated a lifetime to working directly with individuals within Native American Tribes to develop content for music teachers. However, these are still limited resources which have led contemporary Native American music practitioners like McCauley (2019) to begin developing contemporary teaching materials for elementary music education (McCauley, 2023).

Music teacher educators could also have their students specifically contribute to Native American music teaching and learning resources through class projects. Looking to provide her undergraduate students with learning opportunities on music beyond the Western European classical canon, Miller (2004) had her undergraduate students create and present a developmentally appropriate project for elementary age students focusing on a culture different from their own. This was a topic particularly important to her, as she found her own Native history and culture absent from her coursework K-12 and through college even while having grown up on a reservation (Miller, 2004). Music teacher educators have the potential to develop these kinds of class projects for their students, providing them with the opportunities and tools to develop Native American music multicultural content from scratch, while building a resource bank students can return to and access later. My experience developing an elementary music lesson from a culture different from my own during my graduate studies taught me exactly how to begin developing multicultural music education teaching and learning content.

The possibilities for building teaching content via music education student learning are endless. By leading a class project like Miller's (2008) with a focus on Native American music

for the elementary music classroom, students can also share via online platforms the vast amount of resources they develop. Like communities of practice developing and publishing teaching content, student projects can also showcase their work through online publishing mediums like YouTube or music education student blogs.

Music teacher educators can also collaborate with ethnomusicology departments on behalf of guiding music education students in learning to teach from a cultural perspective and becoming familiar with whom and what to consult in ethnomusicology when developing teaching content. When I first began navigating the idea of doing a study on Native American music instruction at the elementary level, I met with ethnomusicology professors to get their perspectives on Native American cultures and music. This allowed me to begin developing a clearer idea of how to approach the project and where to begin researching. Ethnomusicologists are unique and valuable colleagues who share similar values with multicultural music education practitioners regarding the acknowledgement and celebration of music of marginalized communities. Music teacher educators should consider consulting and perhaps even collaborating with them on behalf of multicultural music education practices.

Lastly, music teacher educators should not only turn their students to sites such as *Decolonizing the Music Classroom* but seek opportunities to engage directly with the practitioners running these sites. Connecting with the contributors of these sites provides potential opportunities to engage with them and invite them to guest lecture virtually in music education classes which music education teachers can easily facilitate. Native American music teaching and learning content is scarce enough that every possible opportunity to learn and collaborate with culture bearers and other experts on behalf of this practice should be taken. American society has already evolved much more quickly than music education curriculum has

been able to keep up with. It is possible to catch up, learn, and teach our students what they need to design and execute Native American music instruction. However, it must start with music teacher educators in higher education. We must set the example for our pre-service music teachers and be willing to contribute to the necessary developments and improvements on Native American music instruction as multicultural music education practitioners.

Music Education Professional Organizations

Music education professional organizations are currently seeking more than ever multicultural music education content on behalf of decolonizing the music classroom and equipping music practitioners with more inclusive music teaching content. Yet, the provision of sessions and presentations geared towards multicultural music education is the area music education professional organizations seem to lack the most. Similarly to higher education music programs, if music education professional organizations are seeking to equip practitioners with multicultural music education tools including that of Native American music instruction, these organizations must also work on connecting and developing relationships with state and national Tribes. Additionally, these organizations need to be seeking the guidance and collaboration of Native American music educators and scholars to better develop learning opportunities for in-service music teachers and teaching opportunities for Native American musicians and teachers. This would also contribute to the information in-service music teachers need on how and where to locate culture bearers they could potentially invite into their elementary music classrooms.

While Carnegie Hall's online teaching resource Musical Explorers Digital is a product of the city of New York, the resources are accessible to music educators all over the United States which Noelle has benefitted from in her teaching of Native American music. However, the Hip Hop Folktale Project is not available without cost like Music Explorers Digital is and was only

available to Noelle because Secret Agent 23 Skidoo gifted the curriculum to the school district she served. While this was a generous gift to Noelle and her colleagues, this places music educators beyond her school district at a disadvantage as most, if not all, are unable to access the curriculum due to its cost. Music education professional organizations should consider ways to make these kinds of limited teaching curriculums accessible to all music educators or invest in further development of teaching content accessible to all.

The study of Indigenous cultures is just as important as any other marginalized culture in the United States or North America. Native history and culture are tightly intertwined with American history, and contemporary Native history currently playing out will remain just as tightly intertwined with contemporary American history. Native American culture and its music contribute to the United States' pluralistic society and without studying it, students are left without a piece of the larger puzzle. It is challenging to learn about a music with limited teaching resources and guidance, but if these four participants found the way to do it, the music education field can also find a way to follow their example. The music education field must begin building Native relationships to collaboratively develop the necessary tools and resources for teachers to make Native American music a permanent piece of the puzzle.

Implications for Future Research

This study provided the opportunity to explore and understand how participants developed and executed Native American music instruction in their elementary music classrooms. Naturally, the study presented limitations. The inability to observe Michael teach his Native American music lessons during the entirety of his allotted teaching periods was one of them. It prevented him from executing his Native American multicultural music curriculum as described during his interviews, as well as myself as the researcher from observing these lessons

in their entirety. While I was able to observe Allison teach her Native American music lessons throughout the entirety of her allotted teaching periods, on the day of her on-site observations, she was faced with cramming material from two lessons into one due to her classes missing music the prior week due to a teacher workday. This was a limitation as Allison was observed catching up students on two days' worth of learning material, as opposed to teaching a typical lesson in which she would have only focused on the content designated for that day.

Noelle being limited to one classroom observation due to her unique teaching assignment was also a limitation as it prevented me from observing her Native American multicultural music practice beyond one elementary grade level. While Allison, Lila, and Michael were all observed teaching Native American music to two different elementary grade levels, completing only two classroom observations per participant was also a limitation. The one to two Native American music lessons observed as part of the study only showcased some of the lessons from a larger learning unit participants designed and generally covered throughout more than two elementary general music lessons. When replicating this study in the future, I suggest going on-site for as many lessons as needed to observe participants teach their entire Native American music learning units. Lastly, while findings provided introductory information on Native American music instruction in North Carolina elementary music classrooms, the data from the four participants is not generalizable to the overall elementary music teaching population in the state.

Conducting future studies again in North Carolina and other areas of the United States is needed to continue exploring how elementary music teachers are incorporating Native American music in their curricula. Prior to replicating a similar study to this one, a large-scale survey study should be conducted to gather baseline data on the actual number of elementary music educators

currently teaching Native American music in their classrooms and where these practitioners are found throughout the country. Following the gathering of baseline data, research in other geographical areas within Tribal communities, near Tribal communities, and without proximity to Tribal communities should be conducted. Often the assumption is made that elementary music programs within or close to Tribal communities include Native American music as part of their music learning curriculum, but this not always the case. Michael was the only participant to teach in a school district within Tribal territory, while Lila and Allison taught in counties next to Tribal territories, and Noelle taught in a school district two counties from the nearest Tribe to her. Researching geographic areas within and close to Tribal communities would provide data on whether Tribal locations play a role on elementary music programs in these areas. It is also important to research geographical areas without any proximity to Tribal communities.

Research also needs to be conducted regarding Native American music instruction in other types of music classrooms such as secondary general music classes and ensembles. While this study focused on Native American music instruction in the elementary music classroom, in no way does it imply that Native American music instruction does not take place in other areas of K-12 music. Additionally, research should be conducted regarding American Indian education departments available throughout public school districts. While these do not exist in every school district, it is necessary for music education practitioners to find out what Native American music teaching resources, if any, are available in these departments. Understanding the availability or lack of Native American music teaching resources in these departments will provide the field with a starting point on how to connect music educators to these materials, or how to collaborate with these departments to develop the necessary resources if lacking.

Lastly, there is a need for future studies on the cultural and musical practices specific to Native American Tribes throughout the United States. While Burton (2008) and Ruth De Cesare (1998) have provided content for the inclusion of Native American music in the music classroom, questions remain on which complementary learning activities are adequate and which are not. Hirschfelder and Beamer (2000) encouraged educators to avoid recreating Native cultural settings or building Native American instruments as class activities. As part of their efforts to develop well-rounded Native American music lessons, some of the participants developed learning settings in which they attempted to recreate Native cultural experiences for students either through instrument making or the recreation of a powwow drum circle. Participants approached these learning settings strictly from an educational perspective, and while this raised questions due to the literature discouraging educators from such activities (Hirschfelder & Beamer, 2000; Jones & Moomaw, 2002), I know participants did not engage in this with any ill intent. Again, with limited resources and guidance, it is difficult for educators to know what is acceptable and what is not regarding these types of activities. Without further studies on cultural and music practices across Native American Tribes, it will continue to be difficult for music educators to differentiate between best practices across Native American music instruction.

Conclusion

Music education is at the brink of a promising evolution. With an overdue agenda to attend to the needs and people of music that have been historically marginalized within the curriculum, we must support music educators in the understanding of music beyond the Western European classical canon, including that of Native American nations. From the moment participants embarked on their journey to learn about and teach Native American music, they

demonstrated being risk takers. Their dedication and tenacity in an area beyond their musical background illustrated it is indeed possible to prepare and support elementary music teachers in their development of Native American music curricula. The work of Allison, Lila, Michael, and Noelle provided a valuable and inspirational starting point for the further development of Native American music instruction by in-service music teachers, music teacher educators, and music education professional organizations. It is now the music education field's turn to take greater risks and seek the necessary information and resources to prepare all elementary music educators to teach Native American music, preferably that of their local and regional Native communities. Addressing the music of Native American Tribes within or near school communities allows elementary music teachers to teach students about multicultural music content relevant to them. By guiding and providing elementary music teachers with the necessary tools to teach a more diverse music curriculum in this manner, we aid in the improvement of their multicultural teaching practices and that of our pluralistic American society.

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APPENDIX A: EMAIL RECRUITMENT LETTERS

Dear [fine arts coordinator name],

My name is Dalia Razo, and I am a PhD student in music education at The University of North Carolina at Greensboro.

I am seeking music educators to participate in my dissertation research who are currently serving elementary music students in the state of North Carolina and integrate Native American music instruction in their general elementary music curriculum. The working title of my dissertation is "Native American Music Instruction in the Elementary General Music Classroom."

In order to develop an initial understanding of the status of Native American music instruction in the elementary general music classroom, the music education profession requires teachers who are willing and prepared to share their pedagogical approaches to Native American music instruction in their classrooms.

If one of your music teachers agrees to participate in this study, they will take part in two individual interviews (via Zoom) that should last 60-75 minutes each, one on-site classroom observation that should take approximately 60 minutes, an individual written reflection based on the observed lesson that should take 60-75 minutes, one focus group (via Zoom) that should take 60-75 minutes, and ongoing email communication. Data collection will take place from September-November of 2023. After that point, I will continue to reach out via email to confirm findings and ensure that I have represented participant experience as accurately as possible, which should take 30-60 minutes. Interview topics will include music educator's professional background, current and previous teaching experiences, teaching practices and philosophies, and any additional topics that may emerge from discussion.

Your service to the music education profession is tremendously appreciated and I hope you are willing to share your music educators' practices with the field. If you have a music teacher interested in participating in this study, please send along the attached consent form, and have them reach out to me at derazo@uncg.edu to confirm their willingness to be involved. Also, please feel free to reply to this email with any questions you may have.

Thank you so much for your consideration!

Sincerely,

Dalia Razo
(336) 990-6552
Principal Investigator
University of North Carolina at Greensboro

Dear [elementary music educator name],

My name is Dalia Razo, and I am a PhD student in music education at The University of North Carolina at Greensboro.

I am seeking music educators to participate in my dissertation research who are currently serving elementary music students in the state of North Carolina and integrate Native American music instruction in their general elementary music curriculum. The working title of my dissertation is "Native American Music Instruction in the Elementary General Music Classroom."

In order to develop an initial understanding of the status of Native American music instruction in the elementary general music classroom, the music education profession requires teachers who are willing and prepared to share their pedagogical approaches to Native American music instruction in their classrooms.

If you agree to participate in this study, you will take part in two individual interviews (via Zoom) that should last 60-75 minutes each, one on-site classroom observation that should take approximately 60 minutes, an individual written reflection based on the observed lesson that should take 60-75 minutes, one focus group (via Zoom) that should take 60-75 minutes, and ongoing email communication. Data collection will take place from September-November of 2023. After that point, I will continue to reach out via email to confirm findings and ensure that I have represented your experience as accurately as possible, which should take 30-60 minutes.. Interview topics will include your professional background, current and previous teaching experiences, teaching practices and philosophies, along with any additional topics that may emerge from discussion.

Your service to the music education profession is tremendously appreciated and I hope you are willing to share your practices with the field. If you are interested in participating in this study, please reply to this email to confirm your willingness to be involved, send along the attached consent form and save it for your records. Also, please feel free to reach out to me with any questions you may have.

Thank you so much for your consideration!

Sincerely,

Dalia Razo
(336) 990-6552
Principal Investigator
University of North Carolina at Greensboro

Dear [fine arts coordinator name],

My name is Dalia Razo, and I am a PhD student in music education at The University of North Carolina at Greensboro. I previously reached out to you regarding the potential participation of any of your elementary music teachers in the research for my dissertation, titled "Native American Music Instruction in the Elementary General Music Classroom." Since I have not yet heard back from you, I am contacting you again to see if any of your teachers may be interested in participating.

As a reminder, if they agree to participate in this study, they will take part in two individual interviews (via Zoom) that should last 60-75 minutes each, one on-site classroom observation that should take approximately 60 minutes, an individual written reflection based on the observed lesson that should take 60-75 minutes, one focus group (via Zoom) that should take 60-75 minutes, and ongoing email communication. Data collection will take place from September-November of 2023. After that point, I will continue to reach out via email to confirm findings and ensure that I have represented their experience as accurately as possible, which should take 30-60 minutes. Interview topics will include their professional background, current and previous teaching experiences, teaching practices and philosophies, along with any additional topics that may emerge from discussion.

Your service to the music education profession is tremendously appreciated and I hope you are willing to share your music educator's practices with the field. If you have a music teacher interested in participating in this study, please send along the attached consent form, and have them reach out to me at derazo@uncg.edu to confirm their willingness to be involved. Also, please feel free to reply to this email with any questions you may have.

Thank you so much for your consideration!

Sincerely,

Dalia Razo
(336) 990-6552
Principal Investigator
University of North Carolina at Greensboro

APPENDIX B: TEACHING REFLECTION QUESTIONS

Participant Reflection Questions on Elementary Native American Music Lesson

The following participant post-classroom observation reflection questions are designed to support answering the following research question: (b) How do elementary general music educators describe their process for preparing and teaching Native American music in their classroom?

1. Based on your lesson plan for this Native American music lesson, do you find that you successfully addressed the general music standards linked to the topic of Native American music? Please describe in detail why or why not and refer to specific general music standards and moments during the lesson if possible.

2. Based on your lesson plan for this Native American music lesson, do you find that your elementary music students met the learning objectives you set? Please describe in detail why or why not and refer to specific learning objectives and moments during the lesson if possible.

3. Do you find that you were able to set up your elementary music students to engage in equitable, academic discourse on the topic of Native American music? Please describe in detail why or why not and refer to specific moments during the lesson if possible.

4. Do you find that your lesson was able to support your students' development of a deeper understanding and appreciation of Native American music? Please describe in detail why or why not and refer to specific moments during the lesson if possible.

5. Reflecting on your teaching of this lesson, what are some aspects that you would adjust and/or modify for the future? Please describe in detail and refer to specific moments during the lesson if possible.

6. Reflecting on your teaching of this lesson, what are some aspects that you are particularly satisfied and/or proud of? Please describe in detail and refer to specific moments during the lesson if possible.

7. Reflecting on your teaching of this lesson, what are some areas in which you are particularly interested in further developing professionally in your teaching of Native American music?

APPENDIX C: PRE-CLASSROOM OBSERVATION INTERVIEW QUESTIONS

The following pre-classroom observation questions are designed to support answering the following research questions: (a) how do participants describe their reasons for including Native American music in their curriculum; (b) how do participants describe their process for preparing and teaching Native American music in their classroom; and (c) what are participants' recommendations for professional development on Native American music instruction?

	How long have you been teaching elementary general music?	**How long have you been teaching Native American music as part of your elementary music curriculum?**	**Please describe what Native American music means to you.**	**Please explain why you include Native American music in your elementary music curriculum.**	**How often do you teach Native American music in your classroom during a regular academic school year?**	**What or who do you consult when planning to teach Native American music?**	**Do you recall receiving preparation to teach Native American music during your music teaching education?**
RQ1: Reasons			**X**	**X**			
RQ2: Pedagogy		**X**		**X**	**X**	**X**	
RQ3: Preparation	**X**	**X**			**X**	**X**	**X**

APPENDIX D: POST-CLASSROOM OBSERVATION INTERVIEW QUESTIONS

The following post-classroom observation questions are designed to support answering the following research questions: (a) What are elementary general music educators' perceptions of Native American music? (b) How do elementary general music educators describe their process for preparing and teaching Native American music in their classroom? (c) what are participants' recommendations for professional development on Native American music instruction?

	Please describe the Native American music you taught during your observed lesson.	**Please share why you selected this Native American music for this lesson.**	**How did you prepare to teach this particular Native American music lesson?**	**What challenges do you encounter, if any, when preparing for and teaching Native American music?**	**What benefits do you encounter, if any, when preparing for and teaching Native American music?**	**What additional resources, if any, would you consider helpful in order to further teach Native American music?**	**What professional development, if any, would you consider helpful in order to further teach Native American music?**
RQ1: Perceptions	**X**	**X**		**X**	**X**	**X**	**X**
RQ2: Pedagogy		**X**	**X**				
RQ3: Preparation			**X**	**X**	**X**	**X**	**X**

APPENDIX E: COMPLETE LIST OF CODES

education	influence	positive emotions
cultural awareness	integration	positive impact
diversity	misunderstanding	proactive
cultural sensitivity	resourcefulness	questioning
curiosity	teaching strategies	seeking knowledge
music	change	self-reflection
teaching	community involvement	sharing
creativity	community resources	skill development
engagement	comparison	stereotypes
learning	confusion	traditional practices
cultural appropriation	connection to personal experiences	validation
inclusivity	continuous learning	North Carolina Tribe
authencity	cultural appropriation	contemporary trends
uncertainty	cultural comparison	culture bearer
respect	cultural competency	geography
cultural diversity	cultural differences	
passion	cultural exchange	
interest	cultural preservation	
cultural heritage	cultural relevance	
exploration	dedication	
multiculturalism	discovery	
professional development	doubt	
social justice	educational resources	
storytelling	efficiency	
adaptability	emotion	
communication	empathy	
community	experience	
community engagement	expression	
connection	feedback	
cultural identity	growth	
history	identity	
reflection	inclusion	
research	innovation	
self-awareness	interest in history	
teaching methods	interest in learning	
tradition	language barriers	
understanding	memory	
adaptation	misconceptions	
appreciation	music education	
cultural competence	music perception	
culture	nostalgia	
heritage	oral tradition	
historical context		

APPENDIX F: FOCUS GROUP DISCUSSION QUESTIONS

Due to focus groups being identifiable, it is highly recommended that participants create a pseudonym of their choice to identify themselves with during their participation in the focus group. The following focus group questions are designed to support answering the following research questions: (b) How do elementary general music educators describe their process for preparing and teaching Native American music in their classroom? (c) what are participants' recommendations for professional development on Native American music instruction?

	Please describe multicultural music education.	**When developing a multicultural music education curriculum do you reach out to others for support? (Colleagues, students, community)**	**Are you aware of the Land Acknowledgment at your school? If so, please describe it and whether it informs your music education practice.**	**Please describe Native American music instruction.**	**If you could ask anything to the focus group regarding Native American music instruction, what would it be?**	**If you could ask anything from the music education field on Native American music instruction, what would it be?**	**What benefits, if any, did you gain from participating in this focus group?**
RQ1: Perceptions	**X**		**X**	**X**	**X**	**X**	**X**
RQ2: Pedagogy			**X**	**X**	**X**	**X**	**X**
RQ3: Preparation		**X**		**X**	**X**	**X**	**X**