

Equity in music education: Embraces cultural diversity in the multicultural classroom a case study for a Multiculturalism music course

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Abstract

The study of musical cultural variety allows students to gain insight into the history, forms, structures, performing styles, and musical thought of cultures other than their own. This can help to establish a mindset for making musical works and improve the process for producing academic works. It teaches students how to integrate knowledge in order to achieve their academic goals. Our curriculum promotes interactive learning, with a focus on developing critical thinking abilities in students and encourages them not to pass judgment on any problem without question or quickly acquiesce. This encourages individuals to seek knowledge on their own, which is a vital ability for learning in the twenty-first century.

Considering the institution is located in an area with a diverse musical culture, students may learn about Thai, Chinese, Western, Middle Eastern, and Mekong River cultures, all affected by conflict, religion, and trade. This piques students' interest while improving their experiences, giving them a solid foundation of knowledge about cultural variety and raising awareness of global citizenship.

Keywords: Equity, Cultural diversity, Multiculturalism music

1. Introduction

When entering a classroom with learners of more than two nations, distinct religious backgrounds, many countries, and varying musical interests, the first step should be to create understanding among participants. The author believes that fostering discourse through the expression of musical preferences is critical for assessing cultural mindsets and displaying mutual tolerance.

The challenge of the Multiculturalism Music course in Suan Sunandha Rajabhat University's Master of Arts (Music) program is to leverage the variety of both students and instructors to cultivate good musical and cultural diversity experiences. This strategy can raise awareness of global citizenship and encourage the interchange of experiences, hence increasing students' participation in teaching and learning. This synthesis of experiences is critical for academic pursuits such as thesis writing, independent study, and research, which will eventually serve as the foundation for the development of musical compositions. Students and educators must develop a respect for cultural diversity, understand social dynamics and transformations, and, most importantly, learn to embrace cultural diversity with respect and understanding, especially in an era of challenging information that requires critical evaluation.

This article describes shared experiences in the Multiculturalism Music classroom at Suan Sunandha Rajabhat University's Master of Fine Arts (Music) program. It finds that the classroom setting promoted intellectual exchanges and created an ideal setting for teaching and learning. Furthermore, it enabled instructors and students to engage in meaningful debates and exchanges using participatory teaching and learning methods.

1.1 Research Objective

To investigate the advantages of interactive learning in the Multiculturalism Music course at Suan Sunandha Rajabhat University's Master of Arts (Music) program.

2. Methodology

In this study, the researcher collected data using qualitative research methodologies to construct a teaching toolbox. The tools were then used in the classroom, leading to field data collecting, data analysis, and data organization for presentation, as seen below:

1. Preparation Stage The researcher reviewed the literature based on records and associated studies. After reviewing the literature and related research in terms of knowledge, history, and background, including concepts such as participatory learning management and 21st-century skill development, the researcher investigated the suitability of Multiculturalism music classroom for selecting the experimental group. The researcher chose the experimental group as first-year master's degree students in music from the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University. Because the classroom is an international program with students from various cultures. Then, a set of lesson plans were created. After obtaining the informant groups and teaching plans, the researcher created interview questions for the field data-gathering procedure.

2. Field data collection in this field study, the researcher employed the interview method, interviewing informants in a variety of sites suited for both location and timing. The researcher conducted formal and informal interviews with informants using a human ethics-approved questionnaire. For capturing data from field data collection as well as image and sound data gathering, the research period is scheduled from July to December 2024.

3. Data Management and Analysis Data from both documentation and field investigations were managed to be consistent with the research objectives and analyzed in accordance with the concept of participatory teaching and learning. The research goal is to investigate Cultural Diversity in the Multiculturalism music classroom.

The challenges of a diverse classroom

Conflict, which can be exhibited via specific student actions, is an essential issue that must be addressed in order to foster involvement in an ethnically diverse classroom. Participation in the music classroom is extremely effective in strengthening social relationships and fostering collaboration among students and the broader society. Students value other people's cultural diversity, which can help them develop a better understanding of global society. (MacGregor, 2020) In a classroom with different backgrounds, beliefs, and musical tastes, experiences that are exchanged and clashed might lead to conflict and bias. However, if the teacher has a procedure, that can facilitate the classroom, and maintain a positive classroom environment, it will promote flexibility that leads to collaboration, as well as inspire acceptance, respect, and embracing of diversity. It will result in a set of knowledge from varied experiences, particularly

in the music classroom, and creativity that may be used in the development of musical compositions.

Education is a key aspect of human resource development. Education helps individuals to expand their capacities, increasing their rights and supporting the extension of freedom, which is the basic and most important method of development. Education aims to develop skills, attitudes, values, culture, personality, and self-actualization, beyond only information acquisition. Radical changes are occurring in the teaching and learning processes, particularly with the introduction of information and communication technologies. Society has grown increasingly knowledge-based and technologically advanced. In this circumstance, the instructor cannot rely on standard teaching methods. Students must be motivated only when the classroom atmosphere and instructional approaches are correctly aligned. (Tangade, 2019: 11) Understanding music from various backgrounds minimizes bias and discrimination while also building cross-cultural understanding and acceptance. (Thompson, 2021) The utilization of participative teaching methods at the graduate level is critical for enhancing and growing the educational process and curriculum. In addition, it may attract and create an environment in which learners are engaged, making teaching and learning more successful.

As global culture progresses, so will music. Music trends throughout the world have changed and developed in response to global economic and political issues. Traditional music culture study should continue. To develop critical thinking, we must always bring up current events or popular themes in class to explain them and create conversations. This creates a desirable learning environment for students. It also allows students to participate in the delivery of the knowledge set. Therefore, the objective of this article is to present a participatory teaching approach to the topic of multiculturalism music, as a result, the objective of this essay is to suggest a participatory teaching approach to the theme of multiculturalism's music that uses modern. This creates an inspiring learning environment for students. It also allows students to participate in providing the knowledge set. Therefore, the goal of this article is to provide a participative teaching approach in the topic of multiculturalism music that As a result, the goal of this essay is to suggest a participatory teaching approach in multiculturalism music that uses current cultural events to stimulate classroom debate, interchange, and critical thinking. As a result, conversations in the classroom about contemporary musical phenomena should promote shared education.

A participatory teaching approach is a type of reflective teaching technique that is also known as interactive teaching or learner-centered teaching. This technique emphasizes learners' subjectivity and the self-construction of knowledge. It represents a transition from the view that learners are empty plates waiting to be filled with information (teach concept) to the belief that learners can create understanding and learn on their own if properly directed. Participatory approaches need participants to be very active and personally involved in the learning process. They are only intended for smaller groups of participants, but they have the benefit of inducing better recall of what is learned. The most essential thing for facilitating instructors is to constantly remember to respect the learners and educate them to respect everyone else.

Instructors in the twenty-first century must adapt their learning management approaches to reflect societal and technological developments. In addition to transmitting their own expertise and experiences, teachers must also give direction on how to search for knowledge, allowing students to find and access a multitude of information in a variety of methods. They must also give direction on how to apply what they have learned to their students' abilities and experiences. This sort of learning is a key aspect of participatory learning, which stresses

learners' roles and involvement. Collaboration between students and teachers enables them to learn meaningfully. Instructors must limit the teaching role and support an environment in which students are eager to discover new information and communicate, evaluate, and create an intellectual discussion area in the classroom. (Bonwell, C.C. & Eison, J.A., 19917: 25) The study of learners who can participate in teaching and learning activities will be able to significantly improve their skills in a variety of areas. The participatory learning and teaching environment motivates learners to learn. It also encourages students to spend time outside of the classroom seeking new information, which results in knowledge integration. (Siriwongsuwan, R & Pranat Meesorn, M., 2024)

Participatory Methods in Multicultural Music Classrooms

In this article, the author has recreated an educational atmosphere in which the teacher assigned the students the task of watching the opening ceremony of the 2024 Olympic Games in Paris, France, and then exchanged ideas about what they saw from the perspective of studying music culture, suffering them present in class together so that everyone could exchange knowledge. It replicated the experience of presenting scholarly works outside of the academic environment. In order for students to prepare themselves in advance, it stimulated their interest and preparation in advance, and aimed at creating an atmosphere of teaching and learning that had unlimited imagination and respect for each other. If there was criticism or disagreement, it should be within the academic framework to seek knowledge, not to create prejudice. Bringing in contemporary events such as the opening ceremony of the 2024 Olympics was considered a way to create a modern atmosphere and create interest in students. In addition, society talked about the event, making students even more excited. For the students to prepare ahead of a period it encouraged their interest and preparation, to establish a teaching and learning environment with unbounded imagination and mutual respect. If there was criticism or disagreement, it should be done within the academic context of seeking information rather than creating bias. Contemporary events, such as the opening ceremony of the 2024 Olympics, were thought to help create a modern environment and pique students' interest. Furthermore, society publicized the event, which piqued students' interest.

*Figure 1: The environment of the classroom,
topic of discussion in the classroom is the Olympic Games Paris 2024*



Source: Chitsanupong Intarakaew

The learners' presentations were remarkable for their excellent achievements. This was due to the pupils' different cultural, religious, and musical inclinations. Watching the opening ceremony of the 2024 Olympic Games in Paris, France, allowed for a wide intellectual interchange, enjoyment, and the discovery of new ideas. For example, a student who enjoys folk music utilized his research and observations on using French folk tunes as inspiration for writing and arranging the songs used in the performance. They used the opening performance set, which included dances performed by individuals in the city, noting that this was a modern dance with diverse postures and potential for improvisation. This style of dance, akin to folk dance, occurs in Chinese culture, albeit the specifics may change. He attempted to relate the social background to the way of thinking when producing the dance moves. He then cited the example of a Chinese celebrity, “Zhou Jie Lun” (Jay Chou), who created a craze for current music culture in China and has gained success in international sales. Zhou Jie Lun has drawn inspiration from folk culture to develop new tunes in his works.

Another learner raised the issue of gender issues in the performance, for which he provided an insightful explanation. He connected the fight over gender issues, suppressed femininity, and the rejection of LGPTQ+ in a culture that had been fought for until it became a modern issue and was included in a world-class exhibition. The spectacle was evocative of Joan of Arc (Sainte Jeanne d'Arc), who rode a horse in the river to raise the notice of female fighters. She was an ordinary woman with the same honor as men, exhibiting an understanding of women's rights in a manner comparable to the renowned Chinese novel "Mu Lan". Another learner raised the issue of gender issues in the performance, for which he provided an insightful explanation. He connected the fight over gender issues, suppressed femininity, and the rejection of LGPTQ+ in a culture that had been fought for until it became a modern issue and was included in a world-class exhibition. The spectacle was evocative of Joan of Arc (Sainte Jeanne d'Arc), who rode a horse in the river to raise the notice of female fighters. She was an ordinary woman with the same honor as men, exhibiting an understanding of women's rights in a manner comparable to the renowned Chinese novel "Mu Lan". A learner also used observations from French classical music and Chinese classical "Opera" to discuss the state of cultural existence. In addition, there was gender-neutral attire, illustrating the present knowledge of genders that is being sought.

The colorful and lively Isan music culture has been presented, such as "Molam from Isan culture of Thailand," which has a pleasant beat and frequently includes a big opening performance. They used "Lady Gaga" as an example, a renowned musician who came to show off her singing and dancing talents on the banks of the Seine River in the song "Mon truc en plumes" by "Zizi Jeanmaire". The blonde beauty has also had an impact on Morlam's current culture, particularly in terms of dance and clothes. Morlam is expected to borrow Lady Gaga's dress from this concert in the future. There was a discussion about transforming Paris into a theater to showcase France's national slogan "Liberté, égalité, fraternité," which translates to "Liberty, Equality, Fraternity," to promote diversity and human equality globally. This is the key to creating the details for the Paris 2024 Olympics etc.

3. Results

The debated ideas presented as samples represent the students' passionate mood. The teacher fostered and solicited inquiries to allow pupils to envision in order to foster academic creativity. Of course, the outcome was favorable. Finally, the instructor highlighted the concerns and allowed questions to encourage students to reflect and broaden their knowledge in order to

successfully apply the abilities learned in the classroom this time to diverse scenarios in the twenty-first century.

4. Conclusion

Music represents each society's lifestyle, beliefs, and values, making it a significant cultural aspect. Learning about musical culture can help you understand cultural differences. (Campbell, 2018) Music is a sound arrangement that includes poetry, philosophy, history, culture, performance, and so on, and it can be used to foster understanding and respect for cultural differences, races, religions, and racism, as well as to raise awareness of one's role as a global citizen. Multicultural music diversity classrooms should therefore facilitate and help create an academic environment in which everyone in the room exchanges knowledge and experiences with respect for one another, resulting in knowledge intersection, the creation of new areas of knowledge, and the acquisition of important life skills for living in the twenty-first century.

This article describes experiences from a Multiculturalism Music course at Suan Sunandha Rajabhat University's Master of Arts (Music) program, where the university is located and embraced by a culturally diverse community, and where multicultural learners respect one another and share experiences in knowledge-sharing, demonstrating that collaborative, student-centered, teacher-facilitated learning can foster a positive learning environment.

5. Acknowledgments

The author wishes to thank Suan Sunandha Rajabhat University and the Faculty of Fine and Applied Arts for their help in several areas, including my program. I'd like to thank the Language Institute personnel and the Director of Suan Sunandha Rajabhat University for processing the study data, revising the content, and giving assistance with critical data. If I am unable to attend, I would like to convey my gratitude to the students in the aforementioned course with whom I have shared information to expand my academic knowledge. With respect.

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