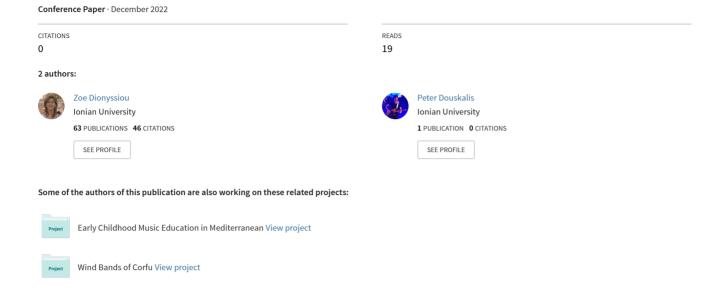# Dionyssiou, Z. & Douskalis, P. (2022). "Interculturally responsive teaching: Towards a new philosophy problematizing intercultural music education and multiple identities". In I. H...

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Ionian University
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Ionian University
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35th ISME WORLD CONFERENCE
JULY 17-22, 2022

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Suite 148
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Australia

Copy requests:
isme@isme.org

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The Conference theme **A Visible Voice** speaks to diverse situations in community engagement, of which (music) education is a key facilitator.

Voice – Music is sound, and hence audible. The voice is also a reference for opinion, position, perception. Through this, ISME provides its members, no matter their station, an opportunity to be heard, because every experience is valid and has something to contribute to ISME's global agenda of enhancing human lives through quality music education.

Visibility – This provides continuity from the previous biennium's 'Making the work we do visible'. This will be unpacked globally and at personal levels. How does what we do make a difference to both the university professor and the kindergarten teacher, whose application of or approach to music in class are as different as day and night? Can we find space for a traditional folk song and narrative in the classroom the way we do with high art orchestral pieces of music?

If we are to attain intercultural understanding, we must be willing to 'see' the different voices that 'music' presents.

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strategies. In fact, all students remarked that they want to continue incorporating the strategies they tried, and/or build on their observed results by trying other strategies related to MPA.

Theme 6: Fostering a musician community
Lastly, the interactions facilitated by the module, such as in-class discussions and especially blog posts, helped students learn about their musician peers. Students generally found it interesting to see the variety of struggles that people face, whether similar or different from those they encounter personally. Students also learned from the ways their peers overcame the challenges they faced, especially if they face the same issues. Moreover, the blog fostered a sense of community among peers, which many found to promote important discussions that do not normally occur:

> [The blog] also helps me to be more empathetic towards my friends, cause, when I'm reading, when we are commenting on the blog posts, then I get to read their posts as well, so I found out that like, 'I'm not the only one having this problem,' so it kind of made me feel like we are all in the same boat and in the same community. So it really helped us to understand each other more, and we try to help each other as much as we can. (P6, FGD1)

Conclusion
The results of the thematic analysis applied to the post-module FGDs suggest that this module on The Psychology of Music Performance has significantly influenced students' practice and performance of music. This is evident in how students learned to practice more efficiently, how they became more adept at solving musical challenges through the concepts/strategies learned, and how they became more analytical while monitoring their music practice and performance. Students also understood the mind-body connection more clearly, which led them to expend more effort on their physical and mental health. Many students also reported a reduction of MPA. Finally, students benefitted from a "musician community", facilitated by the module, in which they could freely share and solicit feedback.

This range of outcomes would not be possible without the interactive teaching and learning methods employed, which allowed students to study strategies in-depth, and helped them internalize a problem-solving mindset to tackle future challenges. The findings from this study suggest that including psychology and performance science in the standard music conservatory curriculum is advantageous in order to foster problem-solving skills and analytical thinking in the future generation of musicians.

(Abstract 512)

Interculturally responsive teaching: Towards a new philosophy problematizing intercultural music education and multiple identities

ZOE DIONYSSIOU and Peter Douskalis
Ionian University
Ionian University

Abstract

As modern societies are more and more multicultural and as we are implementing more intercultural education for that understanding, we need to examine how multiple identities influence the structure, design and implementation of multicultural education. The concept of identity is very prominent in pedagogical theory and practice today, as it may influence the ways people teach, experience and learn. Given the fact that all people experience multiple identities as far as social, ethnic, national, cultural, musical, religious, and communal characteristics, we need to acknowledge and research more the impact of multiple identity reality in an increasingly intercultural education. Our paper seeks to draw connections to unite theories on identity with theories on intercultural music education. We attempt to pinpoint concepts and issues on intercultural education that appear to help and strengthen the feeling of the sense of place with achieving a stronger understanding of identity as it is understood by self and perceived by others. The experience of multicultural living and intercultural interactions paired with exploration of one's identity or multiple identities, leads us to believe that a move from culturally responsive teaching and awareness is needed towards a more 'interculturally' responsive approach. By using a philosophical research approach in review of several fields of literature, we combine bibliographies from the fields of identity, multicultural and intercultural music education, and ethnomusicology through our inquiry. The research has shown that we cannot discuss matters on intercultural music education without discussing issues on identity. The more we support 'a sense of place' approach in music education, the more we strengthen intercultural education communities and the more we strengthen the evolution of multiple identities. We posit that this can be achieved with a shift from the current understanding of cultural responsiveness to a more 'intercultural' responsiveness.

Keywords
culturally responsive teaching, music identity, interculturalism, multiculturalism, intercultural music education

Introduction
Through this philosophical inquiry we employ concepts of identity in order to examine the layers of multicultural learning and intercultural experiences and their potential contributions to identity development, exploration, and multiple identities. As culturally responsive teaching gains traction in education circles, new needs are realized through practice of applied theories. As we saw with the first steps of multicultural education, an eventual shift was necessary towards more intercultural interaction. The study of multiple cultures in music education practices yield little benefit when conducted as individual units or in a vacuum, and rather, the study of multiple cultures through interaction and experience with other multiple cultures led us to new practices of intercultural music education.

As we explore the 'status' of one's identity and its perception by oneself and others (Erikson, 1968; Tarrant, North, & Hargreaves, 2002), it is understood that no teacher can be familiar with all aspects of identity, much like no teacher can be familiar at depth with all cultures (Campbell, 2004). The difficulty encountered in culturally responsive teaching is the gap of knowledge at depth for multiple cultures. We posit that a truly intercultural education, with not only understanding of multiple cultures, but with the interaction of multiple cultures, will lead us towards implementing a shift from culturally responsive teaching to 'interculturally' responsive teaching. We posit that this can be achieved through Dionyssiou's (2017) framework on intercultural music education by developing and fostering a 'sense of place' for students.

Identity: perspective and status

Identity is a highly significant concept in educational psychology. One of its key issues has been the examination of how individuals find their place in society. While the concept of identity has been given special attention in educational psychology (Erikson, 1968), it continues to be a key term in understanding people's place and role in society. Marcia (1966) and Erikson (1968) developed an ego-identity status theory, focusing especially on adolescents, and proposed the four 'states' of identity: diffusion, foreclosure, moratorium, and achievement.

a) Diffusion takes place when there is no commitment to a particular identity.
b) Foreclosure is met when commitment to an identity is achieved with no previous crisis.
c) Moratorium is the state of exploring one's identity and is an on-going process in which no commitment to one particular identity has been achieved.
d) Achievement has occurred when exploration of identities has taken place and a commitment to pursue an identity has started (Marcia, 1980; Erikson, 1968; Tarrant, North, & Hargreaves, 2002).

It is worth examining those states in connection to multicultural and intercultural education theories. The identity of an individual may have multiple layers. The way individuals experience their identity is influenced by how other people see them. Hence, our perception of individuals of other cultures may determine the way we see and experience other cultures.

Tarrant and North (2004) used the social identity theory to explain adolescent behavior and confirmed in their studies that adolescents use statements about music in order to establish a better connection within their peer group (p. 143), often attributing positive self-evaluations to their group in comparison to others (p. 144). Based on three studies conducted on human behavior as it relates to identity in the context of the individual, in a group, and its association with music, Tarrant, North, & Hargreaves (2002) define identity as twofold: 'status' and 'perspective' (p. 134). 'Status' for them seems to be the personal opinion of the individual's self, while 'perspective' seems to refer to how individuals are perceived by others. This is usually a matter of social identity among group members and how they distinguish their group from other groups. Hence, it seems that in social identity theory, the perspective of self and others is far more important for shaping one's identity. Among the findings of their studies is that the individual's identity is noticeably influenced by settings, whether the individual is in a group or alone. We believe that this finding is true in multiple contexts, beyond those studies in the previous literature.

Hargreaves, Marshall and North (2003) consider four pillars that determine the relationship between music and identity. First, personal characteristics, associated with personality, gender, age; second, interpersonal relationships between individuals and their peers; third, institutions like school, family, community in which they belong, and fourth, the cultures they associate with. Musical identities are in constant change throughout the life span. Also, music education may influence teenagers' musical identities in various ways, such as their self-image, self-efficacy, and self-esteem. What people make for themselves in relation to music (musical self-image), how good they are for their network of peers in music (musical self-efficacy), how they evaluate themselves in relation to music (musical self-esteem), are some of the parameters that contribute to the development of everyone's music identity (Mills, 2008).

Research on the sociology of music education claimed that formal education did not pay much attention to help children develop their musical identities and make connections

between music education and their music preferences and practices. This lack of connection creates a gap that may lead to a lack of interest in music teaching and learning by students of all ages (Jaffurs, 2006; Green, 1999). Literature also supports the idea that informal music learning and everyday music experiences help children in the development of their musical identities, more than traditional schooling does (Green, 2011; Boal-Palheiros & Hargreaves, 2001). Therefore, it is teenagers' personal perception in relation to music (self-image and self-esteem) that leads them to the formation of their musical identity and characterizes their personal relation with music in their lives later on (Lamont, 2002). O' Neill (2007) identifies six characteristics that help people in developing their musical identities: confidence, character, commitment, connection, competence, and contribution (p. 469).

The four states of 'status' in identity as traditionally defined should be applied to further complex applications of the idea. Musical identity as it relates to national, ethnic, or cultural identity is a multifaceted complexity, as music is a tool that most often shapes identity. The multicultural reality of the world and of most nation-states also posits another dimension; that of multiple identities. Immigrants, children of immigrants, multinationals, and more, are people that may experience the state of 'moratorium', as their identity may be influenced by differing and altering societies and communities. It is here that we can examine how O' Neill's (2007) six characteristics intertwine with the four states of 'status'. We may also explore a connection between the influence of music on multicultural societies, intercultural relations, and multiple identities one may experience. Folkestad (2002) investigates how music contributes to understanding identity at a national level:

> Music […] provides a means of defining oneself as an individual belonging to and allied with a certain group, and of defining others as belonging to other groups which are separate from ones own. The development of a musical identity is not only a matter of age, gender, musical taste and other preferences, but is also a result of the cultural, ethnic, religious and national contexts in which people live (Folkestad, 2002, p. 151).

For our study, which focuses on cultural and ethnic issues, 'status' may refer to documentation, to the given characteristics of an individual, within the community, locality, ethnicity, or nationality. It may also mean where one stands within the four states of identity explained above (Erikson, 1968). For example, a person may find themselves in any of the four mentioned states (diffusion, foreclosure, moratorium, and achievement), yet they may be perceived in a particular identity by others. For example, a Greek-American may feel and experience Greek culture and identity and be perceived as "Greek" within American communities but be perceived as "American" within Greek communities. The 'status' refers to both the actual documentation of the individual and where they find themselves within the above framework. 'Perspective' refers to how an individual makes sense of themselves and how the various forms of societies acknowledge the individual. Social identity theory has led to considering individuals within their groups, as the group seems to influence one's identity more than anything else. This experienced dichotomy has been the motivation for the present study.

Multicultural and intercultural music education for strengthening identity
A lot of early literature on multiculturalism made good faith efforts to explain and enter musics and identity studies on multiple cultures into the music curriculum. However, by broadly generalizing cultures, the 'multi-' prefix lost its true meaning, and 'multiculturalism' became a style or genre of its own, which could be experienced by someone of that culture as more damaging than inclusive (Bradley, 2007).

Literature in multicultural and intercultural music education has not given much attention to issues of identity (Hargreaves, Purves, Welch, & Marshall, 2007). While there is much reference to ways of understanding and acknowledging other cultures mostly outside the classroom, teachers' and students' identities are not much acknowledged (Ballantyne & Grootenboer, 2012). Intercultural education has been widely accepted as the prominent approach in curricular design. Multicultural education approaches largely moved towards intercultural education approaches, because the study of many cultures without understanding how they work together left a gap in achieving the goals of multicultural education (Ilari, Chen-Hafteck, and Crawford, 2013). It remains, however, an issue that many teachers do not understand the intercultural workings of the multiple cultures that are found in a given classroom (Cain, 2015; Schippers, 2010; Campbell, 2002). In order to understand how many cultures work together in an intercultural setting, the multiple cultures need to be understood autonomously, so that to understand the individual person within their multiple identities. For this, issues of identity need to be problematized specifically in the context of intercultural education.

In a study on the teaching of traditional Greek music in Music Schools of Greece, the concept of identity was found to be a key issue determining students' musical preference and practices. Students who were competent learners of Greek traditional music were often in friendship groups with students of similar music preferences, while students who chose classical music groups were in similar friendship groups. Therefore, music styles determined the friendship groups and vice versa (Dionyssiou, 2002), a phenomenon we similarly see in the case studies of Tarrant, North and Hargreaves (2002) with shifting musical preferences and identity when compared to self and differing groups.

Ethnomusicological studies and the emergence of place
Similarly to social identity theory, ethnomusicology - the study of music 'in and as culture' (Nettl, 1983) - placed the focus on the community. The concept of shared identity is a prerequisite within a community. The customs, practices, values, meanings and experiences acquire meaning only when people share meanings among their community members. Music has a special role to play in order to unite people, helping them to experience and understand their identity as 'lived experience'. This characteristic of music to connect people is particularly strong in music events and other festivals and social events of villages or communities. As Rice (2007) mentions, "musical performance provides the opportunity for communities sharing an identity to see themselves in action and to imagine others who might share the same style of performance" (p. 35).

Current ethnomusicological studies place more emphasis on the lived experience among a community, as opposed to earlier studies that were based on accurate documentation through sound and video recordings (Campbell, 2003). The concept of lived experience seems to be relevant to the concept of identity, as the way one experiences culture and human relationships both within the framework of social identity theory and one's 'status' and 'perspective'.

Multicultural and intercultural music education approaches fall short if we fail to understand and connect with culture. Dionyssiou (2017) developed a three-strand intercultural education framework to support the power of music 'in and as culture' within the school and beyond. This framework places emphasis on: a) the process of creation, b) the music event and c) the sense of place. The suggested framework aims to offer a hands-on approach to

interculturalism, through building sensitivity towards ours and other musical traditions in order to support intercultural sensitivity. The framework is based on the following ideas:

a) the process of creation means that artistic creation in any 'traditional' culture is not a personal act; it is a communal action that takes place among community members during performance. 'Tradition' (referring to music, poetry, dance and any other popular artistic forms) is never static or given, but it is always being shaped through a process of constant recreation. It is an action best described by Aristotle's term 'mimesis', that includes the activities of selection, comparison, correlation and rejection that are shaped among members of communities that share certain social rules and conventions. The process of creation is an on-going dialogue between stability and change, preservation and innovation (Bohlman, 1988; Sifakis, 1988).

b) The music event is the central action where all community members are gathered in order to share the tradition, to interact with it, and to evaluate it at the same time. The music event is the place where all people contribute in shaping the tradition through performing, singing, dancing, or listening. Meaning in 'music events' is created by participants through social interaction, with reference to present and past cultural experiences (Bauman, 1992; Rice 1994).

c) The sense of place means the power of locality and its community members to give birth, to re-create and adjust their tradition. It refers to the unique ability of the community to receive feedback from all its members to be in alignment with its past and present in order to keep its music alive. The parameter of locality is one of the most important aspects in a music culture, as national or ethnic ideologies alone cannot shape local traditions (Finnegan, 1989).

The above framework has been used to guide and assess intercultural music teaching among Mediterranean cultures (Dionyssiou, 2017; Anselmi et. al, 2017).

The 'sense of place' for 'interculturally responsive' music teaching and learning
The sense of place guides the concept of belonging in music culture and in music identities. Multicultural music teaching brought diverse musical traditions in school. It first seemed to offer opportunities to students to experience a cultural pluralism and get an idea from a variety of music cultures. It also made it a priority for students of diverse groups to call for equal educational opportunities. Multiculturalism gave access to numerous recordings, videos, and new teaching material (Campbell, 2004; Abril, 2013), but not to the idea of how cultural products are constructed and how they constantly interact with others. We saw from an overly generalized curriculum that many cultures were tokenized, and multicultural music education meant only a different repertoire, just another music genre. Hess (2015) deconstructed this practice of tokenism to lead ourselves in a new intercultural dialogue towards cultural responsiveness. Interculturalism brought new elements in this debate, as it valued exchange, communication and cooperation between different cultural groups, it allowed people to interpret new ways in which individuals and groups negotiate the diversity of their musical worlds (Swanwick, 1988). Interculturalism empowered everyone living in any part of the world to access education, to develop multiple identities and to legitimize their plurality for themselves and others. This gave emphasis to culturally responsive teaching. Cain (2015) concluded that the success of multicultural nations is based on inclusiveness.

Culturally responsive teaching as a pedagogical approach differs from multicultural education.

While multicultural teaching puts more emphasis on the material being taught, culturally responsive teaching views learning as dependent on social interactions and lived experiences (Abril, 2013). Therefore, culturally responsive education seems to be in alignment with praxialism (Elliott, 1995; 1996). While multicultural and intercultural music education supported the study of 'music as culture', culturally responsive teaching gave emphasis to music education for human understanding and cultural understanding (Abril, 2006).

> "preserving one's cultural identity cannot be the focus of education, because in that case education loses its main power, that is, to transform and transcend boundaries in people's lives […] interculturality is about being open to the 'other', being able to understand, reflect and participate in the music of the 'others', in parallel to one's 'own' music." (Dionyssiou, 2017, p. 118-119).

Therefore, interculturally responsive teaching will give hope and guidance to educators who are trying to understand and improve education practices for all students.

Conclusions and implications for further research
Identity and culture are innately intertwined. People are complex, therefore the pursuit of understanding them is also complex. Movements in education to explain and foster care as it relates to the student and teacher are necessary endeavors for progress. However, over-generalizations and term branding can produce opposite than desired outcomes which can produce psychologically demeaning experiences, such as in cases with tokenism. The 'status' of one's identity and its perception to oneself and to others is not a standard and unmoving form. Identity fluctuates in ways similar to, and often along with culture. Because the world and most societies are multicultural, multiple identities are often experienced by peoples of various and diverse backgrounds, particularly when immigration, source countries, and host countries are factors. Not all multicultural societies are the same, and so the pedagogy, curriculum, and frameworks cannot be the same. The intercultural interactions of multiple cultures will differ depending on the cultures interacting, the locations, and/or host countries, of which they are found. Ethnomusicological studies have shown us that the lived experience has value in forming community and bridging the exploration in identity. Dionyssiou's (2017) framework highlights the power of music 'in and as culture' within the school and beyond and gives us the path towards an interculturally responsive design for teaching, learning, and curriculum development.

Researchers focusing on culturally responsive teaching should make connections between the field of identity, multiple identity issues, multiculturalism, and intercultural music education. Because we can see that intercultural education cannot be separated from identity, and that a person's culture can be complex, particularly when of multiple backgrounds, ethnicities, nationalities, and immigration, multiple identities and crises can be experienced. In this regard, intercultural music education is connected with intercultural responsiveness, and by fostering a 'sense of place' this can be achieved.

(Abstract 519)

Research on the Problems and Strategies of Teaching Chinese Folk Music in Primary and Secondary Schools: An Analysis Based on Teachers Investigation